

• African American Focus • Movement Training • Sea Shanties • Summer Courses

The Orff Echo

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Music and Movement Education

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- 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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Retirement Announcement

The AOSA National Board of Trustees announces with regret the retirement of Tossi Aaron after eight years as editor of *The Orff Echo*. Donna Marchetti has been appointed Interim Editor and a Search Committee has been formed. Application forms for the position of editor are available from AOSA Executive Headquarters, P.O. Box 391089, Cleveland OH 44139-8089. Deadline for submitting applications is September 1, 1994.

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Closing verses of Incipit Laudes Creaturum music by Carl Orff; photo reproduction of original folio.

Translation from Orff-Schulwerk Music for Children, Volume V, English Edition by Margaret Murray.

Here beginneth the praise of all living creatures that the blessed Francis made to the honor and glory of God.

Oh most high, almighty, good Lord, to thee be all praise, glory, honor and every blessing. To Thee alone, O most high, do praises belong and no man is worthy to utter Thy name.

Praise be to Thee O Lord with all Thy creatures, especially for our Brother the Sun, whom Thou hast made to shine for us by day; for he is beautiful and radiant with splendour; his significance comes from Thee, O most High.

Praise be to Thee O Lord for our Sister Moon and the stars; Thou hast placed them in the heavens, clear, precious and beautiful.

Praise be to Thee O Lord for our Brother Wind, and for the air, for cloudy and bright skies, and for every kind of weather with which Thou sustainest Thy creatures.

Praise be to Thee O Lord for our Sister Water, who is so useful and humble, precious and pure.

Praise be to Thee O Lord for our Brother Fire, whom Thou makest to shine in the night for us; for he is beautiful and bright, powerful and strong.

Praise be to Thee O Lord for our Sister Mother Earth, who supports and nourishes us, bring-

ing forth manifold fruits, flowers and herbs.

Praise be to Thee O Lord for those who forgive for love of Thee, and who suffer justice and affliction; blessed are they that bear all this in peace, for they will be crowned, O most high, by Thee.

Praise be to Thee O Lord for our Brother, the Death of the Body, whom no living man can escape; woe be to him that dieth in mortal sin; blessed be him that findeth himself in Thy holy will, for a second death cannot hurt him.

Let us praise and bless the Lord, and let us give thanks to Him and serve Him with all humility. Amen.

Notes on the Carl Orff Manuscript

HERMANN REGNER

Introduction: In honor of the twenty-fifth anniversary of the American Orff-Schulwerk Association, Frau Liselotte Orff presented President Carol Erion with an original Carl Orff manuscript. It is a piece from the In Conclusion section of Orff Schulwerk Volume V entitled Incipiunt Laudes Creaturarum quas fecit Beatus Franciscus ad Laudatum et Honorem Dei. As described by Margaret Murray in her notes to the English Edition, the text is said to have been written by Saint Francis, and is a hymn of praise to the natural world. The text parallels Psalm 148. The work may be sung by antiphonal choirs sustained by a vocal or instrumental pedal tone. (See the complete composition in Volume V of Music for Children, Margaret Murray Edition.) The following essay on Carl Orff's composition was written by Dr. Hermann Regner, former Director of the Orff Institute in Salzburg, Austria.

Travelers to Italy should not be satisfied with visiting only Rome, the capital. The wise traveler would do well to become acquainted with other parts of the country—and Assisi.

Assisi is in Umbria, the only Italian province that does not border on the Mediterranean. It is an ancient town; today's visitors could easily believe that the entire city still revolves around Saint Francis of Assisi. He was born there in 1181 or 1182, the child of well-to-do parents. After an illness and other experiences that made him question his previous life, he left his family, rejected a promising career as a salesman, and lived as a pauper.

He discovered his life's purpose in the care of the sick. Soon other men approached him, asking to share in his life. From this grew a monastic order that continues to this day. Its members practice and spread the meaning of piety, the care of fellow humans and nature throughout the world of the dedicated.

In 1224, Francis of Assisi wrote the prayer "Cantico di Frate Sole" (A Canticle to Our Brother, the Sun.) In 1954, as Carl Orff and his collaborator Gunild Keetman were compiling the fifth volume of his *Music for*

Children, Orff composed the music for this "Hymn to the Sun" to be part of the Schulwerk. This chorale is surely one of the extraordinary artistic highpoints of the Schulwerk.

In the English version, adapted by Margaret Murray, the chorale appears on pages 68-70 of Volume Five. The following remarks, based on Orff's text in the original German edition, are from the "Instructions and Notes" on page 134.

Anyone planning to present this hymn to God's world must have a large, well-trained choir. It is not easy to maintain clarity while singing the densely-structured triads—they are set rather high—and at the same time obey the *estatico, molto rubato* tempo direction. This music arises out of the meaning of the words, so much so that Orff abandons metric divisions, and instead stresses the flow of the naturally rapid, supple, vowel-rich Old Italian language. It is truly impossible to sing this music by reading the notes; instead one must commit the text to memory. The music must be formed anew from the words each time it is performed. This places great demands on the director. It makes no sense to "beat a tempo"; instead the movement of the text must be guided by the various indications that assemble the freedom of the *rubato* into a meaningful and structured whole.

In "Musica Poetica," the documentary recordings directed by Carl Orff himself between 1963 and 1975, the "Hymn to the Sun" is sung by the Chamber Choir of the Staatliche Hochschule für Musik in Munich, under the direction of Fritz Schieri. (The documentary recordings have been withdrawn, but will be available once more in 1995 in a new CD edition.) Another vivid and impressive recording is that of the Carl Orff Choir of Marktoberdorf, under the direction of Arthur Gross. This *Wergo CD (WER 4006-50)* was made in 1983. The interpretation is the product of a long-standing cooperative effort between the composer and the director.

Both recordings named here present Orff's version of the "Hymn to the Sun" for a mixed choir of eight parts. This version is based on the composition presented in the *Orff Schulwerk* "Music for Children" edition. With the possibility of registration for male and female voices, the composition gains additional depth. Carl Orff included this song of praise in his choir collection, *Concerto di voci* (Schott Mainz 1957).

In the "Laudes Creaturarum," we have an important work that reveals the true aims of the Schulwerk; out of the shared play involving intellect, spirit and hand, and combining speech, music and movement, there emerge distinctive works of art that bring history to life.

The "Laudes Creaturarum" is of vital importance at the present time. Are we untouched by the sun? Is it merely a source of energy, a supplementary one at that, to be measured in kilowatts? Is water today "useful and humble, precious and pure?" And how do we think of death? Is death our brother?

Francis of Assisi answers such questions with an unconditional belief in the holy will of God. His prayer ends with "Amen," his affirmation: "So be it." After the *pianissimo* of "in all humility," Carl Orff suddenly adds two mighty pillars of chords in *forte*. But the G Major final chord vibrates. If we listen carefully or examine the score, we discover an F sharp. Could this dissonance be simply the result of moving a four-tone chord in the middle voice?

It is my feeling that this finale holds another, larger meaning. With this one single tone that disturbs the peace and permanence of the G Major chord, the "so be it" *amen* is transformed into the question, "Is it so?" There is no comfortable end, no reason to fall back into chairs; the dissonance still awaits its resolution. We have to maintain our concern for our "Brother the Sun," the moon, wind, water, fire, "our Sister the Earth."

Translation by Charlotte Elsner.

Dance in the African-American Tradition

JUDITH THOMPSON

One of the goals of AOSA's Multicultural Ad Hoc Committee is to increase awareness and sensitivity toward world cultures. We can participate every day by involving our children in the treasures of their neighbors, our multifaceted American population.

By sharing the rich heritage of African American folklore we open doors to understanding; we confirm once again that children continue to speak to each other in the universal language of music and movement, across cultures, countries, and generations. This group of games, songs and historical articles was contributed by outstanding members of AOSA and coordinated by Ruth Hamm, member of the Editorial Board of The Orff Echo.

Primary Influences

In order to understand African-American culture in dance, it is essential to look at the historical influences on this American population. The roots of this culture are in Africa.

"The heart and soul of Africa is... in effect a gigantic drum, and... the rhythms of its dance are basic to social cohesion, ritual observance... (and) the maintenance of tradition..."¹

Well before the voyages of Columbus, the Portuguese were engaged in the African slave trade as an element of national commercial expansion. Slaves, mostly from the Gold Coast-Niger region were imported to the West Indies as early as 1518, particularly to Haiti (then Hispaniola). They came from three main cultural regions: the coastal rain-forest area of West Africa, the savanna belt, and the Congo-Angolan area.

Some earlier American scholars believed that Africans were savages, with no knowledge of their ancestry. Thus the scholars developed theories based on what was later shown to be ignorance and bias. Folktales, riddles, proverbs, iron working, weaving, sculpting and mask making were living (and ignored) examples of African heritage and culture. Music was one of the most highly developed of the arts, and the complexities of African rhythmic structure have yet to be equaled.

In one form or another, dance pervaded all of African life, in religious forms, or those of a

recreational or secular nature. As a fundamental element of African aesthetic expression, dance was impossible to separate from music, poetry and oral literature. Descriptions by slave traders and ship captains give accounts of the music and dance; it was even used to help entice slaves onto ships, and was an important means of exercising slaves.

The explanations are clouded by their inability to describe the dances with accuracy, and their demonstration of a lack of understanding of the nature and meanings of the dance. The writers' ignorance is read in their bias toward certain dance movements and references to sexuality and lewdness. Even this was considered unimportant, because the Africans were viewed as a commodity to be bartered, slaves, not human beings.

An example of these biased written accounts is the 19th century report of a London physician. Hearing of the evils of slavery, he decided to see for himself, and secured permission to board a ship in Barbados. He describes that "in dancing they scarcely moved their feet, but threw about their arms, and twisted and writhed their bodies into a multitude of disgusting and indecent attitudes. Their song was a wild yell, devoid of all softness and harmony, and loudly chanted in harsh monotony."²

In the United States, when slaves were bought and sold, the Protestant denominations of the English were more repressive than the Catholic religion of the French and Spanish settlers who acquired most of the colonies of the West Indies, Mexico, Louisiana and South America. Wherever the Catholic Church was powerful, African culture was retained in larger measure; the objective of the Catholic church was salvation of the soul. The slave was considered a complete and finished person, needing only salvation.

The African slaves, in many cases families separated and forbidden to speak their native tongue, accepted, at least on the surface, the Christian religion. All African religions believed in one God with divinities and associates as intermediaries, much like Jesus, Mary and other saints. And for some, the Christian teachings of enduring this life to prepare for the afterlife may have been comforting.

However, in most African religions the after life was not a reward. "The activities of the spirits (dead) are similar to those of human life here..."³ When a spirit or dead ancestor communicates or even possesses a human, it is lauded as a means of being closer to God. Though Africans of different tribes were forced together, there was a strong need to continue life as they knew it with the beliefs, ceremonies, and occasions normal to their life.

The Unique Qualities of African Dance

It will always be difficult to describe dance in words, but an important generality can be drawn from a demonstration of the use of the spinal column of the mover. In African dance, the back often seems to ripple from the lowest regions through the middle back, and up to beyond where the spine meets the head. In contrast, European dance is performed mainly with a straight back. George Washington Cable stated that true African dance is "a dance not so much of legs and feet as of the upper half of the body, a sensual, devilish thing tolerated only by Latin-American masters..."⁴ It was also noted that there was much motion of the hips. West African dance can use a great deal of movement within a wide range, as often seen in some Senegalese dance, or can be done with a more subtle character as in Ghana. The drive of the movement is often focused into the ground, responding to the basic pulses and layered rhythms. Different parts of the body can express various phrases of the music and make symbolic gestures.

The Eighteenth Century

After a 1739 insurrection on a plantation in South Carolina, strict regulations forbade assembly of groups of Negroes and the use of drums of any kind. The whites had already heard that Negroes could send messages by drum; when revolutionaries marched to the sound of drums, these were banned entirely.⁵ Soon drums were heard with less and less frequency, except in the Georgia Sea Islands, where the population was isolated, and in Louisiana, due to the influence of West Indies' customs.

Slaves played a variety of instruments: the 'Banjar', brought from Africa; the fiddle, the

tambourine, made from cloth stretched over a cheese can; bones, pots, pans and tubs, beaten like drums; and the human body with the voice—clapping, patting, and stomping. Most slave dances were accompanied by a single instrument.

Depending on the owner, slaves might be permitted to hold dances or frolics on the plantation, usually on Saturday night after a full work week. Names of a few dances have been recorded: *Buck*, *Pigeon Wing*, *Jig*, *Cakewalk* (also known as the *Chalk Line Walk*), *Ring Dance*, *Juba*, *Quadrilles*, *Cotillions* and *Reels*. Dances were also done for special occasions—weddings, funerals, Christmas, or at corn shucking and quilting. Some, like the *Jig* and *Cakewalk* were competition dances with prizes (or a cake) awarded to the best dancers. The most acrobatic steps or those of greatest notice won. Also known as the *Breakdown*, the dancer improvised and was encouraged to demonstrate individuality. Another challenge dance was done by carrying water on the head as part of the dance. The one who performed the most steps and spilled the least amount of water was the winner.

In Africa, *Juba* was apparently called the *Djoubba*. As it moved to the United States, it became a secular dance distinguished by the "pattin'" that accompanied it. Called "pattin' *Juba*," it appeared extensively when drums were prohibited. The *Juba* has survived in the form of the song and dance called "Hambone."

Some survivals of traditional African dances were found in the so-called animal dances seen on the plantations. The *Buzzard Lope*, *Turkey Trot*, *Snake Hip*, *Fish Tail* and *Camel Walk* were dances that imitated the movement of animals. Dancer Katherine Dunham notes that plantation dances were mostly of the circle and hand-clapping type.⁶

In the later days of slavery, white influence can be seen in the types of dance strongly influenced by English contra dance and French Quadrille; there were set and figure dances, the Virginia Reel, cotillions and other dances imitating the white owners.

The Nineteenth Century

Early Black religious dance in this country was modified to fit within the structure of the Protestant church, with limited movement, inspired by the beat of well-known hymns. The fiddle and the dance had been branded as sinful, and the drum had been previously banned. The human voice and the sound of shuffling feet were substituted. The clapping remained, the circle was retained, and episodes of religious ecstasy survived. While not actually dances, the Shout and Ring-Shout

were certainly substitutes for the dancing common to African and West Indian religious ceremonies.⁷

When Haiti declared its independence from France, all the white inhabitants fled to what was then French New Orleans, many taking their slaves with them. The influx of these West Indian slaves added to the Black population; they brought with them the practice of Voodoo. As the belief in Voodoo spread, the number of secret meetings and dances increased among the slaves. The white population, in fear, passed legislation to prevent the assembly of slaves, except on Sundays, only in the "Congo Square" (in reality a field), and solely for the purpose of dancing. (Congo Square became commercialized and a very popular tourist attraction.)

In 1828 Thomas Dartmouth Rice, a white entertainer, made his appearance as "Jim Crow" in black face. The American public had been well prepared to accept him. The stereotypes, later developed more fully on the minstrel stage, had begun before the birth of this nation. Although there are some instances of African-Americans performing on stage, there is a history of whites impersonating blacks, particularly in dancing, even before the Revolutionary War.

One such African-American was Master *Juba*, born William Henry Lane around 1825. Probably a free-born Negro and noted for his "jig" dancing, he was generally adopted by the entire fraternity of white minstrel players. Master *Juba* joined a minstrel troupe, and by 1845 "it was flatly stated that Master *Juba* was beyond question the very greatest of all dancers."⁸

The pattern of the minstrel show was fully developed by 1850. The overture was followed by comic questions and answers, then a walk-around. In the second part, called the *olio*, a variety of singing, dancing and speaking acts was followed by the "afterpiece." In the early days of minstrelsy, this attempted to reproduce the perception of the simplicity and cunning of the Negro; later it became an extravaganza. The final walk-around, mentioned usually in connection with the *Breakdown*, traveled in a circle and was derived from the old challenge dances, such as the *Juba*.

Arthur Todd felt the shows were based to a large extent on elements of Negro dance coming directly from Africa.⁹ However, it was only when dance was compared with the other elements of minstrelsy that it appeared to be authentic. There were innumerable opportunities for viewing the dance of Blacks. The dances must have seemed gro-

tesque, yet amusing to whites, who thought they would be easy to copy.

The minstrel era left a lasting impression on America. It reached its height of popularity in the late 1850s and remained the most popular form of entertainment for fifty years. The stereotypes developed by minstrelsy left us with many Black caricatures: the happy, funny, shuffling, lazy character; the childish and irresponsible, but loyal and contented slave singing and dancing, and the gaudily dressed, shifty, smart-talking dandy of the streets. Historically, the minstrel stage did a great deal of damage by cultivating the narrow, negative stereotype of the African-American in the United States!¹⁰

Minstrelsy made popular a few old plantation dances, and a few Black performers, noted for the variety of their talents. During the 1890s, as the blackface shows were declining in popularity, African-American dancers, comedians and directors were finally knocking on the door of the American stage. In 1889, "The Creole Show," an all-Black production, opened in New York, featuring a line of sixteen singing and dancing chorus girls—the first introduction of females. The finale was the cakewalk, originally a kind of shuffling movement that evolved into a smooth walking step. A back-leaning sway was added, and the movement became more of a prancing strut. Bert Williams and George Walker, famous Black dancers particularly noted for their abilities, made the cakewalk both popular and fashionable, and paved the way for future dances to come, and for African-Americans in legitimate theater.

Part Two, in the summer issue, will explore the development of African-American dance in the Twentieth Century, participation and influences in modern dance, popular dance and contemporary theater.

1. Emery, Lynne Fauley, *Black Dance From 1619 to Today*. 2nd ed. Dance Horizons, Princeton, N.J., 1988, p. vii.

2. George Pinckard, *Notes on the West Indies*, 2 vols., 2nd ed. Baldwin, Cradock, and Joy, London, 1816, vol. I, p. 103.

3. Mbiti, John S., *African Religions and Philosophy*. 2nd ed. Heinemann, Educational Books Inc., Portsmouth, N.H. 1989, p. 79.

4. Cable, George Washington, "The Dance in Place Congo," *Century Magazine*, XXXI (February, 1886) p. 520.

5. Emery, *Black Dance*, p. 83.

6. *Ibid.* p. 98.

7. *Ibid.* p. 120.

8. Winter, Marian Hannah, "Juba and American Minstrelsy," *Dance Index*, VI 2, February, 1947, p. 31.

9. Todd, Arthur, "Four Centuries of American Dance: Negro American Theatre Dance, 1840-1900," *Dance Magazine*, XXIV, Nov. 1950 p. 21.

10. Emery, *Black Dance*, p. 203.

Street Games Remembered: New York City

GLORIA HAMM

When I was a little girl I played downstairs on the sidewalk or in the street. I had no choice, because I lived in an apartment in New York City. There was no recreation room or back yard to play in, so in order to get outdoors and have some open space, we had to use the next best thing—112th Street... on the sidewalk.

Music was part of my family's daily life. We woke up to the sound of my grandmother humming or singing spirituals while she prepared breakfast. Grandmother always sang the alto part of any song, so consequently, whenever I heard the melodic line of any of these melodies I could always hear the alto part. You could say I was pre-conditioned.

Street games were the way to spend our spare time. Jump up, Hop Scotch, Double Dutch, ring games and relay races were part of our regular routine. Summertime was game time. It was only on Sunday that we were restricted from playing in the street for fear that we'd dirty our Sunday clothes.

In jump rope, rhythm is and was the key. In order to out-jump your opponent, it takes quite a bit of coordination and timing is

extremely important. As you watch the two ropes of Double Dutch go around in opposite directions, it is pretty important that you jump in precisely at the correct time and continue to keep within the rhythm of the moving ropes. The rope turners would make every effort to cause you to make a mistake. They would turn faster, slower or anything to keep you on your toes (no pun intended). This jump rope game was always played in teams. The team that was able to jump the longest without making a mistake was the winner.

This was a very serious game and my sister and I practiced often to be number one. We hated to lose first place. There were no trophies given, but we were recognized among our peers as the best Double Dutch rope jumpers on our block. We never competed with other blocks because that could ensue in a fist fight. This was serious and fierce competition.

Children's games within the Afro-American community were basically invented out of necessity. The lack of funds with which to purchase packaged games forced most of us to invent our own games. One of the indoor games we played on rainy or snowy days was "movie stars".

Items needed: a piece of paper, folded or marked into 26 squares—one letter of the alphabet written in each square. Each player must have a pencil with a sharp point, several pieces of paper or a small pad to write on.

Method: players sit in a circle. Each corner of the paper with the alphabet on it is held by a different player (if there are only two players only two ends of the paper are held). Paper is held with letters facing down so that letters cannot be seen. Players take turns at punching a pencil or stick into a square. Then the paper is turned over to see which letter of the alphabet it went through. Players begin to write the names of as many movie stars as they can think of whose first or last names begin with that letter.

The one who punched the letter sets the time limit, and can call "time" whenever he/she chooses. All get to read aloud the names on their list. The one who reads first gets the credit for all the names as his/hers. Consequently, the others have to cross off

any name on their list if that name is called before they get their turn. The one who ends up with the most names is the winner. There were no prizes given, but many hours went by and one had to really think in order to win. The object of the game, of course, is to think of as many movie star's names as possible that begin with that letter.

I am convinced that most children have the same needs when it comes to play and enjoyment. There are so many similarities of children's games that one wonders how they travel from one end of the world to the other. Take the ring singing game of "Head and Shoulders". One version says:

Head and shoulders, knees and toes,
Eyes and ears, and mouth and nose.
Head and shoulders, knees and toes.

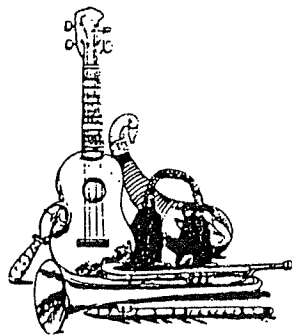
Well, when Afro-American children play this game, it comes up like this:

Head and shoulders, baby, one, two, three,
Head and shoulders, baby, one, two, three,
Head and shoulders, head and shoulders,
Head and shoulders, baby, one, two, three.

Those of us who know this game know what the difference is—it just can't be done without the rhythm and the movement.

In my childhood, there were no funds (nor any need) to publish any of the ideas and newly invented games. It was just customary to pass them on by word of mouth. As I reflect on those days, I can't imagine anything more enjoyable or educational as the games we played on the streets of Harlem. □

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A black and white line drawing of a dulcimer, a pear-shaped stringed instrument.

Street Games: East Texas

SHIRLEY JACKSON

JIGOLO

Game played by African American children in rural East Texas

The music of African-Americans has always spoken of life and life experiences. It has served to buoy the human spirit, to bring hope and joy, provide freedom of the soul, to offer release and act as a "Balm in Gilead" for the people who embraced it. Born of necessity and nourished by conditions, it is an essential element of the community and of rural folks who carry on the tradition. It is not uncommon to see children playing singing games while moving rhythmically, or to attend religious services and hear the familiar melodies of the spirituals accompanied by tambourine, hand clapping and foot stamping. The people may still stand up during the worship, responding with expressive movement to what they see and hear.

Improvisation and spontaneity are an integral part for children and adults; in most instances, everyone is a participant, a contributor for the enhancement of the whole community. The essence of the musical experience is still the objective when performing this music.

I learned these games as a child, and now teach them to the children in my classes in the same way that I played them. We do add percussive accompaniments with pitched and non-pitched instruments, such as tambourine and conga. "Li'l Liza Jane," a slave song, is sung with rhythmic clapping and foot stamping, with improvised movement and lots of attention to performing for fun. "Climbin' up de Mountain" and other traditional spirituals are an important element of our church services. The folk material being passed along still serves the needs of the people who have inherited it!

Shirley Jackson is the music teacher for the Gilmer Intermediate School in Texas. Currently the president of the Dallas Metroplex Chapter of AOSA, Mrs. Jackson holds a Master of Education Degree and a Bachelor's Degree in Music Education. She completed her Orff Schulwerk Certification training and the Master Class at Memphis State, and has presented sessions at in-service, chapter, regional meetings and at an AOSA conference. Traditional storytelling and singing are two of her continuing interests.

Formation: Circle, one in center.

A — all, S — solo.

Game: All pat-clap a ♩ pulse while chanting "Jigolo."

A: All call to one in center

S: Soloist finally says "Okay," points to head, feet, then improvises rhythmical body movement saying "This is the way I jigolo."

The one in the center names a new soloist to begin again.

A: Jig-o-lo, Jig jig-o-lo

Jig-o-lo, Jig jig-o-lo,

Hey ----- (name of center)

S: Say what?

A: Hey, -----

S: Say what?

A: Let me see you get down.

S: No way! A: Let me see you get down.

S: O-kay! My head up high, my feet down low, This is the way I Jig-o-lo.

LITTLE LIZA JANE

1. I got a gal and you got none,
Little Liza Jane (2).

Cho: Oh, Eliza, Little Liza Jane (2).

2. You swing mine and I'll swing yours,
Little Liza Jane,
I'll swing mine and you swing yours,
Little Liza Jane. (**Cho.**)

3. I got a house in Baltimo',
Little Liza Jane,
Forty-leb'm children on the flo',
Little Liza Jane. (**Cho.**)

4. I steal yours and you steal mine,
Little Liza Jane,
That's the way we'll get along fine,
Little Liza Jane. (**Cho.**)

Formation: Circle of partners with one person in the center.

Verse 1: Circle keeps steady pat-clap while center person walks around looking for someone to "steal" (and does).

Verse 2: This couple swings in the center.

Verse 3: They strut around the circle in a show-off manner.

Verse 4: They return to the circle and the one who lost a partner goes to the center to start again.

MY LANDLORD

African American Street Game



My land lord rang my front door bell _____ I let it ring for a long, long, spell _____



Went to the win-dow and I peeped thru' the blind, Said "Tell me Mia-ter what's on your mind." He said _____



"Mon-ey hon-ey ooooo- see, _____ If you wan- na get 'a- long with me" _____



Formation: Partners facing in a double circle.

A: Sing, play clap pattern

B: Speak chant with motions

C: Each person takes a side step to right, then claps 2X standing still. Repeat until all are facing a new partner to begin again.

A: Sing with handclap pattern:

My landlord rang my front door bell,

I let it ring for a good long spell,

Went to the window and I peeped through the blind,

Said, "Tell me, mister, what's on your mind?"

He said, "Money, honey, oo-ee,"

He said, "Money, honey, oo-ee,

If you wanna get along with me . . ."

B: Chant, speak with gestures:

It's the first of the month,

Time to pay the rent,

Got no money, not one red cent!

C: Movin' on x x, movin' on x x.

(x — clap)

African American Street Game

LITTLE SALLY WALKER



Lit-tle Sal-ly Walk-er, sit-'n in a sau- cer, rise, Sal-ly, rise Wipe you' weep-'n eye, put yo'



hand on yo' hips and let yo' back-bone slip. Oh shake it to the east, oh



shake it to the west, Oh shake it to the ve- ry one you like the best.



Formation: A circle, stepping clockwise to the beat.

One in the center, squatting down.

Child in center stands and does each motion described. At the end of a the song, a new child is chosen to begin again. If a boy is chosen, we sing "Little Sammy Walker."

Little Sally Walker, sitt'n in a saucer,

Rise Sally Rise, wipe yo' weep'n eye,

Put yo' hands on yo' hips an' let yo' backbone slip

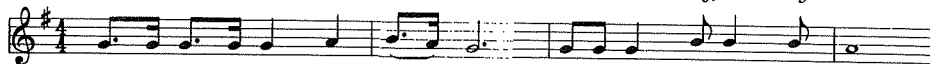
Oh shake it to the east, oh shake it to the west,

Oh shake it to the very one you like the best.

The name "Sally" for girls and "Sammy" for boys was common for slave children. Now Sally is the name of many female characters in African American children's games. They were played more often by girls, with movements to attract the boys, playing more roughly nearby.

CLIMBIN' UP D' MOUNTAIN

Traditional African American Gospel Song (in use today) Shirley Jackson



Climb- in' up d' moun- tain, chil- dren did- n't come heah for to stay _____



If I nev- ah mo' see you a- gin' gon-na meet you at the judge- ment day. day. _____

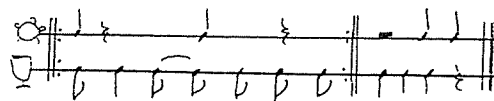
Formation: Children in lines facing front. Improvise rhythmically on non-pitched percussion instruments (eg. conga, tambourine) while improvising movement as in the traditional culture.

Climbin' up d' mountain children,

Didn' come heah for to stay—

If I nevah mo' see you ag'in

Gonna meet you at the judgment day.



Learning From Each Other

"Step Chill'n" Remember Bessie Jones

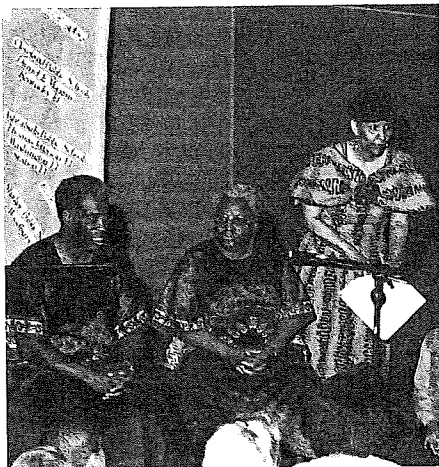
ROSALYN PAYNE

A group called the *Georgia Sea Island Singers*, students of the late African American singer Bessie Jones, travel throughout the United States sharing the children's songs and games she learned from her grandfather, who was a slave in the early 1800s. Miss Bessie, as she was known in her native St. Simon's Island (off the coast of Georgia), took this unique opportunity to maintain and pass on the heritage of her ancestors. Africans brought here as slaves carried a rich culture with them to America. Isolated and segregated since before the Civil War on this remote island, their history and tradition were kept alive by "passing it on," teaching their children and grandchildren songs, stories, games by ear—by oral communication.

The present-day Georgia Sea Island Singers visited Cleveland State University, and also presented assembly programs for school children, including my East Cleveland School pupils. These students became very interested in the music and life of earlier African Americans in the South. I encouraged them to go back into the community and ask their own grandparents about the songs and musical games they had sung and played as children. Thus emerged "Step Chill'n," a group of children, the successive generations, "stepping back" into the past, continuing the tradition.

This project became possible as the result of an award as Master Teacher I had been given from the Martha Holden Jennings Foundation. It allowed me to invite the Georgia Sea Island Singers, to research African American songs and games, to consult historians, and to attend the Georgia Sea Island Festival.

Later, I was able to present staff development workshops and demonstrations. Students and teachers learned from each other as they "stepped" with a style unique to the Black experience. The value of the games far exceeds "just having fun." Approaching the material from an historical, social, physical and musical perspective has encouraged other teachers to "pass it on," and has broadened the educational background of



Georgia Sea Island Singers with Rosalyn Payne

the children. Bessie Jones' dream was that someone "be on fire to teach America." The permanent establishment of "Step Chill'n," a children's performing folk group, continues to do just that.

All children deserve the opportunity to enjoy and learn the music that was sung and played during the days of slavery. Slave children shared the trials and tribulations of this time through play. Their games allowed them to laugh despite poverty, to maintain joy, determination, and courage in the face of hardship. Through their play, children often sing, say or do things that would not be acceptable otherwise. Slave children mocked their owners and shared secrets and information as they played in the plantation yards and fields.

Today, children still express frustration in creative, sometimes coded language that may seem humorous, but in reality may tell of deeply painful feelings. Observing children's games can be perceived by sensitive teachers as a time for insight. Sharing and creating music in a safe learning environment can make a "sound" difference in the lives of children; games capture the soul of a people.

Children at play become totally involved in the process of teaching and learning, even without adult interference; a basic love for learning can begin with the mastery of a

simple game. This drive and energy to learn, seen in children of previous generations, needs rebirth. Concentration, discipline and pride in success are built into children's games, and it is teachers' responsibility to encourage these innate qualities. Teaching and learning from one's culture in the folk tradition may offer opportunities for:

1. Language teachers to compare standard English with, for example, the Gullah dialect, to use critical thinking skills;
2. History teachers to place games in context, perhaps those played before and after the Civil War, or still played today;
3. Music teachers to study the expressive elements and the use of melody, rhythm, dynamics and form;
4. Writing teachers to compare folktales and encourage writing of new stories, or describe games that reflect today's life styles;
5. Physical education teachers to develop games for cooperative activities, endurance, skill building, eye-hand coordination;
6. Science teachers to explore sound relations (eg., vibrations of drums or other sound makers);
7. Art teachers to develop projects that depict children at play, then and now, in drawings and paintings or structural designs;
8. Math teachers to reinforce problem-solving skills, patterns and sequencing. Hand jives, for instance, can train children's minds to analyze repetitive patterns, or search for and discover similarities that unite seemingly unrelated information;
9. Social studies activities to focus on games in a geographical study of how folk material arrived from Africa to the United States and its progress into their own school settings;
10. School counselors to use games as a vehicle for improving self esteem, social skills, consideration and the simple joy of learning together.

The following summary lists the processes involved in games.

Level 1: Knowledge—The student recalls the game.

Level 2: Comprehension—The student interprets the game.

Level 3: Application—The student uses the game in context different from that in which it was learned (eg., reteaching it to peers or to adults).

Level 4: Analysis—The student labels unique historical events, dissects the song from the whole into parts, until the relationship among elements is clear (eg., in call-and-response).

Level 5: Synthesis—Student combines the elements to form new, original material (eg., creates new verses or movements).

Level 6: Evaluation—Student becomes involved in the act of decision making, judging and selecting based on a given set of criteria (eg., choosing which game will accomplish specific objectives).

As students mature, the same games take on deeper meanings. First graders just want to play, while high school students may use the game as a point of reference.

African American music and games, respected folk material passed on from the days of slavery, should be included in the music curriculum—it is an investment in success. Depriving American children of knowledge of this culture can no longer be accepted due to the ignorance of the instructor. Music teachers must challenge themselves by attending workshops that address the study of African American music from an academic, physical, social, emotional and spiritual perspective.

The "Step Chill'n" are contributing to keeping alive the unique indigenous folklore of the people of Georgia Sea Islands. These isolated islanders nurture an almost extinct segment of African-American culture and language.

Recently, poet Maya Angelou stated, "Great teachers never stop learning!" As we move toward the 21st century, I urge you to learn from your students, and encourage them to teach you. It is my belief that we are united by common feelings; we have the ability to understand and explore the rich diversity of the many cultures in the world. I hope you can become committed to keeping Bessie Jones' dream of "someone being on fire to teach America" alive, to "pass it on" by including African American children's games in your curriculum.

Rosalyn W. Payne, president of Chapter One of AOSA, teaches at the Prospect School in East Cleveland, Ohio. She was recognized with the Martha Holding Jennings Master Teachers Award, one of the highest honors bestowed upon educators. With the "Step Chill'n" she presented sessions at the Indianapolis Conference.

Connections With the Past... A Multi-Cultural Lesson in Progress

ELLA W. LEE

The universal appeal of Alex Haley's best-selling book, *Roots* is a strong response to humanity's need to connect with its past. This need, as expressed through music, dance, visual arts, and literature, serves as a common thread in our global tapestry.

Several years ago, as I began to teach my sixth grade students the song "Away to America" composed by Linda Williams (*World of Music, Grade 6, Silver Burdett/Ginn*), the thought occurred to me that Linda's need to connect with the country of her grandparents' origin had been espoused by many cultures throughout the centuries.

Using "Away to America" as a point of departure, my next lesson concentrated on the African-American spiritual "Sometimes I Feel Like a Motherless Child." My students shared their experiences of being away from home and feeling homesick. Several students volunteered to research poetry, songs and visual arts, including photography, depicted separation or homesickness.

The third lesson explored the feelings expressed in the song "Wayfaring Stranger," as well as some of the research materials gathered during the past week. Interestingly enough, many students began to be self-motivated in the pursuit of this theme. One student brought in a photograph of the famous fresco in the Sistine Chapel depicting Adam's separation from God, by Michaelangelo. (I never cease to be amazed at how students can rise to challenges when so motivated!)

In a visit to the school media center, I mentioned our project to the librarian and asked her to recommend a children's book that might be suitable. Immediately, she brought forward "Africa Dream" by Eloise

Greenfield (Harper Collins, 1989). I was captivated by the power of the words and illustrations and realized that this book could become the focus of a creative, cooperative, and culminating learning experience.

Suddenly, I remembered attending a concert by the Cleveland Orchestra where "Lyric for Strings" by the African American composer George Walker was played (Black Composer's Record Series, Volume 7). This composition had impressed me with its rich sonorities, pathos, and construction full of conflict and resolution. Greenfield's *Africa Dream* and Walker's "Lyric for Strings" appeared to be a perfect pairing. Would my sixth grade students agree?

As the students entered the music room one student told me he had written a poem based upon how Alex Haley must have felt as he began to connect with his roots, and entitled his poem "Connections with the Past." What a perfect sequel to the Greenfield book! We reviewed the Langston Hughes poem, "Dreams." I read "Africa Dream" to the students and then simply played the recording of "Lyric for Strings" before the students were dismissed.

Many lessons were necessary for students to analyze "Lyric for Strings" and to discuss the visual imagery found in the book. Various students volunteered to read the book in sections. We then formed cooperative groups to explore movement to dramatize the imagery. Through trial and experimentation we merged the text with the music and movement and created a true artistic "moment in time."

Ella Lee teaches in the public schools in East Cleveland, Ohio, and is director of the Cleveland Orchestra Children's Choir.

APOLOGIA

In the Winter, 1994 issue, the photograph captioned Judith McMillen, Local Chairperson of the Indianapolis Conference, is actually that of Janet MicMillion, a session presenter. We regret the error.



Photo: Jim Tinter

From the Playground: Spain

VIRGINIA N. EBINGER

It was generic elementary school—children's art on the walls, kids rushing everywhere, noisy playground, the school smell . . . Except for one thing.

I was in southern Spain—Andalucía—and it was a springtime week, a few days before Holy Week, which was a school holiday throughout the country. Through Verena Maschat I had met Jorge Rodrigo and his wife Rocio and Mariela Valanzuela, Argentinians who had lived in Spain for several years, Jorge and Mariela teaching privately and in various civic settings, Rocio working in music therapy.

Jorge and Mariela picked me up in front of my hotel in Torremolinos and we drove the few miles up the coast to Fuengirola. It was noon break when Jorge parked his small car across the street from the elementary school where he had arranged for us to observe a kindergarten teacher as she provided her students with music experiences. There were no music specialists in the schools.

The kids had had their lunch and were on the playground for a midday recess. There appeared to be about a hundred students in the fairly spacious yard. Most were very young, perhaps kindergarten through third grade, but there were a few, half a dozen or so, older girls. I never understood why they were there, but I was glad they were, for they gave me clear statement of words to a song I was trying to catch from the younger children as they played.

As I said, it was generic elementary school, just like every school I'd ever seen, except for this one thing. There was no playground equipment! There were a few trees, one with bare earth around it where half a dozen or so children were playing, a couple with stone benches around them where a few more sat. And that was all. No swings or slides or merry-go-rounds; I saw not even a ball or a jump rope.

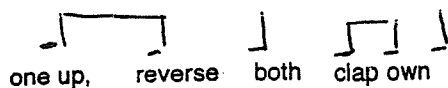
But all over the playground children were gathered in little groups of two or three or four, singing or chanting, playing clapping games. There was a bit of the quality of the scene I imagine at Babel, except here they were all speaking the same language—Spanish. At first I rushed from group to group, trying to take in all the songs, and then



Help! No merry-go-round!

realized I'd come away with nothing but snatches of incomplete memory unless I calmed down and went for one or two.

A rather popular one—at least it seemed so since several pairs of kids were playing it—was *En la calle de veinte cuatro*. Its accompanying clap pattern was one short motif which never varied. The pace began reasonably, but by the third or fourth repetition—of maybe six or eight repetitions—it had accelerated to an incredible tempo. (I thought it might possibly be a little faster because of their interested visitors!)



This is repeated throughout—no pause.



Literal translation:

On twenty-fourth street there was a great assassination.

An old woman killed a cat with the point of her shoe.



En la calle veinte cuatro...

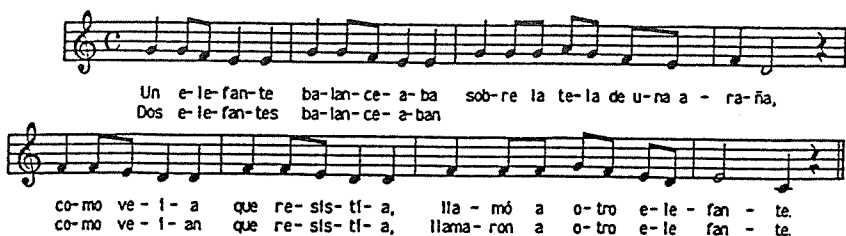
And then it was the visitors' turn! Mariela mimed and sang a "mental hearing" song. On each repetition, one statement is omitted until the entire song is silent, but with ongoing gestures.



Literal translation:

A fat one, a thin one, a chimpanzee played the flute, oo-ra-loo-ra-li.

Jorge's contribution was a well-traveled, very appealing song and game, *Un elefante*. I've heard this one in Mexican-American settings in California and seen it in Latin-



American and South American collections, and it was quite at home in its Spanish environment.

Literal translation:

One elephant balanced on a spider's web. When he saw that it would hold firmly, he called for another elephant.

There are many ways of playing a game with this song, easily suggested by the words. Jorge's way was simply the addition of a new body instrument sound for each additional elephant. His realization—with suggestions from the children—worked out this way:

- Un elefante — slap left thigh (beat one)
- Dos elefantes — slap right thigh (beat two)
- Tres elefantes — left chest with right hand (beat three)
- Cuatro elefantes — right chest with left hand (beat four)
- Cinco elefantes — clap (beat five)
- Seis elefantes — pat head (beat six)
- Siete elefantes — touch nose (beat seven)
- Ocho elefantes — stamp (beat eight)

After this it was my turn. The only thing I could quickly think of which I felt sure would

not get me into language troubles was *Bate bate*, a very active, even rowdy game as my students have played it. Such a game would never work in this crowded room full of five-year-olds who were growing tired. But surely we could together, the kids and I change it quickly into some kind of non-locomotor game. And we did.

Bate, bate, cho-co-la-te,
con arroz y con tomate.
Uno, dos, tres **CHO**; uno, dos, tres **CO**;
uno, dos, tres, **LA**; uno, dos, tres **TE**.
Chocolate, chocolate, chocolate, chocolate.

Literal translation:

Beat the chocolate, with rice and tomato.
One, two, three **CHO**; One, two, three **CO**;
one, two, three **LA**; one, two, three **TE**.
Chocolate, chocolate, chocolate, chocolate.

They seemed pleased to have *una americana* bring them a song in their language that children in a faraway country liked to play, and to help her make a game they could be part of as they sat in the circle together.

It was a little time for forgetting ugly things in the world, for remembering again that we are all more alike than different, especially that a child is a child . . . We said *adios* and left, passing again by the mural.

Paz en el mundo.



The older girl who helped me

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Stalking the Wildflower with Multiple Lenses

Exhibit One: Playground and Chant Research

EVE HARWOOD

Looking back, I should like to describe Schulwerk as a wild flower. I am a passionate gardener so this description seems to me a very suitable one. As in Nature plants establish themselves where they are needed and where conditions are favourable, so Schulwerk has grown from ideas that were ripe at the time and that found their favourable conditions in my work... It is an experience of long standing that wild flowers always prosper, where carefully planned cultivated plans often produce disappointing results.

—Carl Orff, "Orff Schulwerk: Past and Future," 1963

While it seems clear that the wildflower Carl Orff planted has found its roots in practice, the research on it has produced disappointing results. Much of the research has compared the Schulwerk with more traditional methods—those 'carefully planned, cultivated plants' which Orff himself believed prospered in a soil different from the one where the Schulwerk would be found. Like studying apples and oranges, research results have generally revealed that both are alive and well, one not significantly stronger than the other. Claims that the Schulwerk produced equal, stronger, or more creative musicians simply could not be made. Research results indicated, instead, a kind of sameness to other approaches, and the Schulwerk's unique beauty remained hidden and elusive.

Discouraged from repeated attempts of this sort, or simply interested in different things, some researchers have focused elsewhere, looking at historical roots as a way of contributing to our understanding of how the Schulwerk began and subsequently flourished.

Charting our history and development has provided philosophical solidarity to some degree, and given us ownership of our course. However, the quest for answers and understanding is ongoing. Perhaps it is the "always developing, always growing, always flowing" nature that makes the Schulwerk an elusive species to study. Stalking the wildflower may require that we pose new questions, look in different places, take a less distant viewpoint, or try out new lenses. What if we were to begin with wonderings about the "favourable conditions" in which

Schulwerk teaching and learning find their roots? What could be learned about the climate of Schulwerk classrooms? What kind of soil exists? What kind of cultivation techniques are used? What kinds of learning results? We may benefit from knowing more about research in other fields. Recent reports on research in the areas of children's musical folklore, early childhood play, and wholistic language education were presented at the Research Interest Group session during the 1993 AOSA conference in Indianapolis, revealing interesting links to Orff Schulwerk teaching and learning. In the coming issues, the Focus on Research column will highlight the research presented in Indianapolis, beginning with "Exhibit One: Playground Song and Chant Research" by Eve Harwood.

Janet Robbins, Chair
AOSA Research Interest Group

INTRODUCTION

The same features that drew Carl Orff to describe his Schulwerk as a wildflower have nurtured another musical tradition over the years, namely children's playground song and chant. Interestingly, playground songs and chants share many of the characteristics Orff attributed to elemental music: never music alone, but song combined with chant and movement in one theatrical event; a repertoire that is participatory (as opposed to art music's separate roles for creator, performer and listener); forms that are short and relatively simple; music that is pre-intellectual, rhythmically driven, earthy and simple. (Orff, 1962) One important difference is that playground song, by definition, has neither been shaped by nor suffered from adult intervention. It is music that lives in oral tradition, passed from child to child in a period of about six years, between the ages of six and twelve. Playground lore is thus unusual among folklore genres, which normally have a much longer period of time to pass from generation to generation. Truly a wild flower, existing outside the cultivated walls of the classroom, playground song may therefore have something to teach us about musical roots and hardiness.

For these reasons and others, there is renewed interest in playground songs on the

part of music teachers (Campbell, 1989). In particular, teachers adopting the approaches of Orff and Kodaly, both of whom relied on folk culture for pedagogical material, are seeking out the American playground as a source of teaching repertoire. Continuing research in this area can provide models of contemporary children's compositional style as well as insight into how such a repertoire is created, transmitted and performed, or as Orff might put it, how 'playground process' operates.

THE PROBLEM

When teachers turn to scholarly sources for insight into children's folksong, what do they find? As one authority puts it, "Paradoxically, there has been intensive study over a long period of time and simultaneously inadequate investigation of the topic" (McNeill, 1988, p. 22). While collections of children's games and songs have been published since the turn of the 20th century, distinct gaps in the research literature remain. These gaps include both the contents of printed collections (i.e., primary sources, songs collected from oral tradition) and the kinds of commentary and analysis offered to readers (i.e., secondary sources, notes or articles about a song tradition). From a music teacher's point of view, there are at least three areas where investigation has been inadequate.

First, teachers have historically looked to children's folk games and songs for literature that is lively, authentic and within children's capacity to perform. Unfortunately, many early collections of children's song do not give information regarding the informants, for example, whether they were adults or children at the time of collection, whether their complete repertoire was sought or just items the collector considered worthy (Comme 1894; Newell, 1883). A more vexing problem for music teachers is that many folklorists have not notated tunes or rhythms for the spoken chants. Where there are tunes, information as to singing style, melodic or rhythmic variations and original keys are generally missing (Bronner, 1988; Cole 1989; Hastings, 1990; Michels and White, 1983; Withers, 1948). Fortunately, contemporary research practice corrects these omissions and informant and contextual data are matters of routine (Merrill Mirsky, 1988; Riddell, 1990).

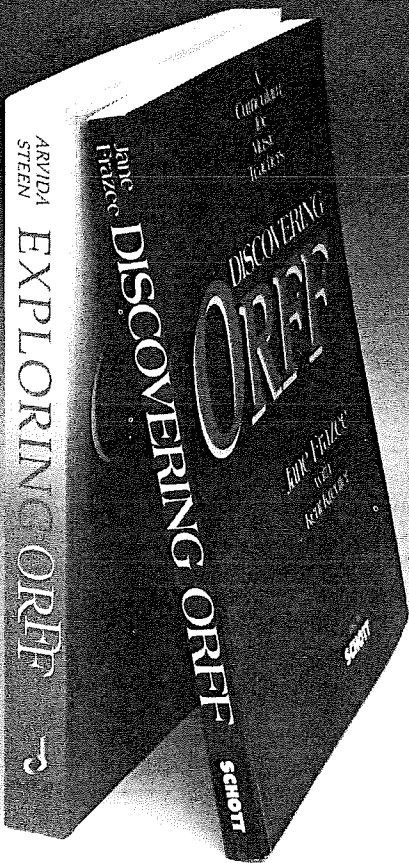


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Second, contemporary music educators, aware of the growing emphasis on multicultural material, look to the playground literature of children from many heritages as a means of including the music of diverse ethnic groups (Aaron, 1989). While Anglo-American children's repertoire has been widely collected and reported, (Fowke, 1969; Gomme, 1894; Knapp, 1976; Newell, 1883; Opie, 1985; Seeger, 1948), there is less from the African-American or Hispanic community, let alone from the myriad of cultures represented in our school population. This remains a fertile field for investigation. (Notable exceptions to the foregoing include Brady, 1975; Fulton and Smith, 1978; Jones, 1972; Kenney, 1974; Merrill Mirsky, 1988.)

Finally, teachers look to the playground to discover how children teach each other. Many traditional genres such as handclaps and ring games are complicated, not easily acquired, and must pass in a relatively short period of time. The method referred to as "oral transmission" is evidently an effective teaching system, one that might serve formal music teaching as well. How does it work, this learning/teaching from child to child? Unfortunately, information on context, learning process, and the meaning of the material to children has been one of the overlooked subjects in the study of children's song. To quote folklore authority W. K. McNeil (1988), p. 23: "Too often folklorists have been guilty of being text-hungry but have spent little time telling us what the texts mean or how they are used traditionally." Brunvand, writing in *The Study of American Folklore* (1968), p. 237, noted: "Some investigators have begun quite simply by asking children what their games mean to them and why they like them." However, direct interviewing of a cross section of children has limitation. Apart from the difficulty of obtaining legal access to contemporary children on the playground, the active tradition bearers, ages six to twelve, are relatively inarticulate about the meaning they attach to their musical play (Harwood, 1987).

A SOLUTION

One means of addressing the last problem has been to study children at play for a prolonged period of time in one setting. The study of one group of informants, or a single singer, such as Bess Hawes' account of Bessie Jones (1972), gives insights into process and unspoken assumptions that are not revealed when one undertakes the collection of a quantity of material from many informants. Iona Opie's *The People on the Playground* (1993) arose out of her sense that she needed to be with the same children over a period of time, in addition to the widespread collecting she was already doing with her husband

Continued on p. 25

In Orff Training - Movement Astonishes

DIXIE PIVER

Astonishment is often the response of new enrollees to the movement training required in Orff certification courses. Why, they ask, is there a separate hour (or more) in the daily curriculum that demands physical exertion? Isn't it sufficient to use body percussion and simple dance steps and patterns in space during the two- or three-hour-long Basic Pedagogy of the daily curriculum?

How do the skills and assignments of Level II or III movement training differ from those of Level I? How can movement work be conducted for the children in their classrooms, anyway? How can teachers help children cope with spatial constraints in the rooms assigned for music classes? How can teachers make safety and discipline inherent in their moving? How can music teachers explain an Orff Schulwerk program of music and movement education in a school in which "dancing" may be forbidden for religious reasons?

Questions like this have come to me repeatedly as the Movement Specialist in Orff Certification Courses. Students want to know what they will be expected to accomplish in movement classes during the intensive two week courses.* They begin with anxieties about proving themselves in the range of abilities called for in Orff Schulwerk training.

Misinformation may be inadvertently conveyed by incomplete listings in college music department catalogs. These descriptions never suggest the unique involvement of the senses and learning modalities inherent in achieving competency in Orff Schulwerk. They list recorders, Orff Schulwerk volumes, or a hand drum as necessary equipment, but rarely mention, for instance, required attire for active movement or dance—comfortable clothing, flexible, thin-soled footwear or bare feet.

Movement training is daily and active. Progress is cumulative in the two-week, three-summer courses. Movement training is a cornerstone of the total approach of Orff Schulwerk, even though an individual student's personal forte may be vocal or instrumental music. A prospective "Orff-innocent" student expecting a sedentary, textbook music methods course is bound to be greatly surprised!

Because Orff Schulwerk is a philosophy, not a primer of pre-fabricated lessons, the music and movement assignments take more



Photo: Jerry Speier

time and attention than one might expect in a conventional summer course. Students will benefit most if they arrive with, or aim to establish, a sense of openness and patience with their minds and bodies. The process of learning to play notes on a recorder or a mallet technique takes less time and physical effort than the process of learning new patterns of body locomotion.

Children possess the motivation and tenacity to grasp physical challenges—of learning how to do a cartwheel, how to do hip-hop dance steps or how to juggle. As adults, we sometimes forget that the body was and is our primary instrument, and we feel frustrated when it is slow to respond to demands of the will. Also, we may not have kept our bodies tuned up over the years; the kinesthetic and visual sensitivity may be out of tune with ourselves and with the children we teach. Following patterns of movement, inventing our own, improvising and choreographing with others may be challenges that are completely new to the enrollee in an Orff Schulwerk Levels course.

Movement training in Orff Schulwerk goes beyond collecting games for rhythmic cognition, or gesturally illustrating concepts of music. It extends beyond building a repertoire of folk dances. Historically, it is important to remember that Carl Orff's ideas about music and movement were germinating while he worked with the dancers/musicians of Dorothee Guenther's School for Gymnastics and Dance in Germany in the 1920s and '30s. In that school, the dancers learned to play percussion, recorders and xylophones for each others' dancing. Improvisation in music and movement were intrinsic skills practiced by all.

A comprehensive view of contemporary Orff Schulwerk music and movement education specifies standards of movement training that include competencies in the integration of music, movement and speech and a knowledge of elements of dance. In daily movement classes, students explore and demonstrate understanding of such elements as space, time, force, form and texture.

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should not be thought of as a line from simple to more complex, but as a spiral of learning that increases one's capabilities as a teacher. Two weeks of class together seems to be the length of time needed for students to begin to feel comfortable with the concept of themselves as *movers* as well as musicians. Experiencing and solving problems that arise in movement training prepares teachers to anticipate the figurative and literal stumbling blocks that come up with children in the classroom. During movement training, such issues as body mechanics and child development, movement improvisation and group choreography can be addressed, explored and discussed.

Learning to coach children to prepare for a jump or turn, or how to prepare to stop and change direction in space, is as important as learning how to teach them to sing or play recorder. At the first meeting with a roomful of children, we cannot assume that they know how to control their physical actions in space, or that they can adapt social skills to move with others in a sensitive, musical manner.

Movement training sessions during a Levels course should examine and undertake to solve student questions, including:

- If children are unaware as to how they're moving as soloists, how will they learn to be ensemble players and movers?
- How do you get young children to make and maintain a circle?
- How do you teach them about shifting weight in preparation for changing direction at the end of a phrase?
- How can you get children into folk dance formations?
- How can you get girls and boys in older grades to stand next to each other (or hold hands)?
- If you don't have the space for a circle, what other formations can the children make and maintain?
- How can you coach a child to interact with a partner or small group in a way that is positive and collaborative?
- What movement vocabulary and locomotor skills are appropriate to what ages of children?
- What kinds of imagery are helpful to eliciting improvised movement?
- How can you encourage children to exchange movement ideas and develop group pieces?
- What kinds of movement props and projects are manageable?
- How do you direct movers/singers/players all at the same time?
- What styles of movement are appropriate to the music of (name a country, region or period of history)?

Approaches to solutions of these questions can be explored in movement sessions, every day, summer by summer. As teachers, the broader and deeper our own movement experience, the more encouraging we can be in facilitating the movement ideas of others. We may not be sure of ways to structure the children's ideas in movement and music so that the process affirms their self-confidence and enthusiasm and culminates in a project that is pleasing to see as well as to hear. We may not have the experience to anticipate the amount of time and physical energy that children will need to expend in trying, modifying and polishing their movements. And as teachers, we need time to integrate all the elements.

Movement training in Orff Schulwerk may change our thinking about how to get a project in speech, singing or instrument-playing "on its feet" in ways that bring together the best that everyone has to contribute. Enroll in a certification course with full body and soul. Experience the movement training with three personas: as yourself, as a child, as a teacher. Keep a journal during the two weeks. Record what's happening to your outlook as you spend each day immersed, and trying to sort out, the total sensory approach of Orff Schulwerk. You may astonish yourself with the realization that facility in movement has quite a bit to do with flexibility inside the head, not just in the physique!

*Existing movement training guidelines for courses are being clarified and expanded by an ad hoc committee of AOSA movement teachers.

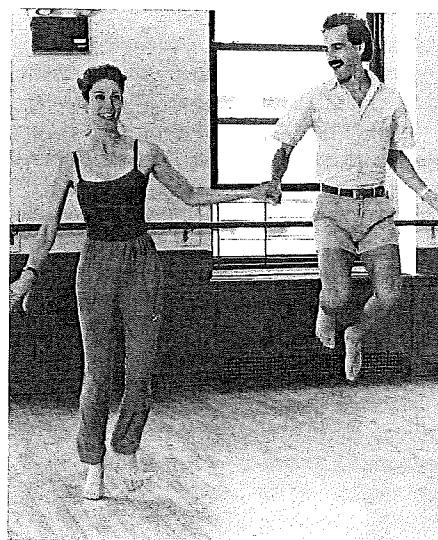


Photo: Jerry Speier

Dixie Piver is a Movement and Music Educator certified in Orff Schulwerk. This summer she will teach movement for Levels I and II at Mansfield University, Mansfield, PA. Observed by course participants, she will also conduct a demonstration class of children (music campers) in movement projects.

Sea Shanteys - A World of Possibilities

B. J. WHITEHOUSE

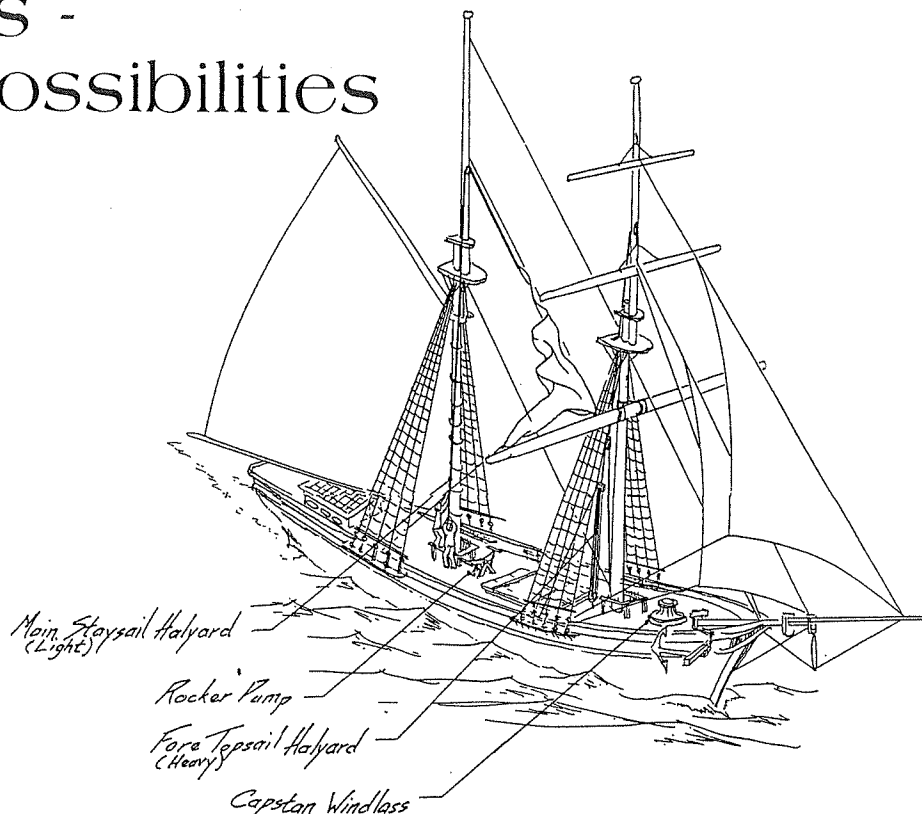
Shanteys are work songs that were sung by sailors and lumbermen. They offer a wealth of possibilities for singing, moving and playing, for arrangement and orchestration and a simple format for developing many kinds of extensions. Paying attention to the heritage of these work songs can open new avenues in developing the song experience of elementary and middle school students. ("Shantey" is sometimes spelled "chanthey" plural "chantries," possibly a derivation of the French word, *chante*, to sing.

Most educators have heard of *Shenandoah* or *What Shall We Do With a Drunken Sailor*? But what were the sailors doing when they sang these songs? There is a shantey or work song to accompany and encourage the rhythm of almost every job done on board a large sailing vessel of the early nineteenth century. Sailors used music to insure a concerted effort and to make the work go faster. In most instances, a shantey provides not only a traditional song but an associated traditional movement as well.

For example, some songs are "capstan shanteys," sung when the anchor was being lifted (hauled up) as a ship left port. The capstan, a large, barrel-like device, sat vertically on the deck and was attached vertically to a long, heavy shaft that went deep into the ship to hold the anchor chain. On deck, men would push on the capstan's shoulder-high crossbars to turn it and wind up the hefty anchor chain. The capstan might be compared to a large turnstile.

As the sailors began the work, a sprightly tempo was used because the capstan moved easily. *Hieland Laddie* (Example 1) was a good choice to get the men moving. The ship would move toward the anchor until the ship was directly over it. Then, perhaps because the anchor was stuck in the mud and sand on the bottom and greater effort was needed to break it out of the silt, the shanteyman (leader) changed the song to one with a slower, more deliberate tempo. It might be *Shenandoah*.

How does this knowledge of a song's heritage transfer to the music class? Now we can apply that understanding of the shantey's background to musical activities. Children are fascinated by the language and lore



Line drawings: A. O. Gutierrez

surrounding shanteys and are motivated to sing by themselves where they may be timid in another genre. Divide the class into two groups of singers, the shanteyman (call) and crew (response). This form provides a simple way for the music teacher to note the accuracy of soloists or small groups singing. And since, in its original use, the work seemed to go on forever, there can be many heritage or new verses for student soloists to create and sing. Traditionally, the leader chose what words to sing, or made up new ones to describe the task, tell of some recent event or crew gossip.

The scale material of shanteys, is often pentatonic or modal, offering opportunities for part singing and instrumental arrangements. Vocal range is usually limited; less than an octave, sometimes a fifth or sixth. This makes shanteys easy for younger singers and allows older singers to sing in parts with some ease.

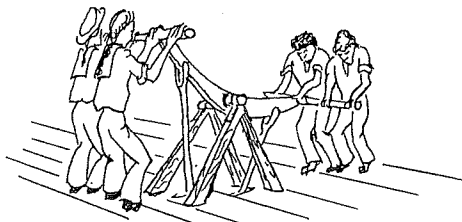
Because of their very nature, shanteys offer movement experiences. "Walkaway," or "roll and go" shanteys take their name from the work of the sailors who sang them while straightening very long lengths of rope. The men would lift the rope over their shoulders and "walk away" down the deck, perhaps to uncoil great mounds of rope that needed to be stowed, or were attached to a light load. The tempo of a walkaway is quick, and the step occurs on every beat. *What Shall We Do*

With a Drunken Sailor (Example 3) is such a shantey. Its easy modal structure and catchy tune invite new instrumental settings and improvisational exercises. Guitar students can play the E minor-D major chords easily. Some class members can pretend they are carrying rope aboard a ship as they walk quickly up and down the room, or simply develop a non-locomotor ostinato at their seats. (*Drunken Sailor* can be sung as a partner song with another walkaway, or roll'n'go chanthey, *Roll the Chariot*. Example 4).

A halyard (perhaps from "haul yard") shantey was sung when raising the sails. By pulling on the ropes that went through a pulley at the top of the mast, the sail attached to the yardarm, or crossbeam of the mast could be raised, even against the wind. This work required short, strong movements, and was accompanied by songs with faster-paced, steady beats. *John Kanaka* (Example 5) is a wonderful shantey for children because they like to sing it, and it works well in a dramatization of the work. The crew members pull on the halyard ropes hand over hand every time they sing the word "John . . ." (If the "wind gets too strong," the pull can be on every other beat.) This song can be used to determine beat competency, or you can just have fun with it.

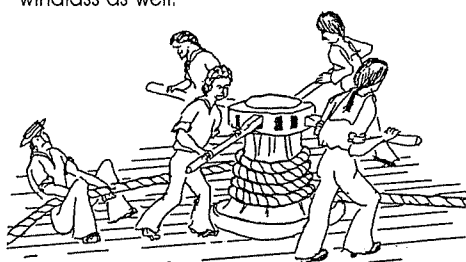
Some shanteys were used during several jobs that might have required the same work

rhythm. Some ships had a rocker pump and a brake windlass, and both look like large teeter-totters with crossbars where the seats



Rocker Pump

would be. Two or three men on each end would pump it (like the railroad hand cars in old movies) to remove bilge water from the bottom of the ship. On a brake windlass, a barrel, like a horizontal capstan, turned as the men pumped the handles to wind a rope around the barrel. The movement of each of these was in three positions: (1) push it down to their feet, (2) lift the bar waist high, then (3) up over their heads as the group at the opposite end did the opposite movement. To demonstrate the action in the traditional use of this shantey, eight students, four on each side, can figure out this action and perform it while singing the song. Or develop a movement and body percussion accompaniment; underline the macro-beat and play a steady patsch-clap on those syllables to reinforce the beat. *Reuben Ranzo* (Example 6) is known as a pump shantey, but was used with a brake windlass as well.



Capstan Windlass

Let's use "Reuben" as a shantey to examine in detail. It has an eight-measure form. The vocal range is a fifth, with a low SO. With a harmony based on the tonic throughout the solo, and on the dominant throughout the chorus, the suggested Orff Schulwerk arrangement accommodates a common-tone chord change. Short phrases are less intimidating to sing solo than longer ballad forms and make improvisation of verses easier. (Rhyme scheme A B A B)

Reuben Ranzo is based on the life of a real person. The story could be dramatized in class, with mime, acted on a video or with puppets, on audio tape as an old-time radio show or as part of a larger general music project or presentation. His story could be extended to tell of his adventures after he

becomes an officer, and this could be the opportunity for students to write more verses. Volunteer shanteymen can sing verses for others to repeat. Using rhythmic patsch/clap or other body percussion pattern to reinforce the work effort beat, sing through the shantey with soloists and responses.

A simple movement exercise, done slowly and deliberately, can help students to experience the macro-beat and define the verse/chorus form. For instance, two simple side-close steps during the solo, followed by stamp, patsch, clap, snap or other body percussion during the crew response would accent the beat.

One day, I had my students out on the playground singing the shantey and working all of the teeter-totters by hand!

Let's take a look at what was accomplished with one shantey.

1. Taught a heritage folk song with the accompanying movement.
2. Created opportunity for individual vocal development.
3. Created an opportunity for locomotor response to the beat: dance.
4. Provided a framework for improvisation; writing new lyrics.
5. Reinforced beat competency using a macro-beat.
6. Introduced instrumental I-V chordal change.
7. Provided an opportunity for dramatic interpretation.
8. Introduced an important area of American heritage.
9. Related music to American history, social studies, geography and language arts curricula.
10. Provided an opportunity for instrumental ensemble playing.

I taught general music, K-12 at Block Island School, ten miles off the coast in Rhode Island; presently, I teach general music at Wilbur/McMahon Schools, K-8 in the coastal town of Little Compton, Rhode Island. We have direct access to the former whaling communities of New Bedford, Massachusetts and Mystic, Connecticut, as well as the seaports of Newport and Providence, Rhode Island.

My students have "called" shanteys aboard the *Charles W. Morgan*, the whaling ship at Mystic, as part of a field trip. Upon their return to school, we borrowed a stout tug o' war rope from the gym teacher; it is about the same size as a real hawser, the heavy rope used to hoist the sails. We hooked that rope to all sorts of things and towed them

about as we sang *Haul Away Joe* (Example 7), a short-haul shantey, used when short, hard pulls were needed to drag a heavy crate across the deck or to load it into storage. When the word "Joe" was sung, it was the signal for the haul to occur. (Short-haul shanteys were also used to raise sails, but these often passed from one occupation to the other; from dock-loading stevedores to riverboat cotton loaders, to timbermen.)

For further reading about shanteys and life aboard sailing ships of the 19th century, I recommend any book by Stan Hugill, the last living shanteyman. His book, *Shanties from the Seven Seas* (Routledge and Kegan Paul, Publishers) is a great book with which to start any reading and research.

Folk songs possess a heritage that should be explored for their many possible applications in the classroom. A little reading about specific songs reveal a cultural thread that should be honored; in the honoring, music educators will find a practical direction in which to proceed. If the heritage is not recognized and the song is used out of context or simply becomes a means to an end, the human essence of the music is lost. Students become a part of a cultural tradition when they sing or perform the music—when they extend that song, they become part of the living tradition of folk music.

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- Hugill, Stan. *Songs of the Sea*; McGraw-Hill. 1977.
- Shay, Frank. *American Sea Songs and Chanteys*; Books for Libraries. 1958.
- Following are recording artists who have recorded shanteys and songs of the sea: Schooner Fare, The Boarding Party, Gordon Bok, Clancy Brothers, Cabestan, Geoff Kauffman, and Folkways recordings of authentic shanteys.

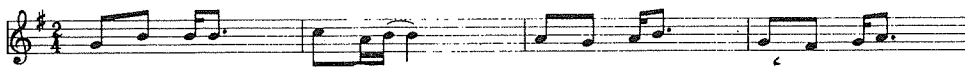
These recordings are generally available through a folk music mail-order company, Alcazar Records, P.O. Box 429, South Main Street, Waterbury VT 05676-1429. Phone: 800-541-9904.

B.J. Whitehouse grew up in Elyria, Ohio, and graduated from Bowling Green State University. He worked for a time on the ferry boats to Block Island, R.I., and is a folk singer as well as a director of a number of choirs. B.J. completed his Level III Orff training at the University of Rhode Island.

BONNIE LADDIE, HIELAND LADDIE a halyard shantey

SH = Shanteyman

CR = Crew



SH: Woz you e- ver in Que- bec? CR: Bon- nie Lad- die Hie- land Lad- die



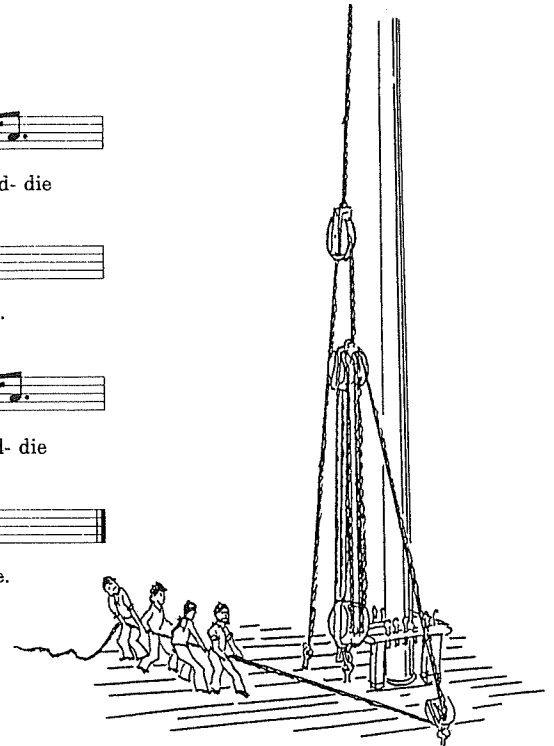
SH: Woz you e- ver in Que- bec? (My) CR: Bon- nie Hie- land Lad- die.



SH: Way! Hey! and a- way we go! CR: Bon- nie Lad- die Hie- land Lad- die



SH: Way! Hey! It's heel and toe my CR: Bon- nie Hie- land Lad- die.



*Fore Topsail
Halyard*

SH = Shanteyman

CR = Crew

SHENANDOAH a capstan shantey



SH: On Shen- an- doah I long to see you. CR: A- way You rol- lin'



ri- ver SH: Oh Shen- an- doah I long to see you. CR: A-



way I'm bound a- way cross the wide Mis- sou- ri

ROLL THE OLD CHARIOT a roll'n'go or walkaway shantey



Refrain: And we'll roll the old char- i- ot a- long, we'll roll the gol- den char- i- ot!



we'll roll the old char- i- ot a- long, and we'll all hang down be- hind!



Verse: Oh, a drop of Nel- son's blood would- n't do us an- y harm, A drop of Nel- son's



blood would- n't do us an- y harm, A drop of Nel- son's blood would- n't



do us an- y harm, and we'll all hang down be- hind.

HAUL AWAY JOE capstan hauling shantey

When I was a lit-tle boy This me-mo-ther told me tuh me! Way haul a-
 way We'll haul a-way Joe That if I did not kiss the girls my
 lips would all grow mold-y 'Way haul a-way we'll haul a-way Joe

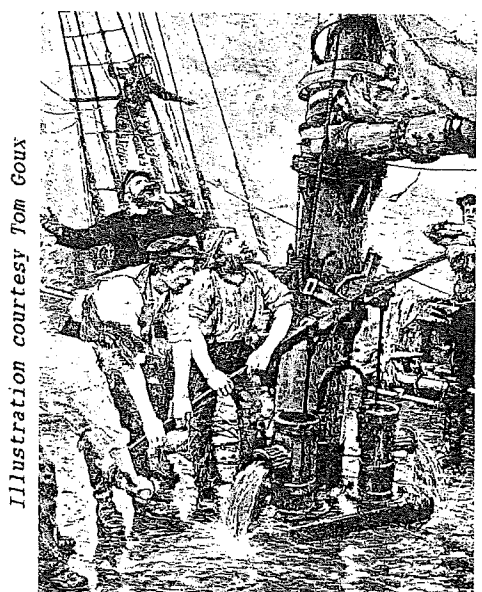


Illustration courtesy Tom Goux

"All Hands to the Pump" (above), by H.S. Tuke, engraved by O. Lacour.

REUBEN RANZO a pumping shantey (rocker)

Reu-ben was no sai- lor Ran- zo Boys Ran- zo He
 was a dark-eyed sai- lor Ran-zo Boys Ran- zo.

1. *Shanteyman:* Reuben was no sailor, *Sh:* He shipped aboard a whaler,
Crew: Ranzo, boys, Ranzo, *Crew:* Ranzo, boys, Ranzo.

Editor's note: Music for "Drunken Sailor," "John Kanaka" and a suggested setting for "Reuben Ranzo" mentioned in the text have been omitted and may be requested from the author or editor.

(follow same form)

2. Shanghaied aboard a whaler,
Although he was no sailor.
3. He washed but in a fortnight,
He said it was his birthright.
4. They took him to the gangway,
They gave him lashes twenty.
5. They gave him lashes twenty,
Nineteen more than plenty.
6. The cap'n gave him thirty,
His daughter cried for mercy.
7. She taught him navigation
Which raised aloft his station.

Repeat first verse.

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President's Message

CAROL ERION

Where Do We Go From Here?

Administrators and others in educational leadership often tell us, usually as part of a cheerleading effort at a back-to-school rally, that we are shaping the future, that today we are teaching the leaders of tomorrow. I've heard phrases like that for as long as I can remember. As a teacher in the Washington, DC, area who has taught the children of senators and congressmen, sometimes those phrases seem to me to have at least the ring of possibility, but still their frequency has definitely lessened their impact for me. I don't even think about it any more.

Recently I read another one of those "teaching the leaders of tomorrow" statements and this time a light bulb turned on.

We are also teaching—right now—students who will be potential AOSA members in the year 2004, ten years from now, if we take our 6th graders as an example. That doesn't seem so far away. Already we have among our membership teachers who were, themselves, taught by AOSA members, a growing, talented, "second generation" of AOSA members. The leadership for AOSA in the year 2004 may be among this year's new chapter members or in next summer's Level I classes.

What kinds of changes should we make, what will need to happen to insure that AOSA will be the vital, exciting organization in 2004 that it is for us in 1994? This spring the AOSA National Board of Trustees will

have a Goal Setting Retreat. It is quite appropriate for us to do this now, after celebrating our 25th anniversary, and after reaching 5000 members, both significant landmarks in the life of an organization. We are setting aside time to think about long-range goals, about new projects we can undertake, about new directions we might go.

Your ideas about what AOSA could or should do in the future will be very helpful to us. Please take time to tell us your thoughts by filling out the form on the reverse side of the page. We would appreciate your reply by May 1, 1994.



Please fold and seal with tape

Carol Erion, President
American Orff-Schulwerk Association
19 W. Linden Street
Alexandria, VA 22301-2621

Ideas for the Future of AOSA

Please return by May 1, 1994

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Media (Publications/Videos/Library): _____

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Name and Chapter Affiliation (OPTIONAL)

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DONNA MARCHETTI

72TV Millie Burnett "Celebrations! Theme and Variations for Non-Traditional Holidays"

Videotapes of last year's Indianapolis Conference are now available. A look through the titles reveals a variety of topics—African-American music, the mainstream classroom, and Peter Sparling's delightful introduction to modern dance. But one that can surely be used all year long in every classroom is Millie Burnett's "Celebrations! Theme and Variations for Non-Traditional Holidays."

This session focuses, not on unusual ways to celebrate the familiar holidays, but rather on ways to celebrate unusual (to us) or even made-up holidays.

"What do the kids want to celebrate?" asks Ms. Burnett. This could be the starting point for creating a calendar of celebration. A sample included in the session notes shows just how many things can be found to celebrate in the month of February alone: the birthdays of Langston Hughes, Norman Rockwell, Laura Ingalls Wilder, Copernicus, and Hank Aaron; Mexican Flag Day, International Friendship Week, and the commemoration of the California Gold Rush. (Another excellent source for similar ideas is the Random House Children's Calendar, published each year.)

Ms. Burnett begins the session with some reflections on her own career. As a young teacher in the traditional music classroom she felt discouraged and unhappy, she comments, until she discovered Orff Schulwerk. It changed her life, she says simply, by allowing her to sing, to dance, to use folk music, and to explore other cultures in her classroom. The session to follow, she explains, reflects the changes she has made in her thinking as a result of Orff Schulwerk, or changes she would have made had she the opportunity to relive her years of teaching.

"We can teach more than music," she continues; our commitment must be to nurture the development of values, foster cultural understanding, and stimulate divergent thinking. It is a thread that is woven strongly throughout the rest of her session.

After a "get acquainted" warm-up of improvisatory movement and sound with partners, the participants are introduced to the song, "John Kanaka." They evolve a pattern of accompanying movement and add instruments. The key here is the line, "Today, today is a holiday," for the song serves as the A section in a piece the children would complete in celebration of whatever holiday was decided upon.

In this case a traditional holiday, Thanksgiving, is the focus. Ms. Burnett asks for words that are associated with the day. First come the obvious: turkey, pilgrims, Mayflower, harvest; but soon the words take on more meaning: sharing, family, together. It is at this point, says Ms. Burnett, that we are leaving the traditional and approaching values. The participants perform the words in musical speech, some as solos, others in groups, followed by a return to "John Kanaka."

The second activity concerns what Ms. Burnett calls a Personal Challenge Day. This is a day, she explains, to reflect on what we might like to change about ourselves or the world we live in. Her poem, "Mr. Trouble Shooter," precipitates discussion of desired changes, especially in our environment. The poem, recited in rhythmic and musical speech, is—despite the underlying seriousness of our environmental dilemma—quite catchy, and even humorous with its multiple rhymes and its references to the "cook's green gook."

A tribute to Rosa Parks and a celebration of freedom begins with the familiar "Wheels on the Bus." The cheerful song soon takes a serious turn, however, with the line, "Move on back," when the group rises to reply, "No Sir! Ain't gonna sit in the back of the bus no more!" This leads immediately into a choral speech piece written by Ms. Burnett entitled "Yesterday." The group members proclaim they will "fight discrimination, put an end to segregation, get an education, and MOVE ON UP!" "We Shall Overcome" is then sung as a round.

The group then moves, in spirit, to China, where the *Fengyang Drum Song* is part of the annual spring children's holiday. It's a beautiful and vigorous melody, here performed with body percussion, xylophones, glockenspiels, temple blocks and gong. Streamers serve as fireworks while the "sun," at the head of a serpentine column of dancers, chases the "moon" at the end.

The session closes with *Tanabatasama*, a poem for Tanabata, celebrated in Japan every July 7. It is a holiday of wishes that evolved from the legend of two lovers, tragically separated, who are permitted to meet in the heavens only on this one day of the year. Traditionally, children and adults write their wishes on pieces of paper and tie them to bamboo branches in the hope that their desires will come true, just as the lovers have been granted their wish to meet.

This tape has excellent picture and sound quality—as do all of the sessions taped in Indianapolis last year. Editing, however, was not able to be done; viewers will see some "empty space," as when participants are getting organized, or an obstinate drum is being coaxed to stay on its stand. Ms. Burnett has provided extensive notes, covering far more than what was done in the session; these are available to anyone who borrows the tape.

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(Opie 1959; 1969; 1985). She describes her long-term interactions with the children as different from what they would have been had she been collecting and moving on. Similarly, Stoeltje (1978), Eckhardt (1975), and Merrill Mirsky (1988) have reported studies of playground learning in natural settings over time.

A closer look at one study of African American girls' hand clap play (Harwood, 1992) may serve as an example of the kind of findings that result from this kind of research. The study took place at a local Girls' Club, where I made 26 visits over the course of a year to study handclaps, ring and line play. Data collection included field notes, interviews and videotapes of ring, line and hand clap play as it occurred in the setting with minimum adult supervision. The purpose of the study was to discover what actually goes on during oral transmission. The conclusions are discussed elsewhere (Harwood, 1993a and 1993b). In general, they fall into categories that mark the process of informal learning as very different from learning in the music classroom. The process is characterized by:

- 1) learning from aural models rather than from notation;
- 2) conceiving of repetition and skill polishing as "play" rather than practice;
- 3) organizing the curriculum in terms of desirable repertoire rather than a series of skills to be mastered;
- 4) learning by feel as much as by ear and eye;
- 5) learning whole melodies rather than isolated phrases or sections (i.e. scaffolding rather than shaping behavior);
- 6) learners rather than teachers as responsible for programs;
- 7) observers and performers as interchangeable and knowledgeable about performance practice and standards.

There are marked similarities between the musical forms that I observed on the playground and Orff's description of his wildflowers are marked. Both are rhythmically driven, include movement as an integral part of performance, are participatory in nature, combine some elements of theatre and dance (for example ritualized taunting and responses or roles assigned for acting out), use relatively short forms, and are earthy in their contents (indeed some playground material is too earthy for classrooms).

A PERSONAL NOTE

I end with a plea to retain the wild character these songs have in their natural environment. To gentrify them with pentatonic accompaniments on the Orff instrumentarium, or to clean up the singing quality to bring

it more in line with polished performance practice, I believe is to dose the garden with weedkiller. Teachers might well choose not to teach the repertoire directly and instead experiment with altering the learning and teaching style inside the classroom. They might, for instance, acknowledge the expertise of children who function as playground leaders and invite them to teach their repertoire to everyone, in the way they learn it naturally. This repertoire belongs to the children and has thrived under their stewardship, partly because of their communal sense of ownership. In the final analysis, perhaps the most important thing we can import from the playground to the music classroom is the image of the children as the central figures, owners and creators of the music they perform.

Note: Some of these remarks were reported in a paper entitled "Songs Children Sing: Overlooked and Understudied," delivered to the Society for Ethnomusicology National Conference, October 1993 in Oxford, Mississippi.

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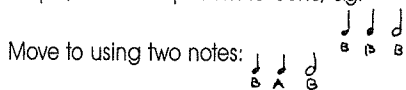
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Play-full Ideas for Teaching Beginning Recorder

ANDREA SCHAFER

Teaching recorder marks my favorite time of the year. In this article I am suggesting some strategies and games that have worked well for my classes. They have made our recorder studies both rewarding and fun as well as helping the progress of both the visual and aural learners.

1. Continually bombard your students with echo patterns to play, (especially patterns that are part of the next song) to get their fingers, tongues and ears working.
2. Have them close their eyes. Tell them your starting note and then give them a simple, four-beat pattern to echo, eg.



then three in a stepwise fashion.

- Include the half note to promote legato playing.
3. Increase the difficulty by adding a skip. Tell them the notes you played, after no more than two tries on their part. Often, during that same class, I write some of these patterns on the board and have the children read them (see Figure 1). Soon they will have learned the entire song through the echo process.
 4. For the next class, write a "Mystery Tune" on the board and ask the children to figure it out, first by clapping the rhythm together, then silently fingering it. There will always be some children who know the song because they remember the patterns or hear the melody in their heads. Of course, double check to see if the guesses are correct by playing the song through.

**A Scrambled-up
"MERRILY WE ROLL ALONG"**



I start my students on recorder during the second half of third grade; and after three to four months, they have mastered all the left hand fingerings.

To get fingers, tongue and ears working smoothly, try this game using B, A and G, spread over three lessons. A few colleagues and I developed it at a workshop; it uses

improvisation as a springboard for further development.

- A. **Shimmy, shimmy, cocoa pop**
Shimmy, shimmy, WOW!
Pick up that recorder, baby,
Play it right now!

- B. (Prepare for 16 beats here, eight for a solo improvisation, eight for the echo.)

CLASS TIME ONE

Introduce the rondo form by teaching students the A section, the speech rhyme above.

Prepare for the B section by having the children walk 16 beats, 8 steps in one direction and 8 in another (perhaps forward/backward, forward/sideways); Or they could tap 8 beats on their laps and 8 beats on their shoulders. This will help create a clear feeling for two 8-beat phrases (solo and echo).

1. Now, as a demonstration, you can play some simple 8-beat improvisations for the class in echo. Keep the patterns very simple, using only one or two notes initially. Ask them to have their recorders in playing position to be able to echo immediately.



2. Explain the form of a rondo and outline it on the board. Speak the A section together.

Begin the B section by playing eight beats of improvisation yourself; the children echo your eight beats. Always return to the spoken A section. Repeat this several times.

3. Ask for brave volunteers to lead the B section. Remember to assure them that it is best to keep it very simple. Even improvising with different rhythms on one note for eight beats is an acceptable start. Have the class echo the leader's improvisation.

CLASS TIME TWO

Arrange for a sequence of three or four volunteers to lead the improvisation between the spoken sections, creating a true rondo without stopping.

CLASS TIME THREE

Sitting in a circle, everyone takes a turn improvising for eight beats. Do not be surprised to find the children using the same patterns repeatedly. For the initial experience, this is fine. Talk about what they heard and how it could be varied next time, because there might be some children who do not complete the eight beats of improvisation. In this case have the class wait out the full eight beats and interpret the unfinished improvisation as rests.

I have found that this exercise works nicely

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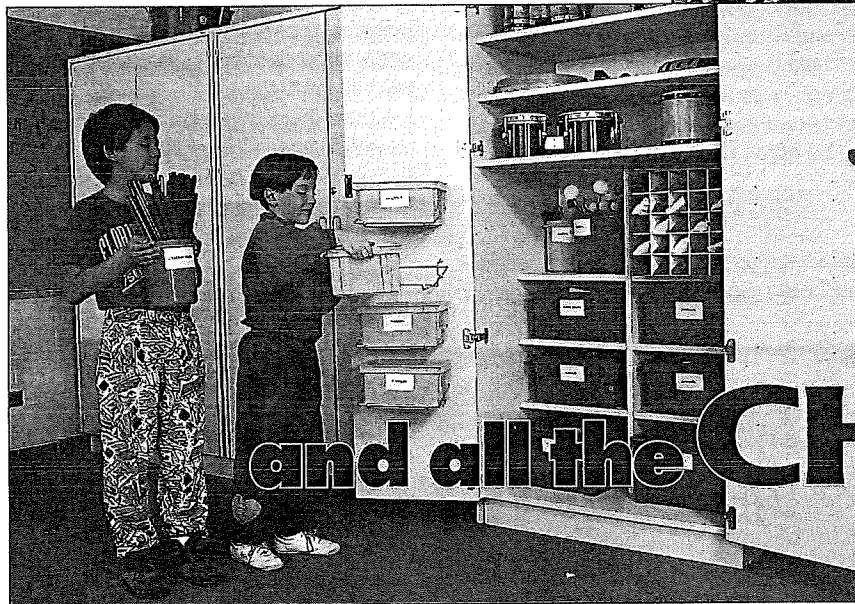
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EXTENDING THE LESSON

Divide the class into groups of four to work with "Shimmy Cocoa Pop" in this way:

1. Speak the A section. Have each group of four improvise for eight beats all together, as preparation for solo playing. Continue this pattern of alternation three more times.
2. All speak the A section. Each person in the group then takes a turn improvising an 8-beat phrase alone (as in class time 3). All echo.**
3. Alter the B section by remembering one improvisation and adding a second to it. The extension can be accomplished this way:
 - a. Player 1 improvises one 8-beat phrase; player 2 remembers this improvisation but does not immediately echo it.
 - b. All speak A section rhyme.
 - c. NOW player 2 plays the remembered improvisation. then adds his or her own eight beats of improvisation.
 - d. All speak the rhyme.
 - e. Player 3 repeats player 2's improvisation, then adds an 8-beat improvisation.
 - f. Speak the rhyme.

Repeat until all the children in the group have had a turn at playing two improvisations, one remembered from previous play, plus one personal improvisation. Each time a new note is being mastered, use "Shimmy"

as a way to incorporate it into what has been learned.

Finally, your enthusiasm will inspire and motivate. Every so often, play something for them. It does not matter what it is, just let them hear what real playing sounds like so they have a goal to work towards. Bring in recordings of recorder soloists and ensembles. Encourage their classroom teacher to borrow these and play them at opportune moments during the day. If you own or can borrow a few other sizes of recorders, let the children see that there is a recorder family, that the soprano is just one of a much larger group. Your class is a mirror of your own energy and enthusiasm—make these work for you. Happy teaching and happy tooting!

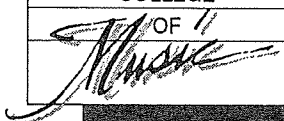
***Editor's note:*

As an introductory experience for the groups of four beginners, two students in succession could improvise only four beats each, creating a shorter B section of only eight beats (A B A B A). As the children become comfortable with this, invite each pair to improvise eight beats in a question-answer format to complete the 16 beat and metric balance with the "Shimmy Cocoa Pop" rhyme.

Andrea Schafer teaches K-3 music in Highland Park, Illinois, and is completing her Orff Teacher Training at De Paul University. She performs with "Lira," a folk and classical music ensemble and with "Polonez," a folk dance group.

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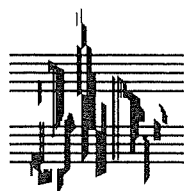
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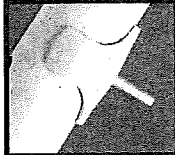
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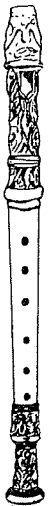
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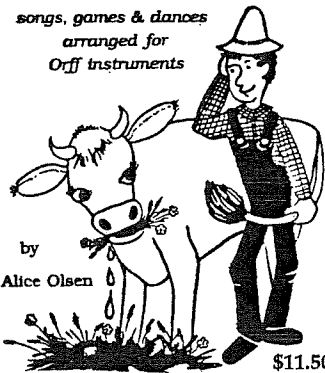


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Letter from Italy: Ten Days in Urbino

CINDY CAMPBELL

Though I have been taking courses and workshops on a regular basis, I decided the summer of '93 should be a time when I would immerse myself in studying. From July 20, to 29th, I took courses in 16th and 17th Century Italian Dance sponsored by *Societa Italiana del Flauto Dolce* in Urbino, Italy. There were instrumental (particularly recorder) and vocal courses, too, as well as courses in French Baroque and folk dance.

I came away from these experiences with strong, long-lasting impressions. Urbino itself is special, not only because of its richness in art and history and the lovely surrounding countryside, but also because of opportunities it presents to live life a bit differently. There are the magnificent Palazzo built by the Duke of Urbino in the 15th C., narrow streets to explore and the Piazza della Repubblica for meeting with friends and watching people as they stroll by.

However, for me as a teacher and as a person, it was the experience of being a student again that affected me the most deeply. I was in classes taught by Barbara Sparti that involved learning dances from late 16th C. sources as well as choreographing for a Monteverdi Concert. It was intense and

challenging on many levels, and I gained a great deal of knowledge. But I also learned much about my own strengths and weaknesses as a learner, and what it means not be sure you know what's happening, because two or more languages are being used. It was hard at times, but strengthening, too. And I'll never forget the kindness, generosity and *joie de vivre* of the people I was with during those ten days in Urbino.

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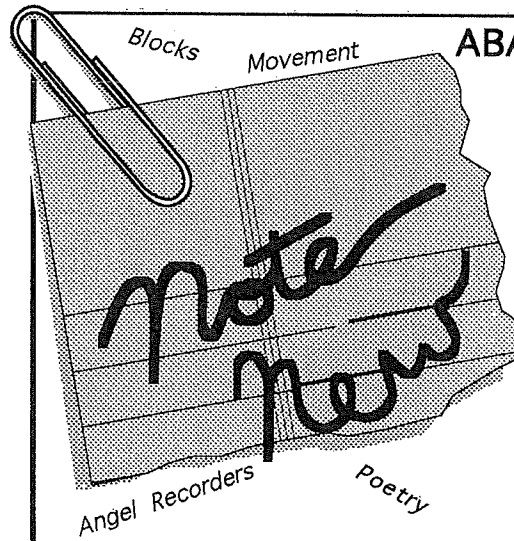
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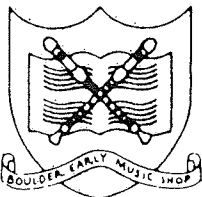
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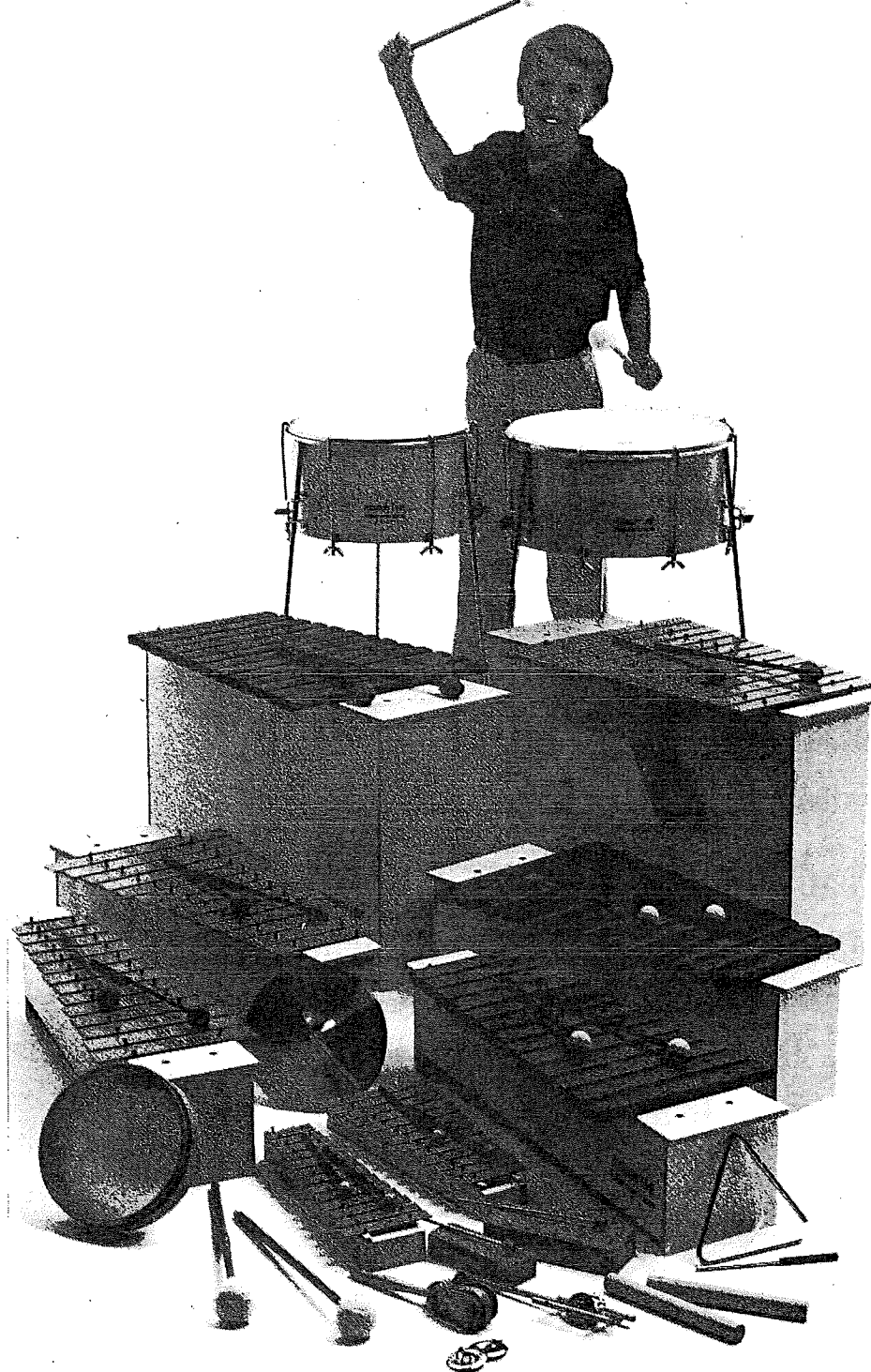
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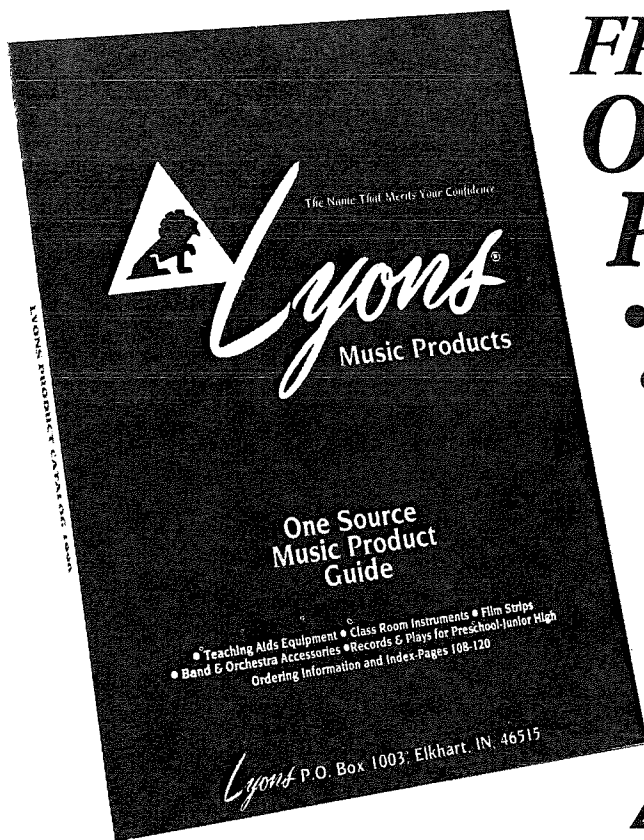
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Brigitte Warner Honored



In January, Middle Atlantic Chapter President Lorraine Neill announced the Brigitte Warner Scholarship at a gala presentation honoring the chapter's founder and special guest of honor. Brigitte was entertained with a performance of her recorder/choral composition "Jubilate Deo." In return, Brigitte spoke of her reminiscences of the chapter's beginnings. Lorraine presented Brigitte with a collection of letters from friends and colleagues here and abroad, honoring her professional and personal contributions to Orff Schulwerk and to the chapter. Under the direction of Carolee Stewart, those attending danced a Branle; no one needed directions to eat the cake.



Letter to the Editor:

Can one person have an impact on the system? I always try by writing letters or calling until there is some satisfaction.

When I moved to a new house, a call to the electric company produced an endless wait and six minutes of "elevator music," synthesized; at that, I wrote to the president, suggesting that he raise the level of music consciousness of callers by playing classical music, and listed examples of selections that my school children have come to love and appreciate.

His response was to set up a meeting for me with several electric company managers, who commissioned me to make a one-hour tape of such music. Consequently, if you now call the Philadelphia Electric Company (recently renamed PECO Energy), you will hear the melodies of Vivaldi, Bach, Grieg, Rachmaninoff, Tchaikovsky, Mozart and Enya. One caller expressed dismay when her call was taken—she wanted to hear the end of the piece. We can make a difference!

Judy Rubin
Philadelphia

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Letters of Thanks for Grants Awarded

"...I look forward to the long-term effects."

I cannot fully express my indebtedness to the Keetman Assistance Fund for awarding me the grant that made it possible for me to complete Level II of my teacher training in the summer of 1993.

I was first exposed to Orff Schulwerk during my undergraduate studies when one of my professors handed the class members a sketch of Carl Orff's life and a copy of the "Boomfallera" music from Volume I. Instantly, I fell in love with the piece and couldn't wait to try it out on my next class of children. To my dismay, not only did I fail to accomplish my goal of a final, flawless performance, but I also lost the attention of half of my students.

Three years later, I had completed Levels I and II at the Bloomingdale House of Music (New York City) and the gaps in my undergraduate training began to be filled. What impressed me the most was the idea that process = content; that in the end, the steps taken toward reaching the goal are more important than the goal itself. Because these steps include exploration and improvisation, students can take significant ownership of their musical education. (It does not surprise me to learn that contemporary educational philosophers agree that students are more motivated when they have a hand in their own learning.) I have seen this taking place in my own classroom during the past year and look forward to its long-term effects.

To continue my work on a master's degree, I searched for a university with a concentration in Orff Schulwerk, and was pointed toward the University of St. Thomas in St. Paul, Minnesota. I came away from those Level II classes with three important goals: to change my teaching strategy from teacher-centered to child-centered; to approach the needs of my students individually while maintaining large group management; and to model my singing, playing and movement in the most musical way possible. I left St. Thomas with tools to help me meet these goals, and with inspiration and confidence that I can do so. I look forward to returning in the summer of 1994 for Level III and other courses.

Thank you to all of my teachers for sharing with me your expertise in teaching, and for encouraging me to continue to learn about the Schulwerk. And a very special thank you to AOSA and all who contribute to the Keetman Fund. Your dedication to helping

beginning teachers is greatly needed and appreciated!

Yvette Canizares
New York

"...to make a lifelong commitment..."

I write this letter with the deepest feelings of gratitude to AOSA and to all of the generous contributors to the Gunild Keetman Assistance Fund, who have enabled me to receive a grant. It is all of you who, through a few

dollars, feed and strengthen the Schulwerk legacy. Without you there would be many teachers who could not gain certification in Schulwerk, and in turn a countless number of students who could never know the joy of making music through Schulwerk.

My grant gave me the opportunity to travel to Chicago's DePaul University for my Level II training. Under the guidance of Marion O'Connell, we were led through a bit of modal madness and given a whole new perspective and understanding of Schulwerk. Marion, rich in experience and in know-

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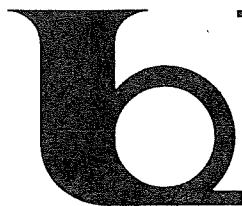
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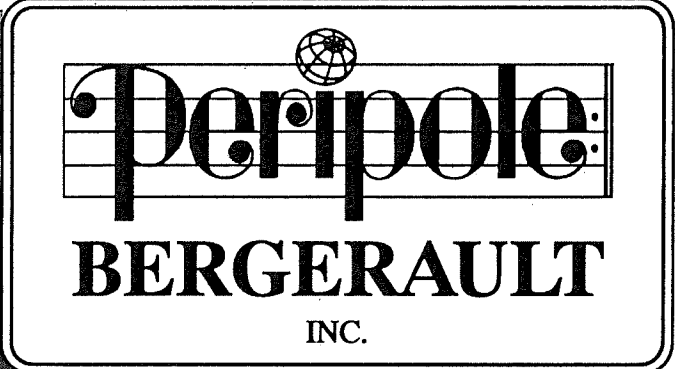
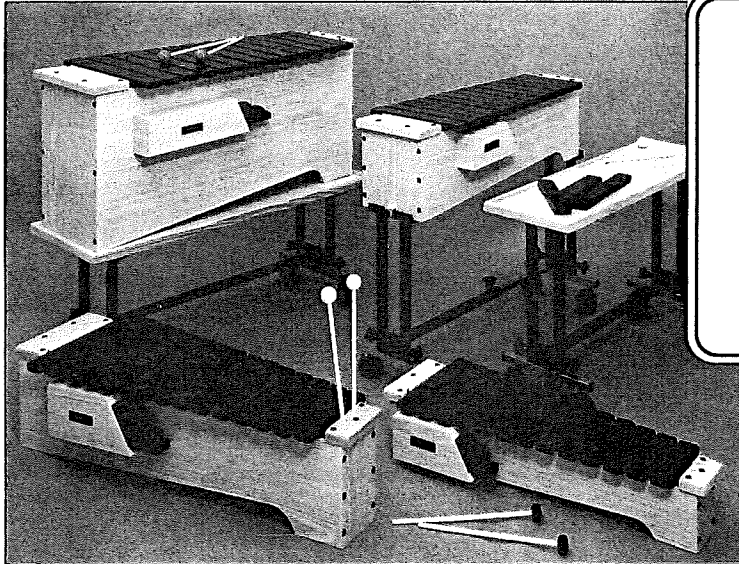
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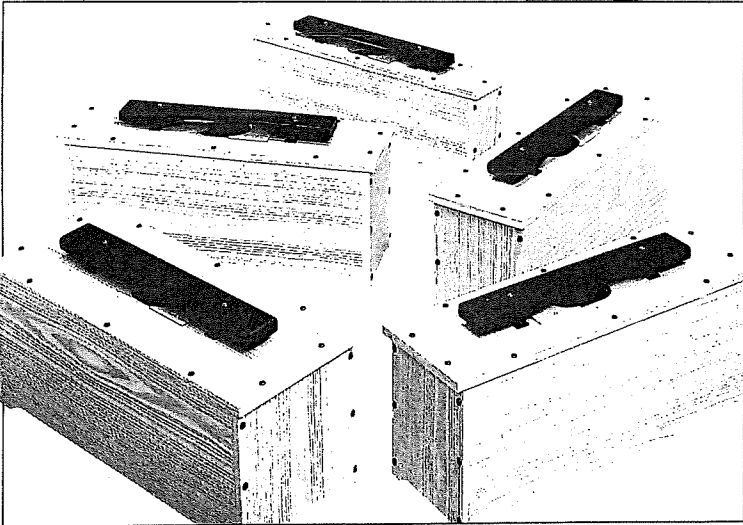
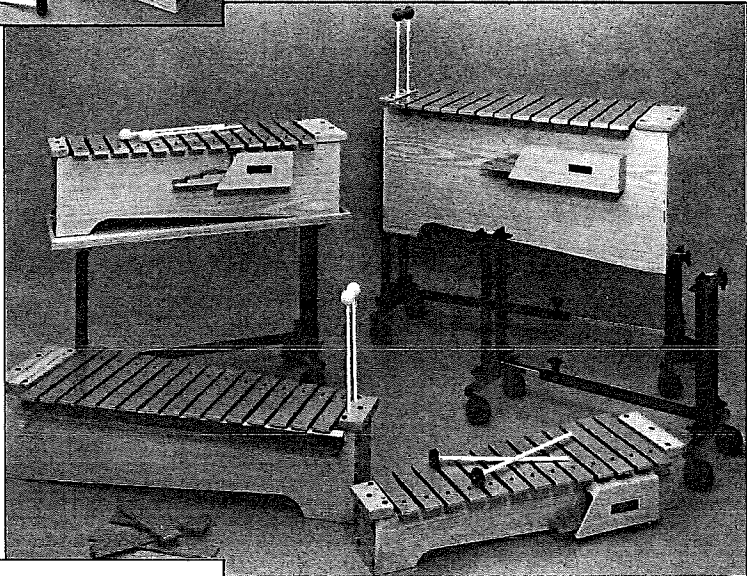
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ledge, made complex subject matter easy to understand. Movement instructor Kit Bardwell, recorder instructor Judy Kirby, and Pat Hamill, Level I instructor (who led many special sessions), were all teachers of high caliber.

They brought out the best in every course participant. What wonderful role models they were!

The best part of my training is not what happened during my time at DePaul, but what is happening *because* of my time at DePaul. My students at East Goshen Elementary School in West Chester, Pennsylvania, are reaping the benefits. They get to make music the way children should, through active participation. More lasting than the music are the memories they create for themselves and for me.

For all of these reasons and more that I have yet to discover, I thank you! The generosity of the AOSA and the Keetman Fund contributors have helped me to make a lifelong commitment to Schulwerk, one of ongoing learning, discovering, creating, and changing.

H. Susan Manzano
Delaware

"...the more I learned, the more I wanted to know."

In the summer of 1989 I embarked on a real adventure, without really knowing what I was getting myself into. I took a class called "Introduction to Orff Schulwerk" in Laramie, Wyoming. It completely changed the way I thought about and taught music. When I resumed teaching after taking the course, the classroom teachers in my school wanted to know what was going on because their students returned from music class excited about what they had been doing!

Needless to say, I had to get more Orff Schulwerk! I took Levels I and II, but it seemed the more I learned, the more I wanted to know—I just couldn't get enough of Carl Orff and Gunild Keetman. My next goal was to take Level III training. But financially, another summer session just didn't seem possible.

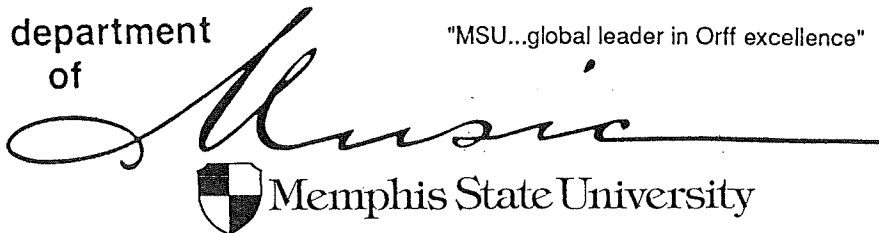
When I applied for, and was granted financial assistance from AOSA's Gunild Keetman Fund to continue Levels training, it was a dream come true, because now I could complete what I had started. In July, 1993, I attended Level III training at University of Northern Colorado, Greeley—a summer I'll never forget. Barbara Grenoble, Peggy McCreary, Judith Thomas and Danci Gagne, a dynamite team of teachers, were the epitome of the Orff process. I feel honored and privileged to have been able to study with

them. Looking back at that training, I marvel at how much growth and learning took place in those two and one-half weeks.

We were each asked to compose a piece for Orff instruments in ternary form, mixolydian, dorian or phrygian mode, and mixed compound meter between instruments! We all did it and were pretty proud of our

accomplishments. Developing a movement piece to teach to the rest of the class, given only a short melodic line with changing meter, was also a big stretch for me, but I did it! Discovering that we were capable of doing so much more than we thought we could was a valuable lesson to us all—and a tribute to that excellent teaching team. ▶

department
of

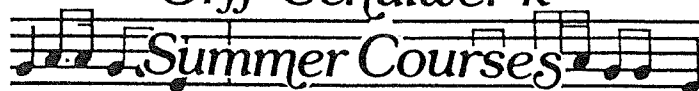


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Recorder: Tammie Grant &
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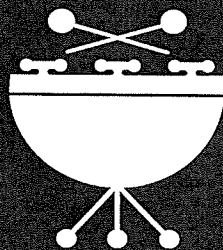
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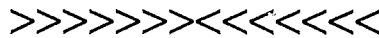


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Instructor, Jay Broeker

Fee \$75

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Recently, I was transferred to a school where no Orff Schulwerk had been taught previously. After one semester, the teachers and administrator at Trail Elementary School, Torrington, Wyoming are very supportive and excited about the Orff Schulwerk process. With their backing, I feel music will continue to grow and be a vital, viable part of our school's curriculum despite the financial stress and educational cut-backs Wyoming is currently facing.

Thank you, AOSA, and especially the Gunild Keetman Assistance Fund committee for selecting me as one of your scholarship recipients. Because of the generosity of our AOSA members, the Gunild Keetman and Shields-Gillespie scholarships will continue to help many other teachers realize their dreams, and keep the legacy of Carl Orff and Gunild Keetman alive.

Susan Kephart
Torrington, Wyoming

Shields-Gillespie Scholarship Letter of Thanks

Last year AOSA selected me to be the recipient of a Shields-Gillespie Scholarship. The money was used to study Orff Schulwerk Level I at DePaul University—those were the most intensive two weeks of my life. I really began to understand what Orff is and how it works, and how it could apply to my current teaching situation. At the Burke School in Chicago, I teach Pre-K to 5th grade, and am slowly integrating the Orff approach into my teaching. The response has been favorable—students learn much better when they are actively involved in the learning process. I am so glad I had the opportunity to study Orff Schulwerk. Thank you, AOSA, and those who chose me for this scholarship.

Fred S. Dade
Chicago, Illinois

ICME Seeks Performers For 1995 Symposium

In celebration of the 100th anniversary of the birth of Carl Orff, the Department of Music and the Institute for Contemporary Music Education at the University of St. Thomas, St. Paul, Minnesota, announce a three-day symposium to be held July 28-30, 1995. The program will include a variety of scholarly and practical presentations, as well as performances of Orff's music.

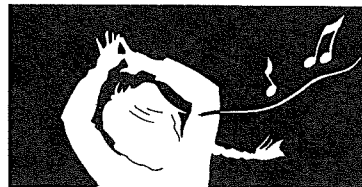
Organizers of the symposium invite the submission of videotapes by any groups wishing to be considered for participation. Performances should demonstrate

artistic integration of all aspects of the Schulwerk: speaking, singing, playing instruments, and dancing. Send videotapes along with a description of the group, to:

Institute for Contemporary Music Education, 1995 Symposium
University of St. Thomas, LOR 101
2115 Summit Avenue
St. Paul Minnesota 55105

Travel expenses will be responsibility of the performing group. For more information, call Jane Frazee or Laura Kobett at 612-962-5870.

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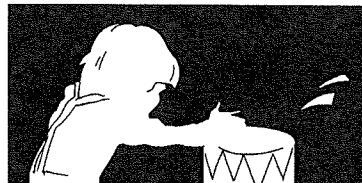
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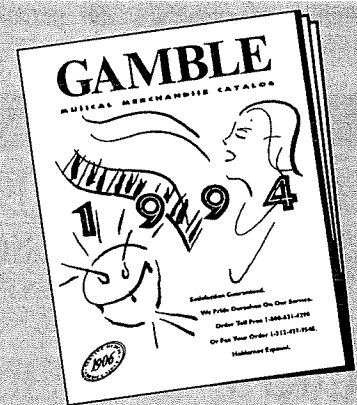
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Editorial

On Changes

"For the times they are a-cha-an-gin'"—sang Bob Dylan once, but we couldn't even imagine the changes ahead. The images of science fiction novels have become reality.

The changes we do understand, and accept almost benignly, relate to natural and human life. To watch a child grow, especially in the early years, is to observe incredible changes day by day. Garbled sounds become words, lifting coos become songs, and crawling turns to determined walking—and independence. How fortunate we are to have chosen a

profession that participates in and contributes to such growth!

We expect all of life to change, develop or decay with time; even inanimate plastic and metal show inevitable change—signs of wear, alterations in color, texture or, like us, eventual chemical disintegration. We are a miniscule segment in that scheme of things, but we seem to spend our lives attempting to revise, change, manage or control everything around us. We try for faster planes, higher buildings, stronger materials and smaller chips to do more exotic electronic magic.

Can we change the future through the effect we have on children? One ephemeral event in the music class, relatively, as tiny as a

microchip in the years of a child's life, may be the very one that turns that life to a particular direction—we'll never know. Teachers make changes regularly, in careful lesson outlines or spontaneously, in the midst of a class. In a xylophone part too complex for an unready student, we may remove the crossover, or halve the eighth notes to quarters. Or improvise and establish a more difficult drum rhythm than what was planned, just the challenge some others may need—knowing it will enmesh perfectly with others being played. Changes like these demand a depth of understanding and experience, ease in improvisation, and a full repertoire of pertinent musical language for the Schulwerk teacher.

We are guardians of a legacy that must not be demeaned with an imbalance of cute or frivolous pieces or "fun" activities. Children are surrounded, especially in the United States, with elevator music and gaudy commercial sound. It is in our hands to affect as well as change this limited hearing. This, then, is my plea: let us pledge ourselves to pass on the power and strength of our original composers. Examine exactly what drew us to the Schulwerk at that first session, that made us change and study a new teaching path. Certainly, it was more than a grab at a quick way to earn money or to simplify our teaching!

Make a serious, directional pledge, before Orff's Centenary: Let the joy come from the soaring musical lines, subtle rhythms and modalities we heard in the original examples. Let our goal be, always, to strive to match our work to that of our mentors; ultimately it can only upgrade the listening, understanding and humanity of our future students.

Tossi Aaron

Isabel McNeill Carley Library

AOSA's official library collection, the Isabel McNeill Carley Library, is housed at the University of Arizona in Tucson. This ever-growing collection consists of two distinct sections: the regular library collection and the archival collection. The regular collection includes books, journals, and other items relating to Orff Schulwerk. It is available for circulation at the university and through the inter-library loan system. Materials from the archival collection (historical documents, manuscripts, photographs, minutes of meetings, and other files) do not circulate, but can be consulted at the library's Special Collections Department.

AOSA welcomes the submission of materials to be considered for inclusion in the Isabel McNeill Carley Library. Please contact Media Committee Chairperson, Jack Neill (703-803-9727), for details.



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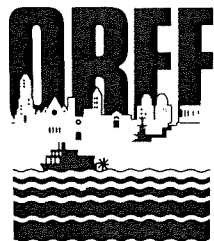
UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC

ORFF -SCHULWERK TEACHER CERTIFICATION – LEVELS I, II & III AUGUST 1 - 12, 1994

Clinicians will include **Wolfgang Hartmann**, music educator and teacher from the Orff Institute in Salzburg, Austria; **Robert A. Amchin**, music educator and percussionist at Mansfield University, Pennsylvania; **Dr. Rene Boyer-White**, Professor of Music Education, University of Cincinnati; and **Barb Watson**, teacher and movement specialist from Cincinnati, Ohio.

Introductory Course in ORFF-Schulwerk will be taught by **Karen Baldwin**.

For further information about the Summer Programs in Orff-Schulwerk, please call or write:



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Program Coordinator, Orff-Schulwerk
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Cincinnati, Ohio 45221-0003
513/556-9505 or 556-6017
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NEWS AND VIEWS

CALIFORNIA

After a workshop where members of the **Inland Counties Chapter** made simple musical instruments from common household materials, they were ready to take them right back to their classrooms. This chapter also offers the option of district membership. Six nearby districts have paid \$500 each to give their teachers the gift of attending workshops free of charge.

The **San Diego Chapter** is pleased that its president, **Sheryl Lloyd**, and secretary, **Mary Hinshaw**, were mentioned in the pamphlet describing educational programs for the district. It stated that music teachers "provide opportunities for children to listen to, sing, play and create music."

COLORADO

Becky Barnes, a member of the **Rocky Mountain Chapter**, has been presented with one of 20 "Governor's Awards for Excellence in Education." Becky teaches at The Silverthorne Elementary School. **Carmen Taylor** won a Fulbright Exchange, an opportunity to live in Mexico for six weeks, teaching music and immersing herself in the language and culture. Later this year, Carmen will host a Mexican guest for the exchange experience.

While they were at Vail last August, **Ruth Ann Chiaraluce's** husband graciously allowed another musician to play his tenor saxophone. The other musician? President Bill Clinton!

KENTUCKY

The **Kentucky Chapter** held a very special auction in January. Members donated copies of materials, song sheets or manipulatives and ideas that had worked well with their students. These were auctioned, raising funds for the chapter and helping fellow teachers at the same time.

MAINE

The **Maine Chapter** is working on its contribution to the quilt for the Region V Philadelphia Conference. It is based on a Passamaquoddy Indian legend. The chapter plans an Orff Festival of its own to enhance members' skills, build repertoire and increase contact with other teachers and presenters.

MICHIGAN

Thanks to Vice President **Dr. Wesley Ball**, of the **West Michigan Chapter**, Hope College in Holland, Michigan, gave the chapter a grant to help finance its workshops. And double thank you to President **Jane Schaner** and Past President **Marcia Klein** for redesigning the chapter banner, in use since 1974.

Congratulations to **Peg van Haaren**, hon-

West Chester University

Summer Study in Music Education

1994



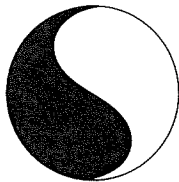
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Colleen Ludeker |
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Colleen Ludeker |
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Workshop II - June 20 - July 8, 1994

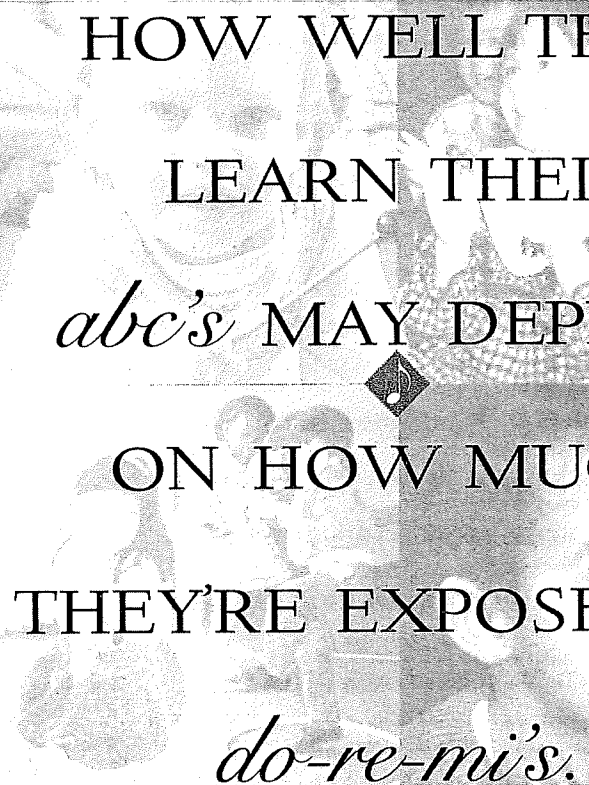
Workshops I and II offer classes in rhythmic movement, solfège, improvisation and Dalcroze methodology. Both workshops are designed to enhance the musicianship, teaching and performing skills of music educators, studio teachers, performers, conductors and movement specialists.

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orary member of the **Greater Detroit Chapter**, who has been named President-Elect of the Michigan Music Educator's Association. Chapter members **Susan Geppert**, **Donna Monticello**, **Judith Thompson** and **Carolyn Tower** serve on the state Music Education Multicultural Committee. This newly-formed committee has a mission—to increase awareness of Western and non-Western cultures into the school curriculum.

MINNESOTA

The newsletter of the **South Central Minnesota Chapter** offers a "Meet the Board" section that gives a brief biography of each new officer. It's a good way for members to become better acquainted.

NEW YORK

Berkshire-Hudson Valley Chapter is working on a Children's Music Festival that will involve chapter members and members of the Hudson-Mohawk Chapter of the American Recorder Society. The day will include work with clinicians to polish student presentations, and adult presentations to share the Orff approach through workshops and performances. The chapter hopes to make this Children's Music Festival a biennial event.

New York City Chapter plans to have a cooperative workshop in 1995 with the Dalcroze and Kodaly educators. At the moment, however, energies are devoted to preparing items for the Boutique at the Region V Conference in Philadelphia. Working sessions have also given chapter members a chance to compare teaching ideas and news.

Three members of the **Western New York Chapter** presented interesting workshops: **Nida Schiavone** and **Lauren Lopacki** gave a 15-hour *Introduction to Orff Schulwerk*, and **Pam Daigler** and **Lauren** centered their workshop for teachers from Erie County on the Whole Language approach.

OHIO

Chapter One, the **Greater Cleveland Chapter**, is proud of **Sevilla B. Morse** who was named Teacher of the Year, 1994, for the Bay Village School District. And for his recording, "You Can Sing Along," **Roger Sams** was given an honor medal from the Parent's Choice Foundation, affiliated with Parents Magazine.

Judy Allison, of the **Greater Cincinnati Chapter**, and her teacher partner, **Barbara Duff**, are participants in the Metropolitan Opera Guild program, *Creating Original Opera*. They have taken seminars for two summers learning how to implement this program at their school, where the second annual production will be given this spring. Judy says the opera program combined with

Orff Schulwerk is "a natural blend."

OKLAHOMA

The **Oklahoma Chapter** has been videotaping its workshops to form a library for chapter members. For the cost of postage and handling, members may borrow the tapes for a two week period. The Tulsa Area Orff Festival is off to a good start, thanks to **Betty Mitchell**. They hope to make it an annual event—this is in addition to the state-wide festival.

OREGON

To celebrate its 20th anniversary, the **Portland Chapter** held a special, early Saturday evening event. Members brought buffet food to share and contributed a small amount for dessert, coffee and table settings. After dinner, folk dance instructors kept things moving until 9:00 p.m.

TEXAS

The **Texas Gulf Coast Chapter** honored past presidents **Alisa Pederson** and **Judy Tuof** with special plaques. Members are busy preparing for the annual TMEA convention; it is usually attended by 2500 music teachers.²

WASHINGTON

Did you notice the **Inland Empire Chapter** banner at the Indianapolis Conference? It's a new one, thanks to **Gwen Cadwallader**. Raffles held by the chapter have really helped to build its scholarship fund. Winners have included **Melinda Winther**, **Julie Zimmerman** and **Barbara Windisch**.

After years of trying to draw students from local colleges and universities, a group of thirty students appeared at the **Evergreen Chapter** Workshop in October. It was revealed that one professor required attendance at an Orff or Kodaly workshop to pass the course, and another named the workshop series as an alternative to taking the final exam.

SALZBURG

The University of St. Thomas, St. Paul, Minnesota, announces that twenty graduate semester credits in the United States will be awarded through successful completion of the year-long Special Course at the Orff Institute in Salzburg. Complete information is printed elsewhere in this issue.

Editor's notes:

1. A toast to multi-talented people!
2. Dallas, get ready for AOSA in '95!

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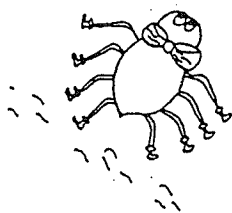


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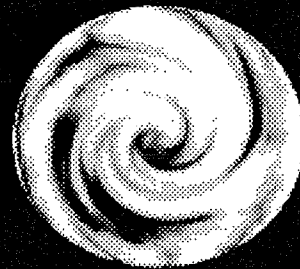
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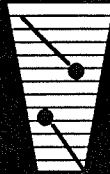
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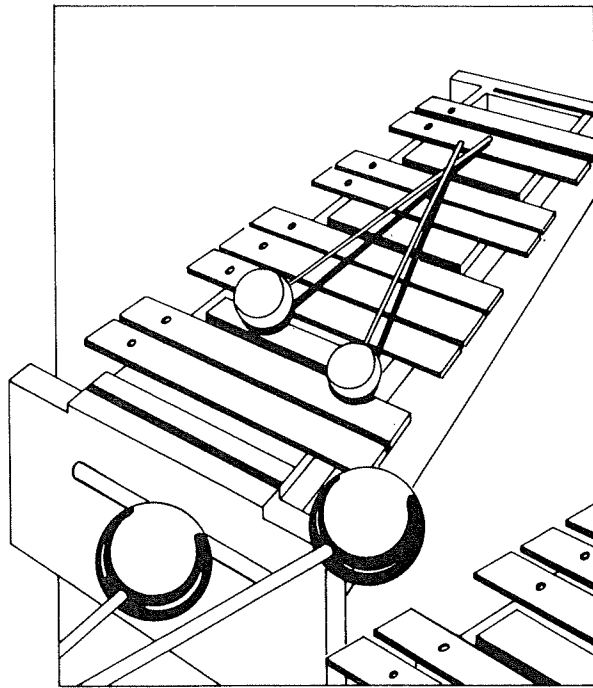
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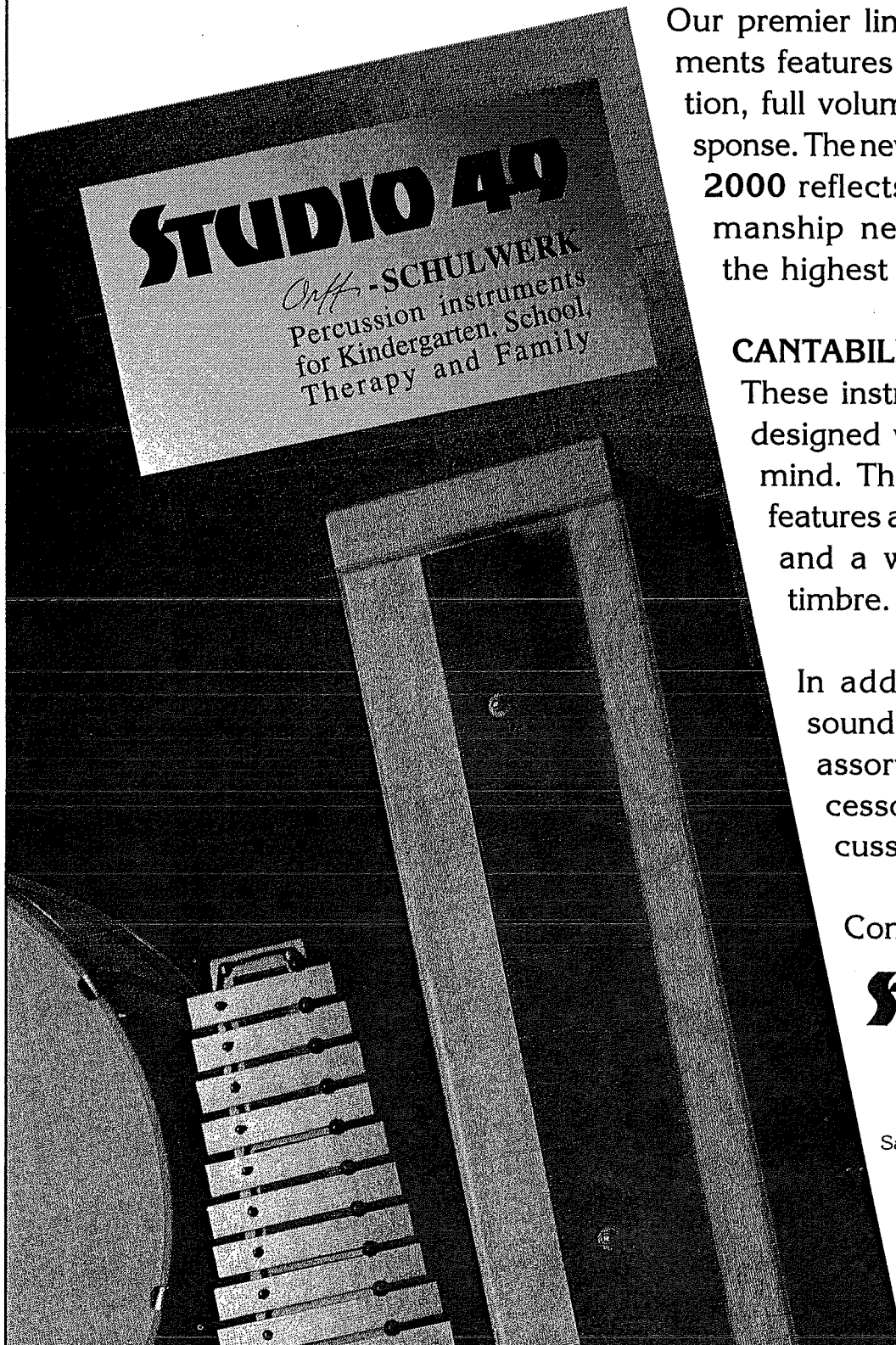
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BOOK REVIEWS

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

RRRRRO, Polyxene Mathey and Angelika Panagopoulos-Slavik. Supplement for *Music for Children*, Schott SMC 79, 1993.

RRRRRO, a book of Greek sayings, songs, dances and rhymes is a book many junior high and high school music teachers will savor, particularly those seeking multicultural materials.

The collection, by two outstanding teachers, is divided into two parts: Part 1 contains Greek texts with sources derived from a wide time spectrum. It begins with Classical Athens and the discovering phrase of the famous orator Demosthenes: "Men of Athens, I have pronounced the pronounceable RRRRRO," treated rhythmically and with careful regard for the language. The book progresses historically to include medieval era texts and inscriptions, and continues on to modern folk and literary texts; speech genres range from the palindrome, to proverbs, riddles, tongue twisters and poetry by some of the most prolific Greek writers. Texts are set for percussion or tonebar instrument support that enhance the poetic quality of the Greek language and bring out its sonorities.

Part 2 contains some of the most exciting and rhythmically challenging songs and dances from Mathey's books, *Greek Children's Songs and Dances*. Those of us frustrated by trying to understand dance directions from the printed page will rejoice in the clarity and consistency of the author's step code. Once learned, no teacher need be intimidated by it.

The texts are intended to be recited in Greek. Transliteration into Roman letters (English) is provided and a pronunciation guide appears at the beginning of the book. Working with the original language preserves not only the integrity of the texts, but also its rhythmic quality. In the Greek language, rhythm and poetry have traditionally formed an inseparable unity. Yet the uneven meters and complex rhythms characteristic of Greek music can be difficult for Westerners to perform. With the sound of the original Greek texts, students can feel and play these rhythms with greater facility.

RRRRRO may be considered as having a two-fold purpose: (1) to teach musical concepts—rhythm, phrase, melody, form—and (2) to provide a springboard to other studies,

such as the classics, history, Greek philosophy, literature and mythology. The intent of the book is not to suggest a process or sequence of teaching these texts, but to illustrate ways of treating language in a musical and innovative way. *RRRRRO* invites teachers to risk allowing their students to explore ways to interpret its texts dramatically, rhythmically and musically.

In view of the multi-ethnic population in our schools, there is a growing need for high quality materials that celebrate different cultural traditions. This book provides an excellent selection of Greek texts accompanied by tasteful and refined instrumental settings. The depth and breadth of the authors' insight into Greek language and music makes this a unique resource. Music teachers in junior high and high schools, (and especially those of Greek descent), will find this book particularly enriching and useful. Teachers of college methods courses (and of ancient history or classics courses) will discover valuable materials in this collection as well.

Polyxene Mathey is the pioneer of Orff Schulwerk in Greece, her native land, and is responsible for its dissemination there. (See *The Orff Echo*, Fall, 1993 for a biography by Ruth Hamm.) During the Orff Institute's formative years, she taught in the international summer courses. Her publications include

two Greek supplements, *Greek Children's Songs and Dances*, Books I and II (Schott).

Angelika P. Slavik, a graduate of the Orff Institute, now teaches in Greece, and has been working closely with Mathey. This book, *RRRRRO* is the result of the collaborative work of these two dynamic women.

Danaï Gagne
New York

Editorial Board Openings

In the future, there will be places open on the Editorial Board of *The Orff Echo*. As part of a regular rotation, these positions are filled by application, appointment and confirmation by the President and the National Board of Trustees. Responsibilities include reading and evaluating submitted articles, writing or soliciting assigned articles, attending two Editorial Board meetings per year and maintaining contact with the editor. Adequate time will be needed to complete these and other assignments.

Please consider this opportunity; you may be one of our members who is well suited to become part of AOSA's publication. If writing comes easily to you or if you have previous writing experience, consider applying now. A more complete job description is on the application form, or see the Summer, 1993 issue of *The Orff Echo* (p.19). For an application write to Cindi Wobig, Executive Secretary

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This is my last issue as editor of The Orff Echo. My sincere appreciation to the AOSA members, officers and industry advertisers of the past eight years. I applaud, especially, the able editorial board members then and now who made my job so enlightening, and all those whose thoughts and writing have filled the pages. Thank you for your contributions and support.

Manuscripts for possible publication should be sent to Donna Marchetti, Interim Editor, or to specific column editors. After this issue, please send all advertising correspondence to: Cindi Wobig, Executive Secretary, P.O. Box 391089, Cleveland, OH 44139-8089.

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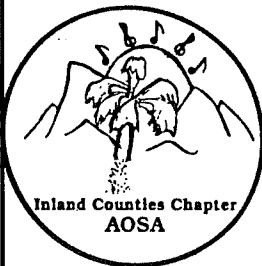
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