The Orff Echo

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Music and Movement Education

Summer 1994 Volume XXVI Number 4

AOSA National Conference

A Declaration of Interdependence

Focus on Music Therapy

The Orff Echo

Volume XXVI **Number Four** **Summer 1994**

American Orff-Schulwerk Association
Music and Movement Education
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Member, Auxiliary Status
Music Educators National Conference

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On our Cover: "Color Play" by artist Lindsey Jeavons
Dancer: Clyde W. Morgan

The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music — learning to sing and play, to hear and understand, to move and create — should be an active and joyful experience.
Our mission is:
• To demonstrate the value of Orff Schulwerk and promote its widespread use.
• To support the professional development of our members.
• To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

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A Declaration of Interdependence

Karen Medley and Richard E. Watt, National Conference Chairpersons
John Bednar and Rose Grelis, Local Conference Chairpersons

A Declaration of Interdependence
Come! Let our voices soar!
Our conference is in Region Five —
Come to Philly in '94!!!

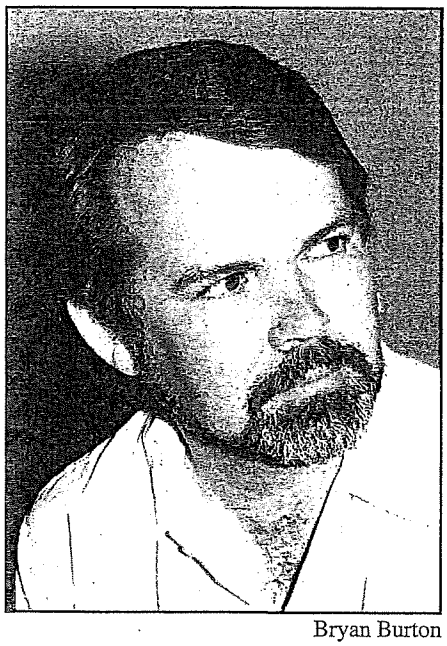
Philadelphia... The City of Brotherly Love... The home of the Liberty Bell... Independence Hall... Ben Franklin... The Legendary Philadelphia Orchestra...

The members of the Philadelphia Orff Chapter, together with members of all the chapters of Region V, invite you to join us for the 1994 National Orff Schulwerk Conference in Philadelphia, November 9 - 13. Another school year has ended and summer is upon us, but all across Region V Orff teachers are eagerly at work, preparing for November. The tide of excitement is running high! If the enthusiasm, cooperation and organization shown by John Bednar, Rose Grelis, their committee chairpersons, and chapter members from Region V are any indication of things to come, "A Declaration of Interdependence" will be an inspiring and exhilarating conference not to be missed!

Our theme explores our "Interdependence," focusing on ways in which we are connected. With movement and music intertwined. With our voices. With the classroom. With drama, storytelling and children's literature. With mime and puppetry. With research. With many cultures. With the many elements of the Schulwerk. And what better place to celebrate our rich history than in Philadelphia!? The following gifted teachers are some of the many outstanding presenters in Philadelphia.

Special Guest Presenters

Bryan Burton will bring us closer to the music, dance and stories of Native Americans. Pueblo, Lakota, Kiowa, Seneca... Round Dances, the Rabbit Dance, Canoe Dance... the culture of Native Americans stretches back beyond memory yet also reaches into today and towards the future. Bryan Burton has traveled, lived and studied with people who are actively using these songs, dances and stories in their communities — people who cherish their traditions and are willing to share them in the hope of increasing understanding and appreciation of their cultures. Bryan's session, "Entering the Circle," is an introduction to the musical culture of the Native Peoples of North America through simple songs and dances. In "Stories from the Circle," participants will learn to create musical plays for the classroom using stories, songs and dances from Native American culture. In his final session, "Completing the Circle," Bryan will lead participants in more complex dance activities and will summarize Native musical culture with suggestions for the classroom.

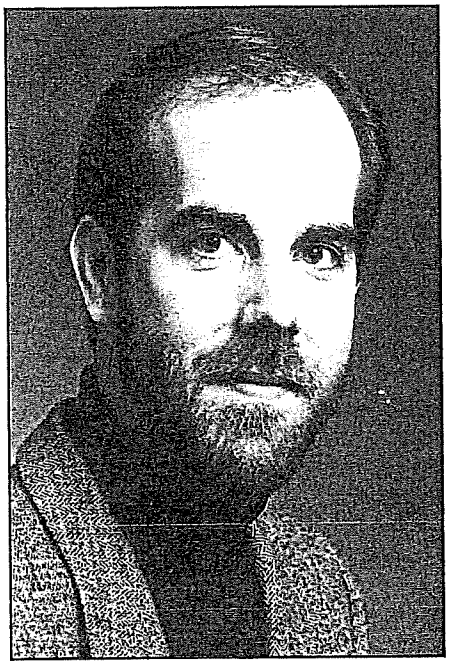


Bryan Burton

Bob deFrece, from the University of Alberta, Edmonton, will celebrate our Canadian interdependence with two sessions. "Celebrating Our Musical Friendship" will feature folk songs of Canada and the United States, focusing on both the commonality and diversity of our musical heritage. "Sharing the Music" will present songs which celebrate love of country and of our world.

Marie-Louise Hatt-Arnold has been one of the head teachers at the Dalcroze Institute in Geneva for many years. From her earliest years as a little girl in Emile Jacques Dalcroze's classes, Malou has made the study and teaching of Dalcroze her life's work. One of the most esteemed teachers of Dalcroze pedagogy in the world, she has made numerous teaching films and has traveled extensively, training teachers and giving demonstrations with children. We are honored to have Malou as part of our conference. Her first session will give an overview of the Dalcroze pedagogy for those new to the approach. She will also present intermediate and advanced sessions focusing on specific elements of the "interdependence" of music and movement.

John Feierabend is considered one of the leading authorities on early childhood development in music and movement. His session, "Vocal Development in the Early Years: Intuitive Accuracy," will focus on developing intuitive responses to music from birth to age nine, and will suggest many playful activities which can bring about accurate singing skills in the early years. "Rhythmic Development in the Early Years: Intuitive Accuracy" will suggest traditional and folk music activities that encourage the development of accurate rhythmic movement skills in early childhood.



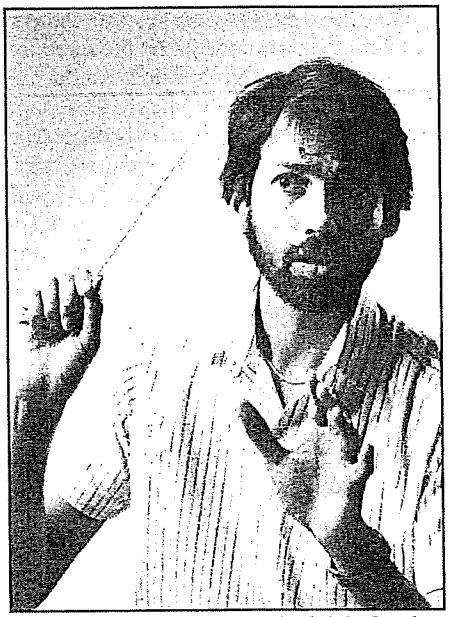
John Feierabend

Kim and Reggie Harris are native Philadelphians whose work as singers, performers, entertainers and teachers has earned them national accolades. They have performed in world-renowned concert halls and at schools and colleges across the country. Their warm teaching style and superb vocal arrangements win them friends wherever they go. The facts and legends of the Underground Railroad have inspired Kim and Reggie to create a distinctly dramatic and heart-warming portrayal of one of the most poignant chapters in American history. Their sessions, "Music and the Underground Railroad" and "Songs of Freedom: Stories and Songs of the Underground Railroad," reveal the hope, the power, and eventually the triumph shared by a network of people of all races. What better place to experience the music and history of the Underground Railroad than in Philadelphia, the City of Brotherly Love!

André de Quadros is the Artistic Director of Orff 100 — International Conference of Music and Dance to be held in Melbourne, Australia in July, 1995. A senior lecturer at Monash University, he has pioneered a movement for family music-making in his weekend conferences for parents and children. His first session will give an overview of the program, with examples of music. A second session will focus on children's music from India. His third session will give participants the opportunity to experience music from "down under" as we explore Australian aboriginal children's music.

Mitzie Collins is well known throughout the Northeast as both a teacher and performer of traditional folk music. She is a leader in the revival of hammered dulcimer playing and an expert in Shaker music. Together with Glenda Dove, flute, and Roxanne Ziegler, harp, she has created and recorded a sound that is transparent, sparkling and vibrant. We will have the pleasure of hearing the trio perform Thursday evening. In addition, Mitzie will present three sessions. The first is a hands-on hammered dulcimer workshop that promises you will play a tune right away! In her second session, participants will experience the lively, charming melodies of unaccompanied Shaker songs in a new look at this American folk treasure. Mitzie's third session will involve participants in a medley of traditional children's play parties collected on playgrounds over many years.

Kim and Reggie Harris



André de Quadros

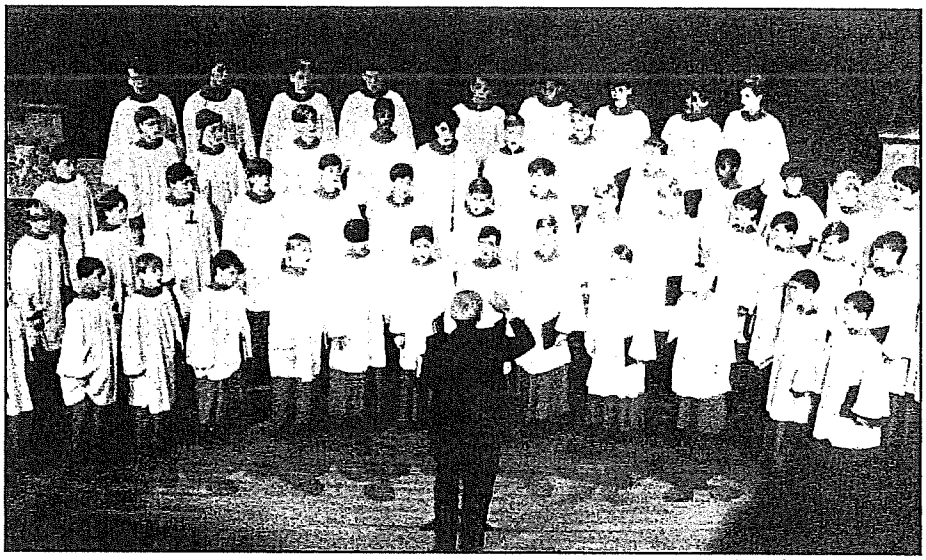
Arthur Hall, a renowned performer and teacher of African-American dance, established his own dance company in Philadelphia and is now a widely sought presenter for conferences across the United States. With the exciting sounds of live drummers providing a rhythmic accompaniment, Arthur Hall will lead sessions on African dance, rhythms and culture, focusing on motor skill development for children and on non-verbal communication. Come and explore the connections between African rhythms, African traditional festivals, and American dance and education!

Clyde Morgan will bring you to your feet in a joyful experience of Afro-Brazilian dance and music. After making his professional dance debut with the José Limon Dance Company, he worked with Robert Joffery, Paul Sanarko and the Balle Russe de Monte Carlo Studios. His many appointments and grants have allowed him to do extensive studying and teaching in Brazil, East and West Africa, and Haiti. He is now Associate Professor of African Dance at SUNY, Brockport, where he is artistic director and choreographer for the Sankofa Dance and Drum Ensemble. His sessions will present an overview of Afro-Brazilian music and dance, engaging participants in rhythms, songs and myths from an Afrocentric perspective.

James Litton, Music Director of the American Boychoir, is one of America's best-known choral conductors and a foremost specialist in children's choral techniques. He has presented seminars and workshops

continued ...

around the globe. Over the years the American Boychoir has sung under the direction of some of the world's finest conductors including Toscanini, Ormandy, Beecham, and Masur. Their many television performances include "The Jesse Norman Christmas Symphony," "Christmas at Pops" with the Boston Pops, and "Carnegie Hall Christmas" with Kathleen Battle, Frederica von Stade and Winston Marsalis. With the assistance of Resident Training Choir Director Craig Denison, James Litton will work with the boys of the Resident Training Choir, one of three choirs at the American Boychoir School in Princeton, New Jersey. At the end of the demonstration session the boys will delight us with a short concert.



American BoyChoir

Orff Schulwerk and Its Applications

Rob Amchin, director of last year's Region V skit, will lead a session on mallet improvisation for children.

Isabel McNeill Carley will present an advanced session drawing upon the rich resources from the Orff Volumes. In "Playing with Our Materials: Modal Models in Ostinato Style," Isabel will guide participants in playing, analyzing and developing repertoire from the Schulwerk illustrating new techniques in advanced ostinato.

In two very special sessions, teachers from the Clark County School District in Las Vegas, Nevada will feature the current curriculum work being done by Orff teachers in their district. AOSA members **Rossana Arager, Marilyn Brown, Debra Cenna, Kay Lehto-Thompson, Sue Loser, Sue Mueller, Nancy Schkurman** and **Doug Wilson** will team together to give an overview and sample lessons from their new curriculum.

Shawn Funk will bring a group of his fifth-grade students from Pittsburgh to demonstrate a "typical day the 'Orff' way."

Carol King will put down her recorder to teach "Process for Primaries," a session especially for teachers new to the Orff approach, featuring kid-tested, reality-checked lessons for K-3.

Cak Marshall will share playground games as played by her own students in western Pennsylvania. Conferees will use sticks, balls, rocks, cups and will add accompaniments with body percussion and instruments.

Grace Nash will put us in a festive mood as we celebrate "Winter Holidays" with speech, song, dance and instruments.

Konnie Saliba will put it all together for conference participants in a joyful session, "Sing, Move, Play and Be Happy: A Process Lesson Integrating Movement, Singing, Playing and Creating."

Sandra Stauffer will guide us through active participation in listening lessons using movement, instrumental play and singing for students of all ages. She will include a variety of styles and repertoire.

Jean Wilmouth will help conference participants refine their percussion technique in three sessions: "Percussion for Beginners,""Percussion Techniques for Intermediate Grades" (highlighting calypso music), and "Moving Experience for the Trained Percussionist."

The Classroom Connection

Sarah Guterman will guide us through creative experiences in her session, "The Melding of Whole Language and Orff Schulwerk Through Children's Literature." Participants will explore ways to integrate instruments, songs and movement with literature in order to deepen understanding and generate excitement.

Susan Kujawski will emphasize preschool through third-grade materials in her session, "Sing a Book, Play a Book, Dance a Book: Orff Schulwerk and Children's Literature."

Vivian Murray will introduce materials for upper elementary school students in her session, "Weaving Children's Literature into the Musical Tapestry." She will explore opportunities for developing musical concepts using speech, song, movement and instruments while incorporating examples from children's literature.

Sue Snyder will help us discover theories, tools and materials that build understanding between ideas and people in a unique session, "Integrate with Integrity: Across the Curriculum, Across Cultures, Uniting People."

Drama

Linda Ahlstedt will inspire us with lessons drawn from her work with students in "The Colorful Kingdom: Masks, Myth, Movement and Music."

Susanne Burgess will involve participants in creating and performing orchestrations that enhance the dramatization of folk tales and fables.

Larry Hunt is a professional mask performer. Ritualistic, dogmatic, ethereal, powerful, poetic, personal — masks are universal! In Larry's first session, "Maskmaking — Expression without Expense," participants will create their own masks and explore movement inspired by their creations. In "Mask — Movement — Digging a Little Deeper," participants will use masks to explore movement, mime and music.

Lorraine Neill will show us how to use shadow puppetry and music to make children's books come alive. She will include practical, easy suggestions for puppets, scenery and special effects.

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Dulcimer Building Room

David Cross delighted conference participants at the Atlanta Conference several years ago and we are pleased to have him as one of our presenters in Philadelphia. If you would like to make your own dulcimer to take home, come to David's Dulcimer Room where he will help you build one from a kit. In addition, David will present a "hands on" session on playing the mountain dulcimer.

Early Childhood

Donna Brink Fox of the Eastman School of Music will offer a session focusing on music for the very young child. Recent emphasis on early childhood development challenges Orff teachers to organize music instruction for the youngest learners. "Let's Start at the Very Beginning: Developmentally Appropriate Practice in the Schulwerk" will provide examples for ages 0 - 5 years.

Phyllis Weikart has planned a session geared towards the needs of the young child. In "Enabling the Learner Through Basic Timing," she will involve participants in activities demonstrating that the ability to feel, express and keep a steady beat is the essential foundation for dancing, singing and playing instruments together. Experience the steps to ownership!

Movement

Tom Bohrer says that dance experience is unnecessary for his session, "An Introduction to English Country Dancing." Celebrate, relax and learn techniques for introducing this lively and captivating form of movement in your music program!

Doug Goodkin and Susan Kennedy will team up to engage us in two session. In "'Messin' Around': Swing Dance and Music," participants will learn dance steps from the Savoy Ballroom and play a 1930s jazz tune adapted for Orff instruments to accompany the dance. In "Honoring the Earth Through Music and Movement," we will experience traditional music and dance of diverse cultures that live close to the rhythm and harmony of the earth.

Marshia Beck will facilitate an improvisation session, "Jammin' the Juxtaposition." This session is designed for experienced dancers and musicians and will provide an opportunity to work together with sound and movement improvisation.

Nancy Lineburgh will give us the opportunity to find out how Dalcroze movement games, incorporating folk materials and percussion instruments, can enhance Orff classes.

Alice Olsen will bring us to our feet in "Let's Dance!" Sing a little, play a little, dance a lot!

Theresa Purcell will use three folk tales as the source for exploring movement ideas and developing a sequence for a dance in her session, "Creating Dances with Children Based on Chinese, Indian and African Folk Tales."

Deborah Szajnberg will dance us through "Double and Triple Plays — the Folk Way: Exploring Unusual Meters Through Folk Dance," integrating world music experiences into practical classroom lessons.

Recorder

Carolyn Kunzman and Ursula Rempel will team up to present "What's in a Drone? A View of the Renaissance through the 'Open Fifth'." Their session will explore Medieval and Renaissance melodies and dance, accompanied only by borduns and percussion. Bring recorders!

Research

In addition to the sessions below, participants will have the opportunity to examine projects in a Research Poster Session.

Patricia Shehan Campbell will examine research on bi- and multi-musicality in her session, "Words on World Music — the Multi-Musical Teacher."

Lori Custodero, recipient of an AOSA Research Grant, will share her experience in a how-to session on obtaining and using AOSA research funds.

What is the role of early experiences in fostering development of children's musical selves? **Donna Brink Fox's** session, "Early Experiences in Music: What Difference Does It Make?," applies research on the benefits of early education to the design of music experiences based on the Schulwerk.

This year's Research Interest Group session will be coordinated by **Janet Robbins** and will involve presentations by the teacher-researchers in the Orff-SPIEL (Schulwerk Project: Implementing Eastman's Levels)

Alice Pratt's session, "Dramatically Different," will enhance your visions with a workshop demonstrating the application of Howard Gardner's Theory of Multiple Intelligences.

Shirley McRae will assist teachers in discovering and training the child's singing voice in her session, "Declaration of Vocal Independence: Learning to Sing in an Environment of Play."

Sue Ellen Page, Director of the Nassau Presbyterian Children's Youth Choir, will explore steps to developing beautiful choral tone in her session, "The Children's Choir — Recreational Singing vs. Choral Singing." She will be assisted by a children's choir.

Jean Young's session, "Encouraging Vocal Improvisation and Expression in Young Children," will include a sampling of original songs and movement games which inspire children to be creative with their speaking and singing voices.

World Music and Multi-Cultural Music

Steven Calantropio will explore cultural materials brought to America by Italian immigrants at the turn of the century in his session, "Italian-American Games, Songs and Stories."

Come celebrate "Festival Music of China and Japan" with **Patricia Shehan Campbell.** Participants will sample Chinese *jie* and Japanese *matsuri* festival music using traditional chants and performances on drums, gongs and flutes (recorders).

Margaret C. duGard will combine movement, singing, rhythm and multi-cultural materials to encourage creative experiences in her session, "Creativity Within the Elements."

Graeme Webster, of Deakin University in Australia, will incorporate Australian children's folklore and Orff process in "Speech Activities Using Australian Chants, Rhymes and Games: A Way to Develop Rhythmic Skills and Concepts.

Curtis Funk has just spent six months in Romania, where he collected children's materials, some not yet heard in this country. He will share these with us in his session, "Romanian Reflections: Children's Songs and Dances.

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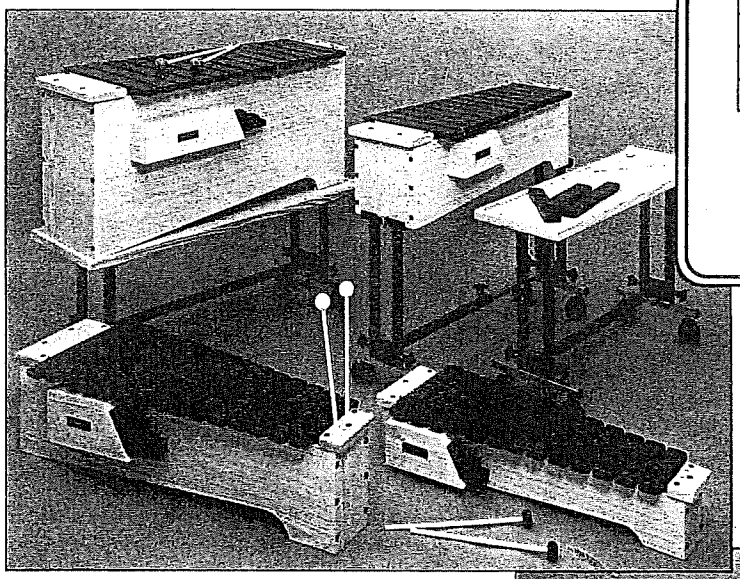

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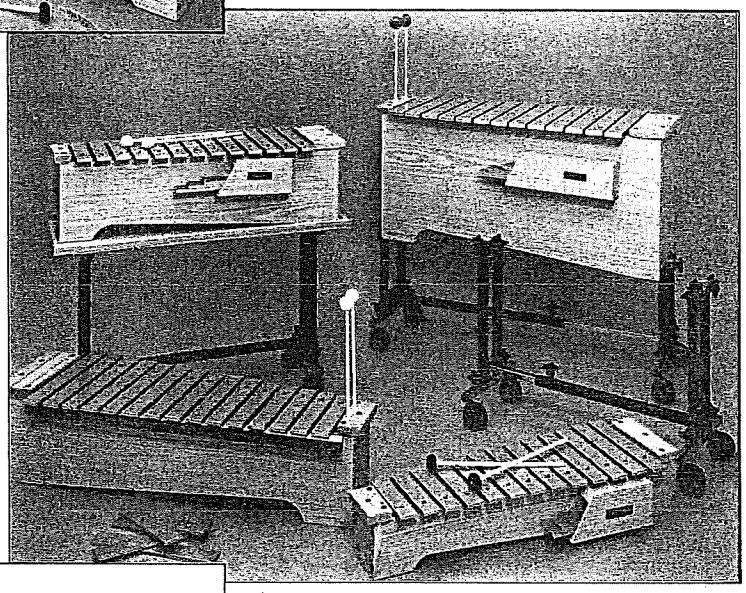

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P1931 Chromatic - 22 Bars

BASS (c-a1)
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P1936 Chromatic - 22 Bars

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ALTO (c1-a2)
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BASS (c-a1)
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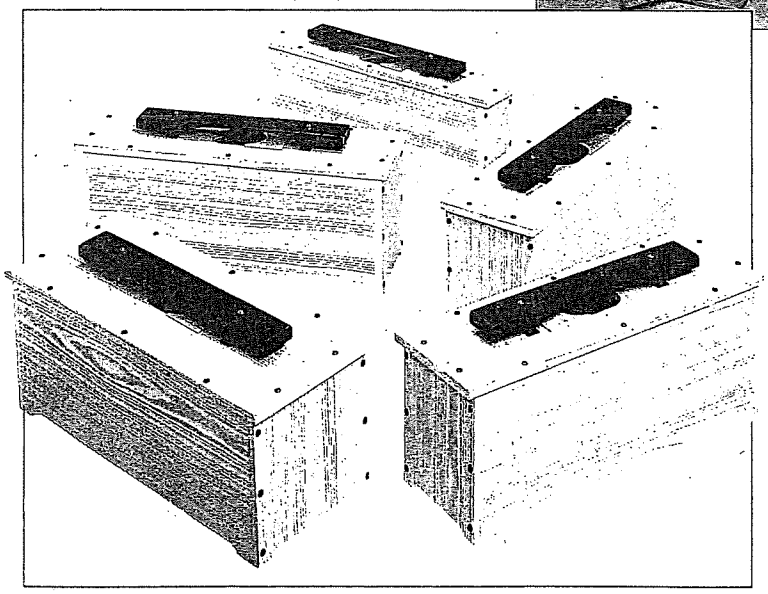
P1921 Chromatic - 22 Bars

GLOCKENSPIELS

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

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



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Interdependence

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Special Offerings

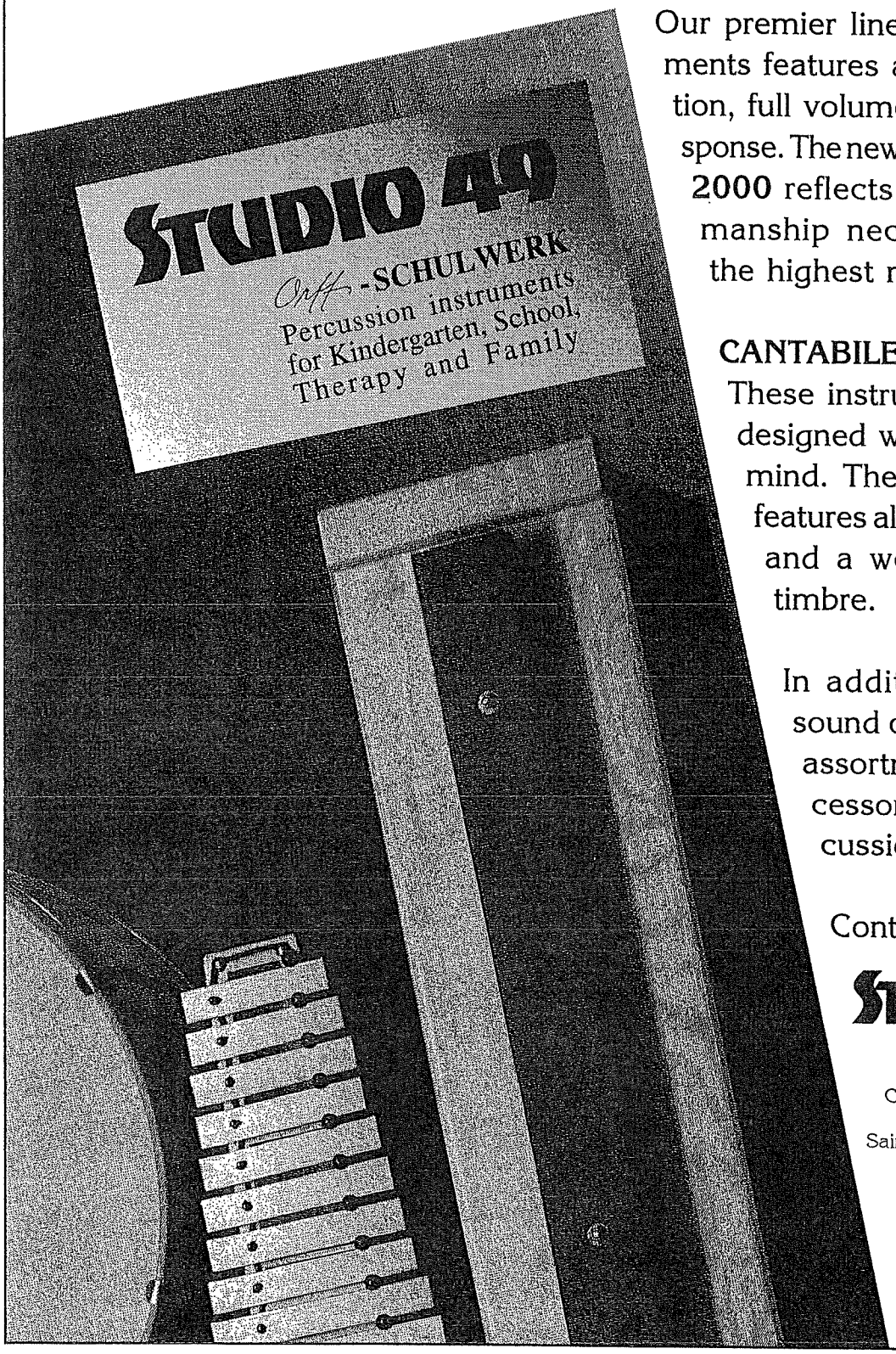
Introduction to Schulwerk (IS)
A popular and important part of every conference is the **Introduction to Orff Schulwerk**, presented by outstanding teachers. This course-within-a-conference gives those who are new to Orff Schulwerk an opportunity to experience intensive instruction in the Orff philosophy during the first two days of the conference. IS sessions will be held Thursday afternoon and Friday morning to allow IS participants to participate in other sessions. **Judith Thomas**, the coordinator of this year's IS session, will team with **Nancy Ferguson** and **Alexis Zolczer** to teach basis pedagogy. In their classes they will teach how the important elements of speech, song, movement, instrumental play, recorder and improvisation are integrated through Orff Schulwerk to teach musical concepts. **Danai Gagne** will present sessions focusing on the integration of movement into the Schulwerk. Participants are encouraged to register early for this course as it is limited to three groups of thirty people each.

Introduction to Movement (IM)
This mini-course, taught by **Marshia Beck,** adds a new dimension to our conference. It is designed for those Schulwerk teachers who want more experience and guidance with teaching and integrating the creative movement component of the Schulwerk. The IM course will be held on Thursday afternoon. Participants are strongly encouraged to register early — enrollment is limited to thirty participants.

Off-Site Sessions
Three exciting sessions are planned to give our conference participants an opportunity to experience the unique richness of Philadelphia. **Martha Crowell** will lead a session on Medieval and Renaissance music at the **Philadelphia Museum of Art**. Imagine yourself making beautiful music in the recently re-opened Medieval/Renaissance collection! A movement improvisation session is planned for the **Rodin Museum**, where participants will discover the movement possibilities in Rodin's timeless sculptures. A third session is planned for the Egyptian/African galleries at the **University Museum**. Look for more details in the next issue of *The Orff Echo*!!!

Exciting and memorable times await you in Philadelphia!! Look in the Fall issue of *The Orff Echo* for articles about additional presenters, evening entertainment, evening sessions (including movement and recorder improvisation sessions and a wide array of folk dance sessions), and children's performances as well as information on tours and excursions and updates from local committees. Look for your Conference Call this summer and be sure to register early to reserve a place in your favorite sessions. The chapters of Region V look forward to welcoming you to **"A Declaration of Interdependence!!"**

SERIES 2000



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President's Message

Carol Erion, AOSA President

Opportunity is Knocking – Let's Open the Door

Have you heard the news? The United States government has declared the arts to be a part of the core curriculum, essential to the education of every American student. In response to the Goals 2000: Educate America Act, a coalition of arts organizations has just published the *National Standards for the Arts in Education.* AOSA participated in the national conversation that produced the standards in both music and dance, and we are listed as supporters of the final document.

What happens next? Now that the arts have the endorsement of the federal government and there are National Standards, what changes will there be for you in your classroom? The Standards are statements of what we believe students should know and be able to do in the arts. The adoption of them, however, is voluntary. Nothing will change for you unless your state legislature adopts a policy that declares the Standards operative in your state and then backs up that declaration with resources to achieve them. Next, your local school district must adopt the Standards and develop a curriculum appropriate for your locality that will insure students can meet the Standards. The National Standards document does not prescribe *how* each standard is to be met. This means we Orff Schulwerk teachers have an opportunity to demonstrate the efficacy of our approach as our school districts make plans to meet the standards.

If the standards are good for Orff Schulwerk, how can you make sure they are adopted? Each state has a Coalition for Music Education and a National Coalition for Education in the Arts that are working to have the Standards adopted at the state level. Many areas have aleady formed local arts coalitions. You can obtain information about state and local coalitions from either of the above national coalitions. Both coalitions can be reached by calling 1-800-336-3768.

Tip O'Neil said, "All politics is local." That will prove particularly true for our effort to get the Standards adopted. Start right in your own building to convince your principal, your colleagues, and your parent community of the value of an arts education. The coalitions can provide you with print resources to help you in this effort. Even if you have never been involved in politics before, you can, as an artist, speak passionately for the arts.

For every state that adopts the Standards there is funding available for teacher training. AOSA already has a model in place for effective teacher training. With adaptations, our Orff Schulwerk Teacher Training model could help give teachers in all the arts the resources and skills to help students achieve the Arts Standards. Be ready to write proposals or give suggestions to proposal writers for these teacher training funds.

After your school district adopts the Standards, you can be a leader in developing an appropriate curriculum. Orff Schulwerk teachers can be leaders because we are trained more thoroughly than others in specific skills that would help our students achieve at least five of the nine content standards. For instance, improvising and composing are central to the work we do, and they are two of the content standards. We find it a completely natural process to work in another content standard called "Understanding relationships between music, the other arts, and disciplines outside the arts." Regarding a fourth content standard, "Understanding music in relation to history and culture," we long ago discovered the appropriateness of world musics and early music to our teaching processes. And we are well-trained to demonstrate how to use classroom instruments to achieve the content standard involving performance on instruments. In short, Orff teachers are highly skilled and will have no difficulty helping their students achieve *all* the content standards in music. We can be leaders in demonstrating how to achieve many of them.

While fewer among us are employed full-time as dance instructors in schools, most of us will be able to look at the Dance Standards and say, "Yes, I already do this in my classroom." Here too, you can be instrumental in developing a dance and movement curriculum for your school district.

As we Orff practitioners know so well, the process is as important as the product. One of the best outcomes of developing the Standards has been the national conversation itself. Arts disciplines are putting aside politics and jealousies and working together to achieve a common goal. Within disciplines various organizations no longer compete but instead stand side by side for the greater good. This unified voice makes a strong chorus for the arts.

Yes, opportunity is knocking, and it's the opportunity of our lifetimes. Open the door and there will be funding for teacher training. Open the door and you will find a chance to demonstrate how effective the Orff Schulwerk approach will be in achieving the Standards.

The Roots of Orff Schulwerk in Music Therapy

Music as therapy or as it pertains to the healing arts is the theme for this issue of *The Orff Echo*. Many of our members are practicing music therapists and have contributed to our knowledge of the field through conference sessions and articles in *The Echo*. Other members of AOSA have had a long history of working with music in the field of special education.

What is so different for many teachers today is the issue of mainstreaming a child or adult into a regular classroom. Often teachers are faced with the difficult task of reaching the challenged learner without any background to do so. As Orff teachers we understand that all life processes are rhythmic processes. Our language and our movement are evidence of this life-flow of rhythm. It is not as easy to help the blind child find rhythm in his movement, or the deaf child to find rhythm in his speech. Vital information about the psychological needs of the child is sometimes withheld, making it difficult to speak with the parents. It is my hope that the articles herein will bring you some help, and perhaps the list of resources will provide further information about a particular problem or specific handicap.

The field of music therapy has grown in the same way AOSA has grown. The many-faceted face of this discipline is much like a kaleidoscope. With each turn of the lens we see new and innovative approaches which are required to facilitate the fast growing groups at both ends of the life spectrum. From drug babies to Alzheimer's day care programs, more communication is being established through music than ever before. Certainly there are more programs today, and the music therapist will be a visible source for the support system in future healthcare revision.

It is my personal feeling that teachers may need to think more about the goals they seek for challenged learners. The music therapist seeks to maintain, improve, or restore the physical, psychological, or emotional health of the individual. The musical elements are used to effect communication with an individual, and results are measurable. The training of the music therapist may begin after the person has obtained his/her degree in music. Additional course work in science, psychology, anthropology, and sociology is required, as well as practicums with at least three handicapped populations. After a six-month internship is completed, the therapist may take the board qualifying examinations. These exams must be passed successfully before the individual may use the R.M.T. designation.

The members of our association who are registered music therapists could be a great help to you if you have a particular kind of problem that is causing some difficulty in the classroom.

If educators could accept for themselves the goals of the therapist, they might be able to accept those challenged placements a bit easier. It does mean, however, they would need to set aside their performance goals for short term individual growth, providing psychological health and well-being for the child and his peers.

> "The child and the common man are still creatures who are attuned to the powers of rhythm. They prove in their joy, in their merriment, in their dances as well as their work, that rhythm is a gift that makes her dearest children happy and gives strength to the most tormented of them."
>
> - Carl Orff

The above quote is heard often. It is from Carl Orff's 1964 speech on the subject of music therapy, printed here in its entirety.

Millie Burnett, Professor of Music, California State University, Los Angeles

Special thanks for information on training of music therapists to: Ron Borzon, R.M.T./B.C., Prof. of Music, California State University, Northridge.

The Schulwerk and Music Therapy

Carl Orff, 1964

If I am to justify myself in speaking on this subject in this company, I must refer you to an essay by Heyer where we read that the collaboration of a medical psycho-therapist and a music teacher is probably the ideal combination. While I am not a professional pedagogue, I have been intensely occupied with pedagogical problems for decades. The outcome of this is my Schulwerk and the special instruments that were constructed for it. The work, which is in many volumes, appeared years ago. The instruments are the so-called "Orff instruments" frequently referred to in medical journals. The term is not my own; it was introduced by the manufacturers as a trade mark. All instruments that went with the Schulwerk were so designated and this led to confusion. The term should be strictly used only for the instruments constructed according to my specifications: xylophones and metallophones. They owe their origin to the need for simple yet euphonious instruments to be used in basic work with children.

The Schulwerk approach was first tried out in a school for gymnastics and modern dance; later, and with certain modifications, it was found suitable for children in schools and kindergarten; finally it found its way into medical circles. I never thought of the Schulwerk and its instruments being used in music therapy when I made my earlier pedagogical experiments; I only recently discovered how widespread their use in medical circles really was. Now and then I learned through letters, brochures, articles, quotations and reports of the Schulwerk being used with retarded children, children with speech difficulties, the blind and even the epileptic. No expert in medicine, and always deep in my own work, I was unable to give these matters the attention they deserved. It was not until I

received a letter from Professor Hofmarksrichter, director of the Deaf and Dumb Institute in Straubing, that I pricked up my ears. He informed me that he had used the Schulwerk for years with pupils and patients and invited me to come and see his group of children playing and dancing. I went to Straubing and was deeply touched by what I saw. But let me quote Hofmarksrichter himself: "All life processes are rhythmic process chiefly caused by acoustical impulses, most obviously in dance and in the rhythmic patterns of human speech.

"A deaf person is cut off from the world of sound. In him, there is not the stillness of someone reflecting; there is muteness. Once you realize that hearing and speaking are the two sides of one and the same process, you will understand why deafness leads to muteness. But muteness is also the absence of life-giving rhythm. This why the movements of deaf people are either impeded and slow or else spasmodic and jerky; in any case, lacking a natural flow. This is also the reason for his speaking monotonously and harshly, even after successful schooling.

"The education of deaf-mutes in our times has followed two courses, both designed to free such children from the bonds of monotony. The first course works with remnants of hearing in children up to now regarded as totally deaf. The second tries to provide the experience of rhythmic sensation by stimulating the sense of vibration. The discovery that some children had remnants of hearing was made possible by examining them with an electronic gadget called an audiometer. The success was surprising. In 1950, 80% of children in German deaf and dumb institutions were "totally deaf"; today the figure stands at about 30%. The remaining 70% have remnants of hearing that can be reached somehow. This does not mean that their hearing has improved — only that our hearing tests have changed. It was our endeavor to stimulate these scanty hearing remnants with hearing aids, to make use of them in the formation of speech sounds, to supply rhythmic stimuli, and to transform them finally into gesture and expressive dance.

"But our special concern was with children that were totally deaf. They cannot be reached at all through the ear — but, in compensation, their sense of touch and vibration is more strongly developed. For rhythmic training of totally or nearly totally deaf children, the Orff Schulwerk provided valuable aid. A large number of the instruments recommended in the Schulwerk (tambourines, tom-toms, kettledrums, xylophones, metallophones, etc.) are acoustically characterized by their attack. This attack is perceived by all deaf and nearly-deaf children, yet the quality of the perception of vibration, in the case of totally deaf children even, is different for different tones. After a brief practice period, even totally deaf children are able to distinguish pitch. The various tones are localized in different parts of the body; deaf people feel high tones high up in the head, in the resonating cavities of the cranium and the jaw; low tones are felt in the considerably larger resonating cavities of the thorax and the abdomen. This discovery justifies physiologically the attempt to provide deaf children with rhythmical education.

The various tones are localized in different parts of the body; deaf people feel high tones high up in the head ... low tones are felt in the thorax and the abdomen. This discovery justifies physiologically the attempt to provide deaf children with rhythmical education.

"During the 1954 Conference for Teachers in German Institutes for the Deaf and Dumb in Munich, for the first time twenty children performed in the auditorium of the university using Orff instruments. I conducted the group myself, giving only short cues, and yet there was no lack of precision in the playing, so well did the rhythmic sensations regulate the maintenance of musical order. The program included two extended pieces from the Schulwerk. At that time, a concert given by deaf children was unheard of, but today, just eight years later, rhythmic musical training on the instruments, to some extent even the use of texts from the Schulwerk, have been given a place in the curriculum for the deaf and dumb.

"We took great pains to harness the powerful rhythmical impulses produced by the Orff instruments and to use them in connection with the natural movements of the body, such as striding, walking and running. Later on, we tried to imitate such natural events as the falling of snowflakes, or autumn leaves or raindrops, to form them melodically, to find the right instrumentation, to add notation and to translate our findings into movement and dance. Time and again we observed that the children, given intelligent leadership, participated with joy and abandon. This was the result — apart from the aforementioned exciting attack of various factors: the instruments were easy to handle, playing them created a kind of musical cooperation. The individual was carried along by all the others — literally carried along by the common rhythm of the vibrations sensed and experienced by all. This kind of rhythmic training for deaf children is particularly significant because it represents not merely passive listening but implies active participation."

Somewhere else Hofmarksrichter remarks: "The teacher who gives such training must himself be artistically inclined." Thus we see that not just any teacher — and, I should like to add, not just any physician or therapist — can be of use in rhythmic education. Of course everyone should know about these developments, but not everyone is capable of doing this kind of teaching. Hofmarksrichter is a happy exception, for experiments elsewhere have not always led to such positive results, simply because people did not know how to handle the instruments, nor did they choose the right music. The Orff Schulwerk deals with the basic elements of music. This "elemental" music is not primitive music. It is never just music; it is intimately connected with dance and speech. It is music that one must make one's self, music in which one is involved, not as a listener, but as a participant. It is not meant to be performed, it is pre-intellectual and uses very simple structures. "Elemental" music is earthy, natural, closely related to the body, it can be learned and experienced by everyone — it is fitting for children.

This is probably what König is getting at (I am quoting from *Music in Medicine*) when he says: "for this we don't want the powerful riches of a Beethoven or a Bruckner symphony; the musical artifices must first be replaced by the very elements of music in order to study how man reacts to them."

To refer to practical experience, let me quote Franz Hohenleitner, a teacher of speech therapy in Munich, whose work *Reform of Speech Therapy* contains a special chapter on the Orff Schulwerk: "In agreement with the music therapy embodied in the Schulwerk, where the basic elements of music are being made use of, we share with König the following aims: stutterers suffer from lack of attention and concentration, their motor activities are dis-

continued ...

turbed. This being so, they profit greatly by daily Schulwerk exercises — by singing and playing, beating time to simple melodies, by listening to their own playing as members of a group. The uncontrolled flow of ideas, which causes the lack of attention just mentioned, is checked by active participation as well as a great deal of concentrated listening. The process is enhanced by the frequent repetition of short melodic phrases to which children react most favorably: they never tire of them. 'Melody has the power to bring order out of the chaos of uncontrolled thoughts,' writes König. The infectious and liberating character of Orff's music influences a group of children so strongly that we find ourselves in agreement with him when he says: 'What we want is not education *for* music, but *through* music' — a statement that remains true in spite of being often and too loosely quoted."

Hohenleitner continues: "There is this to say about the sound of the instruments, that the metallophones, whose bars are made of a light metal alloy, are characterized by a dark, soft, rich resonance without stimulating effects. This is particularly suitable for our therapeutic and pedagogical purposes."

Let me add here that our new xylophones, also provided with resonance boxes, produce a very soft sound if played with the proper mallets. They are very different from all xylophones formerly used, which were struck by wooden sticks and rather hard in tone. It cannot be said too often that all percussion instruments must be played gently at first, that noise can be harmful and must be carefully avoided. If the nature of the instruments is not sufficiently understood, the results are deplorable: bad percussion playing leads to nervous irritation, and loses all pedagogical value. Which doesn't mean that a *forte* at the right moment may not have a liberating effect, especially in the case of children.

Hohenleitner goes on to describe the clapping, stamping, jumping and dancing of children who participate without using the instruments properly, and continues, "Familiarity with the instruments and the proper use of mallets leads, in the very first lesson, to the recognition of tonal space: a tremendous experience for children This is confirmed by the joy visible on all faces, and by the tireless perseverance of all participants. The success so quickly achieved by using the Schulwerk gives the children courage, makes them self-confident, and helps them to form quickly a positive relationship to ensemble playing."

Such initial successes, however, should not lead to the erroneous conclusion that no difficulties will arise. On the contrary, the teacher needs a great deal of specialized knowledge to carry him beyond the stage of a successful start. Without such knowledge, a fruitful development is impossible.

"Our education, our way of life, being extremely rationalized, the Schulwerk is of particular importance because of its intimate connection with the unconscious processes — the only such connection outside of psychotherapy, and yet one of its principal aids.

Children begin to listen to one another ... the individual loosens the bonds of isolation, and frees himself from him own cramped nature; he identifies harmony in music with a longed-for harmony in his own discordant self, and experiences happiness.

But to return to Hohenleitner: "obvious difficulty for beginners playing xylophones, metallophones and glockenspiels arises when children leave the mallets too long on the wooden and metal bars, inhibiting their vibrations. Such a stroke, leaving the mallet too long on the bar, changes the signal-to-noise ratio, dampens and finally mutes the sound, inhibiting its vibrations; but it is easily corrected. And students come to understand that wrong techniques lead to failure, here as well as in matters relating to speech, to the relative value of consonants and vowels. Children with speech difficulties learn from the comparison that language comes into its own only if the consonants are treated as short introductions to the vibrating vowel sounds. An overemphasized consonant inhibits or at least impairs the following vowel sound, just as an overemphasized stroke with the mallet inhibits the proper vibrations of glockenspiels and xylophones.

"Children begin to listen to one another, experience the liberating effect of music, learn to relax and lose their inhibitions — these are positive factors hardly to be overrated; they fulfill specific tasks in speech therapy. We know from experience that children with speech difficulties profit from rhythmic training by being more relaxed and less inhibited. Something is made to vibrate in them for which rhythm and melody supply the ordering framework — these vibrations cannot be measured or proved, they are the expressions of the feeling of every player; the expression of each one fits in harmoniously with the ensemble. The playing creates an inner readiness, the stutterer senses the harmony of the individual with the group. The individual loosens the bonds of isolation, and frees himself from his own cramped nature; he identifies harmony in music with a longed-for harmony in his own discordant self, and experiences happiness.

"In any case, today it must be regarded as one of the most outstanding methods available in this branch of therapy."

In conclusion, let me quote from a work written during the last century that bears the title *A System of Medical Music, and Indispensable Manual for Medical Practitioners, Directors of Insane Asylums, Practical Physicians, and Unmusical Teachers of Various Disciplines* by Peter Joseph Schneider, Bonn, 1835.

"In order to use music, as it were, in the healing of physical and mental ills, the doctor must know and thoroughly understand not only the various instruments, but also the nature of tone, the various types of songs, and the effects they produce so that he may endeavor to heal the patient according to his individual character by means of instruments and songs best suited to a particular illness. Instrumental instruction is therefore indispensable for a physician. Does this now mean that for this purpose he must take pains to study all instruments until he reaches a certain degree of facility? Does it mean, further, that he must know how to sing in a manner of a dilettante, at least?

"Answers to these questions might be very beneficial for the suffering world. The point is, however, and this is a rule without exception, that the doctor must understand the nature of song and instruments and application to the patient's condition. That he should further know how to make use ofmusic when he comes to ask his *quis quid ubi, quibus auxilis est, cur quo modo quando.* Everyone will agree to this much."

The most barbaric savages honor the powers of rhythm in their songs and dances much more highly than we do; for they stand much closer to nature, and cerebration, that great revolving wheel which civi-

continued ...

lization turns before us, and we with it, makes such a monotonous uproar in the ears of we self-seeking civilized people, that we can not hear the gentle tones of nature. The child and the common man are still creatures who are attuned to them; they prove in their joy, rhythm is a gift that makes her dearest children happy, and gives strength to the most tormented of them.

"That, apart from hunger and love, hardly anything affects the life of the soul so much as music is well enough known. And the notion of influencing the human psyche by means of sound, taking this term in the widest sense, is, at the very least, extraordinarily obvious."

-Hans Kayser, *Lehrbuch der Harmonik*

Todd's Song

Jackie Owen

Todd's ears were covered with cotton when I arrived at Loma Linda University Hospital's Neonatal Intensive Care Unit three days after his birth. He had surprised us, having arrived almost two months early (despite my textbook perfect pregnancy) due to a bacterial infection which entered his bloodstream and raged through his body hours before he was delivered by emergency C-section. He had not been expected to live, yet had miraculously survived a twelve-mile transport from his birth hospital to Loma Linda, where he lay on a radiant warmer (an elevated platform-like infant bed with a heating device), heavily sedated with a drug that paralyzed his body and made it appear shiny, as if coated with red plastic. Connected to four monitors, seven different IV's and a number of tubes, he resembled a dimestore doll pinned to a specimen tray. But he was still my baby.

We were dealing with the fine line between life and death, and we knew it. Todd was one of four babies in his area; the whole floor had perhaps sixty. Each baby had a full array of monitors, mechanical and human, to either support life or warn of impending death. While I had been recovering in my own hospital room, Todd had had as many as seven people assigned exclusively to him at the same time. As he stabilized, the number dropped to four, then two. By the time I arrived to visit on his third day, he had one nurse all to himself, at all times.

Becky was his day nurse. She explained the monitors, Todd's treatment, and the effects of his sedation. She told me that although stroking babies lightly is a natural maternal response, in the case of NICU babies, it drives them crazy; because of the strong medications, their skin is hypersensitive to light touch. I learned to grasp Todd firmly on one thigh — the only limb without an IV or a wire. It wasn't the kind of maternal bonding I'd planned for, but it worked: the longer I held him and cooed, the more his blood pressure stabilized. Furthermore, it was a human connection, and I was grateful for it.

Finally Becky explained the cotton. Todd was, the team had noticed soon after transport, extremely sound sensitive; although he was paralyzed from Dopamine, his eyes would open and he would try to remain attentive whenever there were any sounds near his bed. Voices were particularly distracting to him. He needed rest, so the nurses had taped large cotton earmuffs over his ears. "At least we know he can hear," she said. "So many of these babies can't."

We learned why over the next few days, as we learned so many other things. Because Todd had been both premature and septic, there was a strong possibility that he would have some brain damage. At some point during his fetal distress, either during delivery or shortly afterwards, his brain had begun to hemorrhage from stress. It had not yet stopped bleeding. The blood was, however, clotting. That was good news because it meant the bleeding would probably stop, but bad news because it created another problem: unable to circulate correctly because of the clotting, cerebral fluid was backing up in his head. He was becoming hydrocephalic (he had water on the brain) and would likely experience further, more severe brain damage.

Even with hope, there was bargaining — with ourselves and with God. In the beginning it was, "If he'd just live, we wouldn't mind if he has mild learning disabilities." As we accepted the severity of Todd's condition, however, our conditions changed, too: "Okay, he can be mildly retarded." "Well, moderately retarded would be okay, as long as he can talk." "Severely retarded, then, as long as he's ambulatory." I finally reached my own bottom line with, "If he lives, may be just be able to give and receive love, and may he know joy." If my child lived and could have that and nothing else, he still would have achieved what most people spend a lifetime trying to figure out.

An eleven-year veteran elementary teacher, I'd certainly worked extensively on trying to figure out love and joy in my own lifetime, especially during the three years previous to Todd's birth. I had found personal love and had married the year before. At thirty-one, I'd only recently been able to give time to my lifelong dream of taking piano lessons. Once I started piano lessons, my involvement with music exploded. Julie, my best friend, was first my piano teacher, then my voice teacher. A year later I was in her church choir, her bell choir, a recorder ensemble, her voice class at the college, and college singers. Because she is also the music teacher at our school, I began assisting her in chorus. Because she is also an Orff teacher, I began trailing her to Saturday workshops. By the time I became pregnant, I was participating in music seven days a week, and I was hooked on Orff. Between my marriage and my participation in music, I felt as if I finally knew what love and joy were all about.

A child with a grade one bleed might be a slow learner with mild learning disabilities. Grade two or three might yield more severe learning disabilities, cerebral palsy or mild retardation. Grade four would ultimately mean severe retardation with no cognitive awareness whatsoever.

We were presented with a range of possible outcomes. Bleeds of this type were assigned a grade on a scale of one to four. A child with a grade one bleed might be a slow learner with mild learning disabilities. Grade two or three might yield more severe learning disabilities, cerebral palsy or mild retardation. Grade four would ultimately mean severe retardation with no cognitive awareness whatsoever. We wouldn't know the severity of Todd's bleed for a few more days, when a CT scan could be performed. Until then, at least, we knew Todd could hear, which was a good sign, according to the doctors, because a very narrow part of the brain is responsible for hearing. If his hearing hadn't been affected, there was a chance that the bleed was not progressing as fast as they had originally thought. We held on to that hope.

During my pregnancy, I'd done all the right things. I'd eaten the right foods, avoided the wrong foods, gained a healthy

amount of weight. I'd kept up on my exercise, more or less — being naturally prone to less — and by the seventh month, had achieved a healthy girth and a wobbly gait. So problem-free was my pregnancy that, except for a three-month round of morning sickness, I'd been able to keep up with both my job and my musical passion. In fact, I'd gone into early labor during a break in recorder ensemble rehearsal.

Becky recommended that as soon as Todd didn't need to sleep so much, we might try bringing a tape of familiar sounds for the staff to play for him when we weren't there. That was easy. I simply recorded some favorite books, classical music and nursery songs; Julie's son Jeremy sang children's songs. The nurses reported an immediate change in Todd whenever they turned on his tape. His blood pressure, heart rate, respiration and the oxygenation of his blood would immediately normalize. Todd could respond to music and language! I knew then that he was capable of learning. However the news we received shortly afterwards did not validate this hope. Todd's bleed was severe. One doctor called it a "four-plus," though that term does not even exist on the scale. As a nurse commented later, "We've had sick babies at Loma Linda, and we've had really sick babies. And then we had Todd."

But Todd continued to improve. Almost every other day I arrived at the hospital to find another monitor, tube or IV removed. Often the removal of something medical made possible the addition of something normal. Todd eventually received his first diaper — the same size used for Cabbage Patch dolls. It fit loosely around his chest rather than his waist, he was so tiny. Next he received a hospital-issue infant shirt, and lastly, a baby blanket. And as he became more of a baby, I was allowed to become more of a mom; I changed him, swiveled his available arm into one sleeve of his shirt, and on good days, wrapped him and his wires in the baby blanket, held him close, sang to him, and rocked him to sleep. A simple song emerged during those weeks. "You're still my baby, little baby. You're still my baby, little Todd. We'll take you home and love and teach you, sweet little baby, gift from God."[1*] It was even in Rondo form; following the A section, which was sung, I whispered a B section into his ear: "My name is Todd. I am strong and I am brave. I can do many things, and I can learn to do many more things, because I have a Mommy and a Daddy who love me. My name is Todd." I sang and whispered Todd's song over and over again. The A section was from me to him. The B section was in *his* first person because I wanted him to know his name and his strengths. He recognized music and language; he could learn to recognize himself and his caregivers.

Todd came home after thirty-two days in intensive care. He had suffered and survived several setbacks, and more than once I'd questioned medical heroism. The prognosis was not good; his medical team cautioned me not to expect more than three months' mental development over a lifetime. Virtually three-fourths of his brain had been severely affected by the bleed. We could not, we were told, expect him to ever have any cognitive development. Normally, children who were brain damaged at birth were referred to a follow-up clinic for continued monitoring and assessment. Todd's damage was considered too severe for follow-up; his name was dropped from the clinic roster. Instead, he received a referral for early intervention from the county. No one considered him capable of really learning; at best, we could hope to maximize his potential in positioning. In other words, maybe we could help him learn to lift his head and sit up. Someday he might also be able to learn to swallow soft food.

Todd was assigned a home teacher, who recognized his sensitivity to music. She noted obvious physiological changes in his breathing, his attentiveness and his muscle control whenever music was playing in the background. Todd had little awareness of his body at first, but found his feet and hands after we tied bells on them. At night he rested peacefully as long as music played but cried if it stopped.

I'd planned on giving up most of my musical activities after Todd was born, but found that I needed them to keep my sanity. So when he was strong enough, I began dragging him with me to various rehearsals. He'd lie in an infant seat, alternately staring and sleeping while we played or sang. Within three months, however, he was no longer simply staring; he waved his arms excitedly whenever we played music and cried the minute we stopped. I noticed, of course, and I rejoiced. The choir members noticed, too. As they pointed out to me, Todd responded differently to music. They too believed that he had more ability than we'd been told.

Despite Todd's prognosis, my husband Rick and I continued to believe he was capable of learning. His awareness of music was indicator enough that we were right. His teacher suggested placement at VIP Tots, a local preschool where handicapped and non-handicapped learned side-by-side, through inclusion. There Todd could receive support services in special education and physical and occupational therapy. When he was three months old, Todd began an early intervention program at VIP. The staff there knew nothing of his passion for music or my beliefs that Todd responded differently and more cognitively with music. So it was their surprise and delight I shared, when they told me during the conferences, that Todd had obvious musical discrimination. He refused to work for his therapist, for example, if he heard a particular version of "Old MacDonald," even if it was in the next room. Because this was his favorite song, he refused to attend to anything else whenever it was playing.

One of the teachers at VIP used a large repertoire of singing hand games with the children; although Todd wasn't able to control his own movements, he enjoyed having her move his arms for him, and she'd noticed that he anticipated the energetic parts of the songs, the parts that ended with a tickle, a poke in the tummy, or a "yea!" On the other hand, Todd hated the Happy Birthday song because of the clapping and confusion that inevitably followed it; the staff had to move him to a private room whenever it played, whether it was live or on tape.

Because Todd responded so well to music, his teachers and therapists began using it as a catalyst to further his learning. It was not only a motivational tool, but a bridge. If we sang to him at the same time, Todd could relax enough to practice spoon-feeding skills. His occupational therapist discovered that he worked harder if she

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sang to him before and after his positioning exercises. Rick and I bought him a soft touch infant tape recorder, which he learned he could turn on and off by slapping. That skill led to similar skills on other electronic cause-and-effect toys. Any button became fair game; if it had a sound attached, Todd learned how to push it.

Todd turned three in February. His tape recorder remains one of his favorite toys. He not only turns it on and off, but knows which button is which. He also works the buttons on dozens of other electronic sound toys (and believe me, we have most of them!). Last summer he began imitating and exploring his own voice, using a voice-activated instant playback tape recorder. Last year he began to crawl, he now sits alone without help and — Hooray! — today he has become a speed demon in a wheelchair. He uses a mallet to hit the bars on his toy xylophone at home and my Orff instruments at school. In December he started trashing my house, and I am delighted. He has vocal approximations for "yes" and "no," and says "uh oh!" when he bumps into furniture with his wheelchair. Cognitively, he tests between fifteen and eighteen months and shows no signs of slowing down. He does have some behaviors characteristic of autism, but they are only mild symptoms, and we have no reason to believe they will worsen.

Todd has remarkable receptive language, especially in song. When I ask him if he'd like to play "Itsy Bitsy Spider," for example, he positions *my* hands in such a way that I can work *his* hands, and I sing while he laughs. He's learning an average of one song per week, and he anticipates every line. Even though I'm working his limbs, I can feel his muscles adjusting, directing, because he knows what comes next.

Orff teachers often speak in terms of connection — between language, movement and music; between experiencing and internalizing; between imitating, exploring and creating. I have no doubt that music has been an important — maybe the most important — factor in accessing first Todd's movement and then his language, which in turn helped him experience and internalize his world. Teachers of handicapped children speak of the number of repetitions it takes for a child to learn a new skill; for severely handicapped children such as Todd, two thousand repetitions are not uncommon. Last week he began cooing on different pitches. I crazily thought I could clearly distinguish a melody but said nothing to anyone. My mom and Rick both noticed the same melody two days later. Todd is undoubtedly singing the tune to "Twinkle, Twinkle, Little Star." Given what I know, through Orff Schulwerk, I am not surprised.

Jackie is a 4th, 5th and 6th grade classroom teacher in Hemet Unified School District, Hemet, California. Todd is her only child.

1 * "Todd's Song" used by permission of Todd and his mom.

"Sing a Song for the Sick and Tense ..."

Susan Mazer and Dallas Smith

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The two sets of smoky glass doors slide open automatically, widening onto a blank corridor of sterile linoleum. The walls are nondescript, with overhead fluorescent lights and painted arrows on the floor. The sounds are a combination of crying, laughing, talking, machinery, beepers, Muzak, loudspeakers, all mixed together with an ominous silence. Upon entering the aloneness of the hospital room, the sounds continue to intrude from far beyond the four visible walls. The noises are exaggerated, distorted, unending. The din coming from everywhere soon blends into the still nondescript walls, never yielding to the fear it creates, and enrolling all present in its relentless chorus.

Within the boundaries of the health care institution, the sounds of illness become the only song that is heard unless the environment is programmed for healing. The hospital is the place where individuals in trauma go with the hope of transforming illness into wellness, where physical pain and emotional stress are constant challenges. The description in the paragraph above is not one of health care. It is a portrayal of the environment in which health care is delivered. This environment is the context not only for the practice of medicine in all its aspects, but also for all the relationships and events that influence recovery. What must become "usual and customary" for the patients and health care providers is the shared experience of a *healing* environment, one that starts upon entering through the sliding glass doors and pervades the entire institution.

The Sound Environment

The sound environment is that auditory context that holds the experiences, thoughts, feelings, beliefs, and the spoken and unspoken communications that occur between patients and doctors, doctors and nurses, nurses and volunteers, and friends and strangers. When devoid of intention and defined only by random occurrences, this sound environment is an accident. Characteristic of any accident, there are victims. In this case, the casualty list includes the entire population of the institution. As described above, this sound environment is as out of control as the temperature of a building would be without a thermostat.

Music as a Therapeutic Tool

The value of music as a therapeutic tool in altering one's state of mind and one's state of physical being has been researched and documented for many years. It is not necessary here to list the uniformly positive results of the studies found in the annals of music therapy. The results of these studies verify the fact that sound has physiological as well as psychological effects. Recent controversies linking music to drug abuse and teenage suicide certainly verify that there is much debate about the extent of the negative impact music can generate, by itself, or in conjunction with other factors. The fact that sound can have either a positive or negative impact on individual health has been ignored by the health care industry. Silence on the issues of the institutional sound environment by health care leaders, however, has hardly rendered a silent environment. Within the boundaries of the institution, the sounds of illness become the only song that is heard unless the environment is programmed for healing.

Inertia resulting from the limited applications of the therapeutic use of music is the underlying cause of the lack of impact music has had on health care to date. Traditionally, music therapy is practiced one-to-one or in small group settings, in the same manner as other therapy models. Unfortunately, music therapy is typically considered a luxury to be afforded only by exceptional institutions or to be used as a treatment modality only for individuals with a predisposition towards that kind of therapy.

Music therapy, as a therapy, is designed and limited to the clinical experience. Our discussion of the use of music within the health care environment is intended and designed to extend the experience into the home and work environment. The ideal stage for the practice of medical arts — the perspective from which institutions are designed — must include careful attention to the environment as a means of influencing the quality of life beyond the institutional experience.

Health Care in the Twenty-first Century

In any discussion of health care as it must function in the 21st century, it is imperative that the acoustic design of the hospital be in alignment with the objectives beyond the hospital. In addition to the hardware requirements, the staff must be enrolled in the intention and treatment of the environment. Indeed, the empowerment of the staff, including doctors, nurses and administration, is crucial to the success of any program of this magnitude. The use of music within the health care facility cannot successfully achieve its highest objectives without the unifying purpose being to promote the creation of the healing environment.

Health care in the twenty-first century will contain an educational component. Personal lifestyle choices, which may include unhealthy eating habits, alcohol use or abuse, smoking and high stress living, are often major factors that result in bringing the patient to the health care professional.

continued. . .

The recovery process offers the patient an opportunity to redesign these elements of his/her lifestyle using other options introduced through relationships established while in crisis. Given that rhetoric has limited impact, the experience of the healing environment is its own most powerful proponent. The healing sound environment can be created outside the health care establishment. Catalogs, playlists, and written instructions can aid the patient in becoming knowledgeable about the uses of music and the goals of the institution in using music.

The ideal healing environment, from an aural point of view, has intentionally programmed music, specifically supporting the activity level and goals of the particular unit during the pacing of each 24-hour cycle. Where feasible, individual patients may choose from a varied selection of listening systems, e.g. headphones, pillow speakers or portable tape players. In addition, the volume of the music may be adjusted in each unit.

Healing Healthcare Systems

Healing Healthcare Systems, created at the request of hospitals seeking to use music environmentally, provides 24-hour audio-video programming for in-room patient television. Using the television for bedside delivery of music, ambient on-screen visual images become a component of the overall physical contour of the room. During late-night hours, the television is a source of soft, non-invasive lighting, with the images being produced for that particular purpose. With this system, it becomes possible to serve the on-going needs of individual patients and families, making available the use of music therapy as a customary part of institutional care. With sound emanating from a common audio source, the unit, as a whole, reinforces an atmosphere of recovery.

Workshops and Programs

In our work at Washoe Medical Center (Reno, Nevada), we have designed and implemented programs in the use of music as an environmental design that include: *Music: A Life-Altering Decision*, a full-day experiential workshop for medical staff, *Music-in-Action* seminars to strategize the ongoing creation of healing environments, and *Music-in-Residence*, an institutional environmental intervention. These programs are not particular protocols or therapies, nor are they merely about the joy of music. They are educational and ontological experiences that further the possibility of the healing health care environment.

The primary objective of these programs is for the patients and staff to experience the environment as a shiftable space, space that has the capacity to hold and empower the events that occur in the transition from disease into recovery. As opposed to merely "happy, comfortable, fun, entertaining" or "boring, unfamiliar, invasive," the music alters the unit into aurally representing the kind of health care to which the institution is committed. Music can transform the silence from being "ominous" into much-needed tranquillity. At its optimum service, the intentional use of music continuously alters what has been identified as the "accident" of institutional ambiance, into a space that is personalized, serene, safe, and one that can hold human suffering caringly.

The issue of after-care is included on the objectives of these programs. There is often an imbalance between clinical and non-clinical facets of after-care. Although the medical staff and administration provide ample information and ritual for home care, the missing links are those details of the process of recovery that cannot be addressed through prescription, such as the environmental qualities that are requisite for such after-care. The institution must be a model for the healing environment in order to be able to speak to it in counseling patients. Offering a positive, empowering and accessible experience that can be extended beyond the institution gives the individual incentives for choosing recovery.

Music in Residence is tailored to be workable in any unit setting, acknowledging the fact that most hospitals are not yet designed for live music. The kind of music that is programmed is appropriate for the time and place, adjusting as the activity level changes during the day. This residency has been offered in various units, including Oncology, Dialysis, Rehabilitation and the Emergency Room. In all settings its impact has been dramatic.

The results have manifested in reductions in the demand for pain medication, the lowering of the stress levels among both staff and patients, and an increase in the motivation of the patients to participate in their own recovery. The Emergency Room transformed its typical noisy chaos to a calmness that had not previously been experienced by long-term staff workers.

Music: A Life-Altering Decision is both a companion program to the *Music-in-Residence* program and the core of the educational programs. The full-day experiential workshop provides an intensive, in-depth understanding of the aural environment as a powerful catalyst in health care delivery. Using a workbook of the same title, both empirical and experiential information are provided to develop an institutional strategy to fulfill the environmental goals discussed above. Both of these programs work on the premise that nothing can shift in the institution that does not first shift in the individual. Our experience has shown that music placed within the hospital will be, at the least, inefficient and, at the worst, ineffective, if the staff and administration are not openly enrolled in the design and purpose behind its use.

Commitment to the healing environment must extend from the empowered professional to the patient, openly educating the patient as to what the commitment is. The decision to design a healing sound environment is not a matter of imposing one person's personal taste in music over another's. Personal preference for country-western, classical, opera, jazz or none-of-the-above should be of little consequence. Personal taste, opinions and beliefs, although part of contemporary sophistication, are no more appropriate in dictating environmental health care policy than they are in mandating decisions surrounding other medical modalities.

Through education and ongoing staff development, controversies that normally surround the discussion of music are transcended, being shifted into a commitment to a higher quality of care. Music, as the least-acknowledged and most under-rated means for affecting the recovery process, is often relegated to the status given it by whomever is in the administrative seat. That person's opinion may include "no opinion," resulting in an environment driven by issues and biases that may have nothing to do with patient care.

continued ...

The healing environment has a very definite feeling, rather than a specific sound, achieved through the intentional design of each of its components and the ongoing participation of committed health care professionals. *Music: A Life-Altering Decision* offers the staff the opportunity to become aware of the significance of the aural environment in effecting the therapeutic outcomes and to gain proficiency in evaluating and strategizing its design.

The workshop further addresses the whole environment as it impacts the quality of relationships, attitudes, health and care. In conclusion, the sound environment is a fact in the same way that the light environment is a fact. The noises of disease and of recovery are often indistinguishable. In the same way that health care has addressed issues of bed-comfort, entertainment via television, food, lighting and heat, it has ignored the issues of sound. Music has been too often regarded as a frivolity, a tool that has therapeutic value of a subjective nature, and as a topic to be dismissed as an unusual specialty.

In Conclusion

In this time of medical transformation and self-investigation, the responsibility for the design of a healing environment lies with the health care industry. Persons involved with the health care industry, as either patient or staff, have the opportunity to own that experience as a model that will support continued recovery. They are, then, able to redefine what is possible in their own recovery process by recreating a healing environment at home and at work. The intentional use of music can be the most accessible part of the clinical health care experience.

Healing health care requires the use of music as environmental design in order to address all aspects of individual well being. The ideal music program embraces the holistic concepts of health care and the practical issues that confront the individual, the institution and the community. The success of such a program is limited only by the resistance to innovate and the unwillingness to use music in places and in ways where it has never been used before. Appropriate in the design of all health care settings and disciplines, and unlike other specialized protocols and clinical therapies, music as an environmental tool can be and should be personally and professionally exploited by all those who are in the position to administer it. Properly designed, the use of music in health care is a safe, inexpensive, non-addictive, universally available means of aiding the goal of creating truly healing environments in those institutions that will serve as models for health care in the 21st century.

Susan Mazer and Dallas Smith are internationally known concert artists, recording artists and composers. They are also the producers of Healing Healthcare Systems which provides 24-hour audio-video programming for health care institutions.

Dance in the African-American Tradition

Part Two: The Twentieth Century

Judith Thompson

This is the second and final part of an article begun in the Spring, 1994 issue of The Orff Echo. For a discussion of the roots of African-American dance, and its role in the eighteenth and nineteenth centuries, please refer to Part One.

It was the *Darktown Follies*, produced in Harlem's Lafayette Theater in 1913, that began the nightly procession of white people to Harlem for entertainment. *Darktown Follies* broke away from the minstrel tradition by introducing a romantic interest on the stage, an element not allowed before.

During these years, there was a large migration of blacks to the North; they took with them dances like the Black Bottom, the Charleston and Ballin' the Jack. New dances were invented at the popular Harlem ballrooms: the "Savoy," the "Renaissance" and the "Alhambra." The dances included the Lindy Hop, Jitterbug and Truckin'. Frequently, dances developed at one of the ballrooms were picked up by black entertainers and used in their acts at night clubs like the "Cotton Club," "Leroy's" or "Smalls' Paradise." These dances, from African-Americans in the South or in Harlem, became popular with white audiences and thus spread out from Harlem to the white world.

The trend toward adoption of anything black, particularly African-American dance, began with the Charleston as seen in *Running Wild* and *Shuffle Along* (1921). These shows marked the beginning of the Black Renaissance, and brought dancers such as Florence Mills, Josephine Baker, Bill Robinson and Earl "Snake Hips" Tucker to stardom. Black musical comedy was more successful than dramatic performances. In most cases, the Negro was now portrayed in a more favorable light, yet it was difficult to overcome the strongly implanted images of an earlier time.

It was considered "natural" for black performers to dance tap, soft shoe and jazz-type routines through the 1920s, but there were many African-Americans who aspired to other types of dance. They were the earliest pioneers of concert dance; Hemsley Winfield organized the New Negro Art Dancers, and Edna Guy was the first to dance to the Negro Spiritual; Hampton Institute, in Hampton, Virginia, was known for the Creative Dance Group, made up of students who performed in schools throughout the country; the American Negro Ballet, directed by Eugene Von Grona, opened in 1937.

Asadata Dafora, a native of Sierra Leone, came to New York in 1929 after studying music in Europe. Later he produced *Kykunkor* which portrayed the African characters as human beings, an idea not presented for white audiences before this. *Kylunkor* proved that black dancers working with material from their own heritage could be successful on the American concert stage.

Katherine Dunham and Pearl Primus arose in the 1940s after the earnest efforts of the early pioneers. Both Primus and Dunham were trained in anthropology and used this knowledge for investigation: Primus into African and African-American dance and Dunham, the dance of the West Indies, particularly Haiti. Both used their findings as source material to shape their creative works. Ms. Dunham, as a pioneer of modern dance, created a vocabulary of movement known as the Dunham technique which combines classical ballet with body isolations derived from West Indian and African dance. Ms. Primus developed powerful, exciting and frequently thought-provoking performances which represented the African as a human being with dignity and helped destroy the stereotype of the African as a savage without culture or heritage. Dunham and Primus led to the acceptance of the black dancer as a performing artist.

Building upon those foundations, Alvin Ailey and Arthur Mitchell gained world renown.; Ailey in modern dance and Mitchell in ballet. Alvin Ailey, with his foundation in modern dance fostered by Louis Horton and many others, developed his own choreographies frequently based on black material. The Alvin Ailey Company was started so that dancers and choreographers of color could find work. The Alvin Ailey company has been one of this country's great cultural ambassadors through the medium of dance.

Arthur Mitchell has done for black ballet dancers what Dunham, Primus and Ailey accomplished in modern dance. Even as a leading dancer with the New York City Ballet however, Mitchell found his opportunities limited by his color. As a reaction to the assassination of Dr. Martin Luther King, Jr., Mitchell founded a school called the Dance Theatre of Harlem to "promote interest and teach young black people the art of classical ballet, modern and ethnic dance, thereby creating a much-needed self awareness and better self-image of the students themselves."[1] Mitchell helped dispel the belief that African-Americans are unable to dance ballet by proving that with proper training, black dancers are as adept in ballet as they are in other dance forms.

Other great dancers, such as Talley Beatty, Geoffrey Holder and Donald McKayle, also made their mark through their choreographic works. A number of blacks became recognized in modern dance as dancer-choreographers or dancer-teachers. It was not unusual for their works to be performed by other companies. By performing and composing both inside and outside of black thematic material, they have created a heightened awareness and understanding of cultural differences while demonstrating the universality of dance as a means of nonverbal communication. Eleo Pomare, Rod Rodgers, and Joel Hall are examples.

continued ...

The work of the new generation of black dancers and choreographers has been increasingly integrated into the post-modern movement. As with their forebears, their inspiration often comes from the African-Caribbean heritage and the contemporary struggle for recognition in a racially mixed, partially integrated society. They are developing new forms of dance built upon the modern dance vocabularies that emerged half a century ago. Names like Percival Borde, Janet Collins, Chuck Davis, Garth Fagan, Mary Hinkson, Louis Johnson, Bill T. Jones, Carmen de Lavallade, Clive Thompson, Dudley Williams, Lavinia Wiliams Yarborough and Arnie Zane have all made significant contributions of their work as African-American dancers and choreographers, even though the field continues to be proportionately limited.

Pearl Primus

The history of black popular dance is also the history of white popular dance. Going into the 20th century, the black influence in America became increasingly a part of white American mainstream culture. The Rhumba and Tango were removed from their original African-Caribbean context and set in the European waltz/couple dance tradition, with overt sexual references modified and with the addition of lifts and spins from the ballet vocabulary. The popular appeal of the Lindy Hop in the '20s, with its breakaway challenge and fast moving steps, gave way to the Jitterbug swing of the '30s and '40s.

As white bands learned to play the sound that had been the exclusive domain of the African-American bands, black clubs went into decline and whites took their business to white clubs. The swing era Rhumba, Samba and Conga were replaced by the Cha-cha, Mambo and Merengue, and the Grind has remained popular as a couple dance throughout the century. The Twist became popular in the '60s, as did the Boogaloo, Hully Gully, Mashed Potato, Slop, Frog, Swim, Skate, Monkey, Pony and the Dog, emulating the free-style of the '20s when ecomonic security was relatively certain.

The '70s brought the Disco, reintroducing couple dances in the form of the Hustle. Television shows like "Soultrain," "Solid Gold" and "Dance Fever" generated the spread of disco dance to television commercials and video songs. "As always, dance is a measure of society, and this fast moving, synthesized, electronic genre reflects the post-industrial, technological, computer society of contemporary culture."[2] Disco has brought us the Bump, Freak, Rock, Freeze, Strut and Robot.

The '80s have brought us the physical prowess of breakdancing as well as the unique style of Michael Jackson. Concerts are audience-involving environments where people dance, sing and participate along with the performer. As we approach the 21st century, the "Disco" has given way to the "Club" and hip-hop culture where young people dance together free-style, often alone, or in lines of the New Hustle, or the Electric Slide.

Lynn F. Emery states that dance could be considered a curse of black people, because historically African-Americans had to dance aboard ship, on the auction block, to dance and play upon command to entertain white folks, and had to endure the stereotype that dancing is "natural." Yet dance is not considered a curse. Through dance, a link has been maintained with the past, and an escape made temporarily from the present. Dance has always been a part of the black cultural experience.[3]

Rod Rodgers has written that the theatrical manifestation which we call Black Dance is as real and relevant as the uniquely diverse African-American culture that it represents. As long as Black Americans have reason to be concerned about the specialness of their identity, as long as Black Americans see evidence that their interpretation of their experience is significantly different from the depictions of their heritage and culture by the establishment media and arts, there will be justification for continuing to cultivate and support separate African-American arts generally, and dance artists specifically.[4]

Notes

[1]Henri Ghent, "Dance Theatre of Harlem: A Study of Triumph Over Adversity," *The Crisis*, June, 1980, p.201.

[2]Lynne Fauley Emery, *Black Dance From 1619 to Today,* 2nd edition (Princeton, NJ: Dance Horizons Books, 1988) p.355.

[3]Ibid. p.103

[4]Julinda Lewis Williams, "Black Dance: A Diverse Unity," *Dance Scope*, 1980, p.58.

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Photo courtesy of:
The Dance Collection
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Dance Definition and Falling Walls

Susan Kennedy

Last night I laughed with rueful delight. I was talking with a friend and colleague who was for years on the Dance faculty of UCLA. When I was in the graduate program of that department, it was one of the last bastions of ivory-tower elitism in dance education, with Eurocentric (i.e., modern/ballet) performance and choreography as the exalted focus of the department. However, there was an energetic, though purely academic, dance ethnology graduate program alongside. It was respected, but entirely separate. It was impossible to do course work in both programs. You chose, before being accepted into the graduate program, which would be your box, and once you were placed in it, it was quite impossible to change.

What I heard from my friend was that a small department called "World Arts and Culture" was, in effect, absorbing the dance department. "So," she said, "I guess Modern Dance is now going to be treated as another ethnic dance form."

Amazing! Though perhaps to most people this is not an event of the magnitude of the destruction of the Berlin Wall or the dissolution of the Soviet Union, to me it evokes the same quality of feeling: the future is here. An event that felt necessary, and even inevitable, but in a far-off, unfocused future, was suddenly happening! I laughed with excitement and a kind of relief.

The relief was in seeing the erasure of our biases toward European art dance (and its contemporary American equivalent) as the central definition of "dance," with all other dance expressions seen in relation to this standard. Terminology is potent in its ability to define and confine. The box of "ethnic" placed around essentially all dance expressions that are not European and American art dance is a box we are ready to discard.

If we look at the global experience of expressive movement without the biases of race or class, what we may see at the heart of every dance experience is its intent and function, both for the individual and the community. Without drawing hard lines between categories, I see three basic areas arise: social dance, collective in its expression, egalitarian in its participation; classical/art dance, often individual in its creation, selective and rigorous in its training and performance; and religious/ritualistic dance, which can be either individual and selective or communal, but with a transcendent function.

These general areas of classification cut across all cultural lines and respect the commonality of movement expression worldwide. It views classical ballet and *Bharata Natyam* as having much more in common, although they are a hemisphere apart, than *Bharata Natyam* and Indian folk dance. It sees the sisterhood between American Shaker dances and Haitian Vodun dance, both participated in for the same purpose of transcendence. And it relates Japanese folk dance, Yugoslavian kolos, and American square dance as one family in their social functions.

Each of the three categories has a different quality of focus: in social dance, the focus is among and between the participants; in concert/art dance, the focus is across the line between the performers and audience; and in religious dance, the focus is both intensely within the individual and beyond the group. When we participate in these various dance forms, we feel, but perhaps are not conscious of, these differences. However, when we attempt to teach and prepare various dance materials for performance, it becomes more essential that we understand these differences. Obviously, social forms lend themselves more to class participation, classical/art forms more to private training and performance, and ritualistic forms more to Orff mini-conferences!

We are in the process of shedding our ingrained Eurocentric attitudes toward music and dance. When I see a fundamental change in approach in one of the top universities in our country, I have hopes that the shock waves will be strong. Likewise, asteachers of young people, the attitudes we project will have widening circles of influence. And we have everything to gain. When we take the "ethnic" box off the shelf of foreign novelties, what we find inside is every diversity of movement expression, from the most highly refined esoteric classical forms, to the most dynamic earth-celebrating folk forms, as well as the most symbolically complex spiritual forms. We find echoes and reflections of all our own movement traditions and impulses. We find ourselves.

The box of "ethnic" placed around essentially all dance expressions that are not European and American art dance is a box we are ready to discard.

Stalking the Wildflower with Multiple Lenses

Exhibit Two: Early Childhood Play Research

Donna Brink Fox

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. Borrowing the wildflower metaphor which Carl Orff used to describe the Schulwerk in his speech "Orff Schulwerk: Past and Future," in 1963, I am suggesting that our research quests may benefit from considering what species, exactly, we are trying to study. The unique quality of the Schulwerk — its "always developing, always growing, always flowing" nature — has not been captured by traditional research tools. In order to successfully stalk this wildflower, we may need to try out new lenses, look in different places, and position ourselves from different perspectives.

Examine exhibit two: Donna Brink Fox's essay on early childhood play research. By looking at research models in this field, we may find links to Orff Schulwerk teaching and research that will be useful in our quest. This column is the second in a three-part series which will highlight the research originally presented in the Indianapolis session, "Stalking the Wildflower."

-Janet Robbins, Chair, AOSA Research Interest Group

How children learn during the early childhood years has recently become a topic of interest and concern among music educators. (Scott-Kassner, 1992). My own first experiences in teaching preschool-age children occurred nearly twenty years ago, and they took me completely by surprise. As a young college professor I had volunteered to work with children at the university's child care center, and I headed for the three-year-old classroom equipped with my well-planned and carefully organized music lesson. Imagine my dismay when I entered the classroom and everyone was too busy to even notice me! It seemed to me that the children were all over the classroom, almost like a field of wildflowers, actively engaged in every imaginable play experience in their very interesting environment. I came to realize that for them, this anticipated music encounter with me was just one more option in their variety of interactions with the world inside their classroom (Bjorkvold, 1992). Later (after gathering up my ego and doing more study on the subject) I also began to understand that the way in which young children learned the best was through these playful opportunities to interact with their environment and with each other.

Links Between This Field of Study and Orff Schulwerk Practice

The general reporting on early childhood development has consistently shown that play is a primary mode of learning during this period of time. Writers and teachers in the field of early childhood emphasize the importance of development and process in classroom experiences and curriculum. These are also elements of teaching and learning familiar to those trained in Orff Schulwerk. As an area of research investigation, play in early childhood has required researchers to create original designs and strategies appropriate to the specific questions of the study — to those issues of development and process — rather than apply the existing or traditional models of research organization and structure. Research in play in early childhood offers several interesting parallels for teachers and researchers interested in Orff Schulwerk.

To illustrate these connections, I have selected seven research studies of early childhood play that demonstrate possible models appropriate for research in the Schulwerk. Three general themes emerged in reviewing the first four reports which focus on non-musical play behaviors: (1) the influence of the environment as a setting for play; (2) the types of interaction involved in the play, and (3) the use of observation as a research strategy. Although I begin the discussion with a look at research on literacy play (Bessell-Browne, 1986; Roskos, 1987), pretend play (Wyatt, 1992), and spontaneous play outdoors (Scales, 1984). I also include three additional research studies of music play in early childhood.[1]

The Influence of the Environment

When researchers look at the influence of the environment in early childhood play they are usually interested in finding out how children use the materials available to them in play spaces, and how children's play behavior may vary in different situations.[1] Early childhood researchers have acknowledged the importance of the context for play by documenting play behaviors in natural preschool classroom settings. Wyatt (1992) focused on shared pretend play episodes in five environmental contexts of a university-affiliated nursery school; Scales (1984) collected forty-eight hours of observations of spontaneous play in the play yard; and Bessell-Browne (1986) documented how children used literacy props introduced into a kindergarten play area. In a study of children's literacy

development, Roskos (1987) expanded this contextual focus on the early childhood classroom by collecting literary artifacts produced in pretend play episodes from the home environment in order to compare what children created away from the immediate experience in the classroom.

The Types of Interaction

Scales specific focus was on child-to-child interaction and on communication and socialization in the preschool environment. In the study mentioned earlier, Roskos focused on the pretend play episodes of four- and five-year-old children, searching the videotaped evidence for examples of literacy behavior as children interacted. Bessell-Browne focused on the materials, and found ways in which children used the props in a play area for literacy development. From her detailed documentation she identified ten different literacy uses that were functional in the play of twenty kindergarten children. Her findings offer insight for those designing literacy experiences for young children. Scales' specific focus was on child-to-child interaction, on communication and socialization in the preschool environment. From the findings of the study, she provides guidelines for teachers in developing preschool environments and curricula which support the growth of children's social and communicative competence through play.

The Application of Observation

The majority of early childhood play research has investigated play as an active, motoric experience which is most feasibly investigated through observation of its occurrence in the natural context. In order to document the developmental behavior, the early childhood play studies described here have used videotape (Scales, Roskos, Wyatt), field notes and audiotape (Bessell-Browne), and have collected artifacts of the classroom experiences, i.e. drawings and printed material (Roskos).

What happens to this observational evidence? Researchers must categorize and analyze what occurred in order to find some meaning in the behavior. For example, to answer his question about the social dimensions of children's play, Wyatt designed a rating scale based on the initial classroom observations of children playing. He then applied this Social-Symbolic Play Scale in order to code 1,037 examples of play behavior which were collected on the videotape. In Roskos study of literacy development, in addition to the observations made in the play area in the classroom, she interviewed the children and their caregivers to give a multiple perspective on the observed behaviors.

Musical Models of Early Childhood Play Research

Three research projects that connect music with play in early childhood provide examples of how research models from early childhood have been applied to the study of musical play. Miller (1984) and Littleton (1991) each observed children in the preschool classroom to find out what types of musical behaviors the children would include in their free play time, and Veldhuis (1993) recorded preschool children's singing in two different environments to examine the influence of each context on their productive music behaviors.

Miller first accumulated evidence of children's musical play behaviors by observing ninety-five children in several different preschool programs during their free play in order to develop a list of the possible musical characteristics of these interactions. After analyzing the behaviors and developing categories for cataloging them, Miller designed an observational research form, called the Musical Behavior Observation Matrix (MBOM), which was used to collect data in additional preschool classrooms. Miller reported comparisons by gender and age level, and also showed that "young children were capable of creating music without teacher intervention."

Littleton was interested in investigating the premise that ecological conditions influence children's behavior. She designed a study comparing the influence of two different environments within the same preschool classroom on children's social, cognitive, and musical play behaviors. The two environments she chose to study were typical spaces in an early childhood classroom: the "house setting" and the "music setting." Four- and five-year-old children were videotaped in twenty-six thirty-minute segments while playing. After transcribing the tapes and categorizing the observed behaviors, Littleton reported that the music setting promoted more functional and constructive play, while the house setting promoted dramatic play. Socially, the music setting encouraged solitary play more than the house setting. The videotapes provided a wealth of examples of the types of musical play that children exhibit, and Littleton created a thorough taxonomy of these in her report.

When Veldhuis (1993) examined the singing of twenty-nine four-year-old children, she recorded them in two different situations: "the context of spontaneous activity and the context of adult elicitation." The spontaneous activity took place in the preschool classroom, where she videotaped children while they were at play; the elicited context involved children taken to another room for individual assessment with an adult. The children showed more mature language and lower pitch ranges in the elicited context than during spontaneous singing. Veldhuis concludes that children are using only a portion of their wide-ranging abilities in each of the context.

Possibilities for Orff Schulwerk Inquiry: Collecting Evidence From the Classroom

What could be learned from the research models of early childhood play and the specific examples of musical play described here? The most obvious message is that data *can* be collected in the classroom. All seven of these researchers went into the early childhood classroom to observe children in action. Play, like the Schulwerk, is not a static behavior, and to document its development requires a research focus on the process — something that can only occur in the actual setting. In order to document the musical development of children through the Schulwerk experiences, we need to go into the classrooms of Orff-trained teachers to see what is happening. Just as the environment is a crucial factor in the research agendas of early childhood play, the Orff Schulwerk classroom environment in American schools is an important focus for research. How do Orff-trained teachers create the musical environment in their

continued. . .

classrooms? How does the environment influence the musical behavior and participation of the children? How are the classrooms organized? How do teachers handle the use of the instrumentarium? How is the instructional time organized? How are creative and improvisational experiences presented in the lessons?

The second principle to be learned from the early childhood research is that original research designs and creative strategies for research will be necessary in order to answer the questions that concern Orff Schulwerk teachers. Many of the traditional research models, particularly those of quantitative inquiry that were originally designed for laboratory research investigations, offer inappropriate solutions to the issues faced in Orff Schulwerk practice.

Give Voice to the Children

The second area of focus for the Schulwerk research is to give voice to the children. At the present time there are no existing research reports that provide this documentation and analysis of children's perspective on their experiences in Orff Schulwerk classrooms. How do the children view these experiences? What is their response in the classroom? What types of musical improvisations do they create and what are their characteristics? What do the children think are the most important aspects of their music classes? How do their musical experiences impact their lives outside the Orff classroom? What do their parents and teachers know about the Orff process?

These questions could be answered through direct questioning, as in interviewing, or the responses could be taken from content in students' journals. Because the children in the early childhood studies reported here were so young, and their primary mode of operation was motoric rather than verbal, the collection of data in these other investigations was mainly nonverbal in character. Researchers in Schulwerk classrooms can not only adopt these same observational strategies used in early childhood, but can also collect written and drawn artifacts from the children that will amplify the observations.

The early childhood years are a unique time in the development of a child, a time when learning has a specific focus and a particular mode, and the research literature provides many models of how play has been examined in relationship to this development. In the same way, the time spent by children in Orff Schulwerk classes is a unique era in their musical lives, and we need to provide the research support to document the relationship between these experiences and children's musical development. Evidence from the children and from the classrooms — information gained by "stalking the wildflower" — will help researchers and teachers form guidelines and insights into appropriate curriculum and expectations for Schulwerk experiences with American children.

Donna Brink Fox is currently Chair of the Music Education Department and an Associate Professor at the Eastman School of Music, University of Rochester, in Rochester, New York. Donna teaches choral and general music methods, and advises masters and doctoral students' research in music education and coordinates Orff Schulwerk Levels courses at the Eastman School of Music. Donna Brink Fox has given numerous national and international presentations on music in early childhood, and is the founder and director of MusicTIME (Toddler-Infant Music at Eastman), a program for parents and children which she created for the Community Education Division. Donna also serves on the AOSA Research Advisory Review Panel.

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[1] I have not included studies which document or examine the behavior of a single individual, nor those that take place in a laboratory research setting. The more familiar assignment of music teachers to groups of children in classroom environments suggests that the research literature incorporating these elements of groups and classrooms will be most relevant.

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
The American Orff-Schulwerk Association
P.O. Box 391089
Cleveland, OH 44139-8089

"The course of life is somewhat similar to shaping a work of art, because both are creative and expressive. When life is creative, new vistas come into view, and new horizons are explored. Perceptions widen, and life, to its very end, does not become dull."

-E. Thayer Gaston, *Music in Therapy*

Alzheimer's Disease

Did you know?

1. It is "loss of self".

2. The earlier the onset, the more rapid the progression of disease.

3. Needs for these individuals include:
   mental and sensory stimulation
   language games for lost vocabulary
   decision making and problem solving activity
   For the vicitims of this disease, **MUSIC IS THE MEMORY.**

The Journal of Music Therapy often has articles on this subject. Your loal hospital may have outreach programs which help the family deal with the problem. Senior day care will be as common in the 21st century as child-care and preschool programs are today.

Autism

Characteristics:

1. Overactive or repetitive movements.
2. Resistance to touch and eye contact.
3. Apparent insensitivity to pain.
4. Attachment to an object.

Music therapist Claus Bang suggests matching the child's movement to your instrumental improvisation in order to establish connection and communication.

Sources of help:

Autism Society of North Carolina
330 Woman's Club Drive
Raleigh, NC 27612-4811
(They have a wide selection of titles on this and other behavior/learning disorders.)

Autism Society of America
8601 Georgia Avel, Suite 103
Silver Springs, MD 20910

Video Preview

Virginia Ebinger: The Games Children Play

Donna Marchetti

"Play is a child's answer to life," says Gin Ebinger in the introduction to her session, "The Games Children Play." Through games, she continues, children everywhere explore both their inner worlds and the larger world outside. By learning traditional games and by creating new games based on their own experiences and feelings, children reaffirm the values of their cultures and prepare themselves for later adult roles. In many cases, games also help children cope with the unexpected and sometimes disturbing changes that are an inevitable part of the human condition.

What at first glance may seem to be simple entertainment is, in reality, of great importance. Just as play is crucial in the lives of children, it is, says Ms. Ebinger, also the "very essence of the Schulwerk." In the playful manipulation of words, movement, rhythm, and sound, children invest their own subjective experience, making the activity truly theirs and providing a vital link between their inner selves and the world at large.

Ms. Ebinger begins her session with a clapping game she learned in a school yard in the Andalusia region of Spain. "La Calle 24" is a mischievous song, in the way that only children's songs can be, about a "great assassination" that occurred when an old woman killed a cat with the tip of her very pointed shoe. Like many clapping games, it accelerates with each repetition until it dissolves in laughter.

The same group of children taught her the song "Un Elefante," which is also found in Mexican culture. The song, about an elephant balancing on a spider web, calls for motions, beginning with a simple clap every eight beats. Each time the song is repeated, the elephant calls another to join her and a motion is added on the next beat. When eight elephants are balancing on the web, all eight beats between each clap are filled. It becomes a challenge to remember just what comes next.

A similar story is found, Ms. Ebinger points out, in the song by Isabel Carley called "One Little Elephant." This time the elephant is balancing on a string. When she finds she can walk its length without falling off, she calls another; the group of elephants grows until there is no more room and they must jump off.

The next game song, "El Lobo," is about a group of children and a wolf. The wolf stands in the center of a circle of children, blindfolded. The children tease, "Wolf, are you there?", but the wolf is occupied with putting on her hat, or her glasses, or her vest, until, at her own whim, she is ready to go "eat" someone. She charges for the circle, which wriggles madly to avoid her, but she triumphs in the end and another wolf is found.

A similar game is played in the hill country of Texas, says Ms. Ebinger, where it probably originated with German settlers there in the 1800s. This game, however, involves a cow, blindfolded and in the center of a circle, who is spun around and sent to go get something. She tries to find the circle and once she does, she selects the new cow. In this game, the object to be looked for can be changed — even the story can be changed — as long as the structure remains. It is important and often overlooked, reminds Ms. Ebinger, to remember that all games have structure, and while they offer limitless opportunity for creativity and discovery, they must remain within the given framework to retain their integrity.

The next activity is the familiar "Bluebird, bluebird, go through my window," this time sung in mixed meter with movement designed to emphasize the changing rhythm. It is important, comments Ms. Ebinger, to call attention to such aspects of form "without doing a lot of talking about them."

Following this, Ms. Ebinger introduces a variety of counting-out games. These, she observes, may have ancient roots, springing from a far more sinister setting than the classroom. There is evidence, she says, that some counting games have come to us from the time of the Druids when they may have been used to determine the victim of ritual sacrifice. Other counting-out games may have come about during the Middle Ages as children's attempts to deal with death during the onslaught of the plague. While these theories are not necessarily provable, she says, the logic in them is evident.

The final activity is a shoe-passing game — another Isabel Carley piece — that, like the earlier clapping game, accelerates beyond the capacity of the participants. The session ends in laughter as everyone searches for their own shoes.

As with all other sessions taped at the 1993 Indianapolis Conference, this video has excellent picture and sound quality. More important, its valuable content, based on years of research and experience, is taught by Ms. Ebinger with enthusiasm and expertise.

Video Tapes

AA-AO *American Odyssey*
John Bergamo

2 HD *Hand Drum Technique*
Dr. Edith Bondi

3 PS *Papa Shamus Hanukah Operetta*
Steve Calantropio

4 II *Intermediate Improvisation*

4 RE *Rhythm and Elemental Music*
Freda Ensign

5 MM *Music Making with Children*
Jane Frazee

6 GC *The Gift and Challenge of Carl Orff*
Danai Gagne and Judy Thomas

7 CI *Children Involved: Developing African Materials*
Richard Gill

8 IC *I Can Make Music*

8 MM *Moving Mostly Musically*

8 CS *Closing Speech and Performance;* Portland, 1982
Doug Goodkin

9 MF *A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students*

9 NB *Near the Beginning: Orff Schulwerk for Preschool*
Lynne Jessup

10 BR *Back to the Roots: African Xylophone*

10 PM *Pacific Music Beyond Hawaii*
Gunild Keetman
Films from German TV

11 GK1 **11 GK2 11GK3**
11 GK4 **11 GK5 11GK9 11GK16**
Helen Kemp

12 SR *Sing and Rejoice: Guiding Young Singers*

12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*
John Langstaff
Ritual Dance, Morris/Sword Dance

13 RD1 Part 1
13 RD2 Part 2
Peggy McCreary

14 CO *Caring for Your Orff Instruments*
Beth Miller
Introduction to Schulwerk: Three Sessions

15 IS1 **15IS2 15IS3**
Konnie Saliba

16 SP *Singing, Playing, and Moving: Theory, Activity, Creativity*
Marcelyn Smale

17 YL *Young Learner, Active Learner*

17 LS *Developing Listening Skills in Preschool*
Jim Solomon

18 LA *Latin and African Rhythm Ensemble for the Elementary School*

18 SB *South of the Border*
Jos Wuytack

20 OS *The Orff Schulwerk Process*

20 FP *Final Performance;* University of Washington

20 CC *Orff Schulwerk Process;* Chicago, 1987

20 TO *Travelling Through Orff with Jos*
Lillian Yaross

21 PD *Prop Up the Day*

21 NB *Near the Beginning*
Margot Schneider

22 OS *Orff Schulwerk in China, 1985-86*
Panel Discussion

23 SP Soundings: Past and Future; Cleveland, 1983

23 RR Reminiscences, Reflections of Toronto; Detroit, 1988

23 FD Founders' Day Panel; Indianapolis, 1993
Margaret duGard

24 AF *Afro-American Culture*
Shenanigans

25 SH *Multi-Cultural Folk Music*
Pat Hamill

26 AA *Arts Alive*
Dr. John Fines

27 JF *Imaginative Approaches to Art*
Sue Snyder

28 AE *Educating Administrators*
Grace Nash

29 MC *Music With Children*
Bob deFrece

30 FS *From Song to Movement*

30 HB *Handbells: Another Voice for the Instrumentarium*

31 PP **Portrait of Polynesia**
Lois Birkenshaw-Fleming

33 LS *Everybody, Let's Sing*

33 MB *Mainstreaming: Babysitting or True Integration?*
Dee Joy Coulter

34 MG *Music's Gift to the Developing Mind*
Nancy Ferguson

35 JJ *Jewels for Juveniles*
Rick Layton

36 BE *Beginnings to End*
Ursula Rempel and Carolyn Kunzman

37 FP *For Our Pastance, We Play and Dance*
Mary Shamrock

38 MB *Multi-Cultural Bridges: Report from China*
Katharine Smithrim

39 OT *Once Upon a Time for Preschool*
Avon Gillespie

40 AG *Possibility Teaching*
Danai Gagne

41 MD *Moving with the Drum, Drumming with the Movement*
David Holt

42 JH *Jaw Harp Playing*
Barbara Grenoble

43 VS *Visualizing Sound*
Dr. Rene Boyer-White

44 BA *Folksong Treasure of Black America: Its Impact on Orff Schulwerk*
Marion O'Connell

45 GS *A Guide on the Side: Working with Musically Gifted Children*
Brigitte Warner

46 MP *Musica Poetica*
Atlanta Closing Session

47 TR *Tribute to Gunild Keetman*
Isabel Carley

48 MW *Speech Play: The Magic of Words*

48 SS *Speech Play: From Speech to Song*

48 SP *Speech Play: Storytelling Plus*
Elizabeth Gilpatrick

49 AC *Aleatoric Composition*
Barbara Haselbach

50 MC Master Class
Jack Neill

51 JZ *Jazzin' Up the Joint*
Judith Cook Tucker

52 FC *Forging Community Bonds Through Multi-Part Songs*
Pam Hetrick

53 IM *Interlocking Melodies: A Balinese Pentatonic Alternative*
Teruko Yaginuma

54 YT *Impression and Expression: Schulwerk Development of Japanese Song Material*
Ramon Williams

55 CS *Caribbean Songs and Rhythms for the Classroom*
Ben Snowball

56 AL *Songs and Dance of Alaskan Natives*
Elizabeth Villarreal Brennan

56 AL *Songs, Dances, and Games of the Andes Region*

58 OI **Orff Institute Summer Course Overview**
Distinguished Service Awards

59 GN Grace Nash, 1989 Interview

59 BG Barbara Grenoble, 1990 Interview

59 JP/LY Jacobeth Postl and Lillian Yaross, 1991 Interview

59 JF Jane Frazee, 1992 Interview
Cynthia Campbell

60 ED *Early Dance with Children*
Paul Winter

61 PW *Adventures in Making Your Own Music*
David Jorlett

62 DJ *Vocal/Choral Techniques for the Developing Voice*
Peter Sidaway

63 PS *Mood and Mode in Music-Making*
Libby Larsen

64 LL *Beyond John (Cage): New Parameters in Music*
John Feierabend

65 JF *A Talk with Parents About Music in Early Childhood*
Maja Lex

66 ML *Vintage Dance Film (no sound)*
Rosalyn Payne

67 SC *Step Chill'n: Understanding a True Folk Tradition*
Jay Broeker

68PP *Poems to Pieces: Improvising with the Drum, the Voice, and the Dance*
Portia Maultsby

69 PM *African-American Music: A Manifestation of African Cultural Values and Traditions*
Peter Sparling

70 PS *Dance as Music — the Sound is in the Muscle*
Virginia Ebinger

71 GC *The Games Children Play*
Millie Burnett

72 TV *Celebrations! Theme and Variations for Non-Traditional Holidays*
Marilyn Davidson

73 AC *Along Came a Spider*
MENC

MAA *Teaching the Music of Asian Americans*

MAFA *Teaching the Music of African Americans*

MAI *Teaching the Music of American Indians*

MHA *Teaching the Music of Hispanic Americans*

•Limit 3 tapes per order. Loan time 2 weeks from date mailed. Order tapes by number; give alternate dates. Use form provided opposite or photocopy. All tapes are VHS format.

•Handling fees are as follows: 1 tape per order - $6; 2 tapes per order - $10; 3 tapes per order - $12. Make check payable to AOSA. Visa or Mastercard $12 minimum.

•All tapes are the property of the American Orff-Schulwerk Association. No tape may be reporduced for any reason. We regret that overseas borrowing is not possible at this time due to differences in equipment and format.

•Order from Donna Marchetti, A/V Librarian, 3105 Lincoln Blvd., Cleveland, OH 44118

Additions to Annotated Video List

The following annotations are descriptions of videos from the 1993 Indianapolis Conference that are now a part of the AOSA A/V Library. For a complete guide to videos, please see the Summer, 1993 and Winter, 1994 issues of *The Orff Echo.*

23FD Founders Day Panel; AOSA's 25th Anniversary, Indianapolis 1993 1:37
Those instrumental in the establishment and growth of AOSA answer questions concerning the early days of the organization. The camera was not on a tripod so the picture is not steady, but for those studying the history of AOSA this is but a small inconvenience.

33MB Lois Birkenshaw-Fleming "Mainstreaming — Babysitting or True Integration?" 1:15
A further look at the challenges faced by the teacher as increasing numbers of children are mainstreamed. Advice on how to approach problems with the best interests of all involved, as well as practical suggestions and activities.

67SC Rosalyn Payne "Step Chill'n: Understanding a True Folk Tradition" 1:17
Students from the East Cleveland City Schools, assisted by students from Ashland City Schools and Grand Valley Local Schools examine, demonstrate, and teach African-American games and songs, both historic and contemporary.

68PP Jay Broeker "Poems to Pieces: Improvising with the Drum, the Voice, and the Dance" 1:14
A poem from Winnie the Pooh is used as the basis for a series of improvisations using body percussion, movement and instruments.

69PM Portia Maultsby "African-American Music: a Manifestation of African Cultural Values and Traditions" 1:10
This session, primarily a lecture, focuses on understanding African-American music within its cultural and historical context. Many recorded examples are used, both African and African-American, including traditional music and contemporary game songs.

70PS Peter Sparling "Dance as Music — the Sound is in the Muscle" 1:10
Be sure to clear out plenty of space in front of the TV for this one. This is a video that can only be appreciated if you do as well as watch. Peter Sparling offers a clear, articulate, imagery-laden introduction to modern dance.

71GC Virginia Ebinger "The Games Children Play" 1:15
Children's singing games, most in Spanish, some in English, are explored with the idea that play is essential to childhood.

72TV Millie Burnett "Celebrations! Theme and Variations for Non-Traditional Holidays" 1:15
Ideas for celebrating unusual (or made up) holidays with an emphasis on fostering values and understanding.

73AC Marilyn Davidson "Along Came a Spider" 1:14
A series of activities revolving around spiders, including "Little Miss Muffet" (in eight part canon — just like the legs), improvised movement to Roussel's "A Spider's Feast," and a tarantella.

New Rates, Policies Set for Video Borrowing

Effective immediately, there will no longer be a deposit required when borrowing videos from the AOSA A/V Library. Postage and handling fees, however are still required and have been restructured to better reflect the costs incurred by AOSA. The new rates, **effective July 1, 1994**, are as follows:

1 video per order $ 6
2 videos per order $10
3 videos per order $12

Postage and handling fees may be paid by check or credit card (Mastercard or Visa; $12 minimum). Credit card orders may be telephoned to the A/V Librarian at (216) 321-7573.

Notice

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

Donna Marchetti, A/V Librarian
3105 Lincoln Blvd.
Cleveland Hts., OH 44118

Credit card orders may also be phoned to (216) 321-7573.

Symposium Salzburg 1995

"THE INHERENT – THE FOREIGN IN COMMON"

June 29 – July 2, 1995

INTERNATIONAL SYMPOSIUM ORFF-SCHULWERK

Music and Dance Education as a Contribution to Intercultural Pedagogy

ORFF-INSTITUTE, HOCHSCHULE "MOZARTEUM" IN SALZBURG

International Symposium
in honor of the 100th Birthday of Carl Orff

We cannot shut our eyes any longer to the fact that our era represents a period of transition, that old structures are breaking down in a way which is painful for many people, and new ones have to take shape slowly in a laborious process.

The worldwide migration for political, economical, ecological or cultural reasons leads to an entirely new, mostly oppressed social situation in which people of different roots, race, religious beliefs, color, language and educational background are living together. It is a long way from the indifferent coexistence or chaotic and frequently violent collision between "The Inherent" and The Foreign" to a new order acceptable to all, that which is shared "In Common." In this context we need to redesign educational concepts both on larger and smaller scales. This also holds true for Music and Dance Education in the spirit of Orff-Schulwerk.

What has Orff-Schulwerk to do with Intercultural Education? Orff's concept in his Schulwerk is a cultural learning process starting from the child's encounter with the cultural tradition of his homeland ("The Inherent") and subsequently opening doors for him to other languages — including music and dance — and other cultures ("The Foreign"). Although this was initially based on Occidental Culture, we also find in the Schulwerk reflections of non-European cultures in scales and musical forms, in the selection of instruments, and above all, in the emphasis on improvisation. It is possible that the international interest in the Schulwerk has originated in the fact that music teachers from other countries and continents have found intuitively that the Schulwerk and their own cultures have a lot "In Common."

The Symposium in honor of Carl Orff's 100th Birthday will be attended by a great number of people from all over the world, meeting each other again or making new acquaintances. All of us together will be dealing with questions that will deepen our consciousness with regard to the problems of Intercultural Education.

Contact Address:

"Symposium 1995" / Orff-Schulwerk Forum Salzburg
Frohnburgweg 55, A-5020 Salzburg
Tel: 0662 / 88908 - 310 or 613
Fax: 0662 - 624867

Events in Planning

- Conferences, statements, discussions related to "The Inherent, The Foreign, the shared In Common" from various points of view (socio-political, artistic-pedagogical and ethnological).
- Reports of diverse approaches to the Schulwerk and its adaptation in other lands — local situations, difficulties and methods, live and video presentations.
- Round-table discussions concerning Intercultural Aesthetic Education in various areas (Kindergartens, schools, youth groups, etc.).
- Demonstrations and performances with children and young people dealing especially with "The Inherent," the confrontation with "The Foreign" and the creation of something shared "In Common."
- Workshops and studios with active participation.
- Lecture concerts illustrating the comprehensive theme.
- Exhibitions (Photographs, music, books, videos).

The official conference language is German. All lectures, round-table discussions and introductory commentary will be translated simultaneously in English and Spanish.

Meeting Places

"Mozarteum" - main building. Mirabellplatz 1 and other cultural centers in the city of Salzburg.

Costs

950.- Austrian schillings for all events
550.- Austrian schillings for one day

Accommodations

Only through the Salzburg-Information Bureau, Mozartplatz, A-5020 Salzburg. The Orff Institute cannot make any housing arrangements!

Registration

Please write for detailed brochure as of November 1, 1994.

The Wilder Shores of Music

Madeau Stewart

Reprinted from *Orff Times*, Great Britain, 1992

An exploration, by way of recordings in BBC Sound Archives, of woodwind and vocal music in non-European and more ancient oral traditions.

The BBC Sound Archives contains a collection of field recordings from the wilder shores of music which is bewildering in its scope, daunting in its variety and overpowering in its richness. It is all from the oral tradition and some of it goes back two thousand years or more. For the scholar it presents unlimited possibilities of research, not only into the origins, character and performance of much earlier music, but into the origins and meaning of music itself. Much of it, however, makes a disagreeable impression on the delicately nurtured ear of many Western musicians.

The excoriating shriek of a Spanish gaita or oboe, the hairy scratch of a Turkish fiddle, the jagged voice of an African singer, the pinched cackle of an oriental drum — these are not cozy sounds. Moreover, much of the music itself is characterized by a great deal of repetition which proves tiresome, and some is gapped by heavy silences which seem meaningless. The truth is that almost all of this music was not designed for listening alone.

Man is by nature musical. Music is an essential bodily function, like sleep. We cannot do without it. But to study it by way of the written note is to isolate it and thereby divest it of its intention. No wild animal behaves naturally in a cage. No music behaves naturally on the page. To pin a song from the oral tradition on to a page and *then* study it is to contemplate a corpse.

Music of the oral tradition is a way of life. Field recordists often proved this to me in two ways. First, while we listened together to their recordings they seemed incapable of sitting still and, in spite of the smallness of my office would leap, wriggle and twist in order to give me a visual image of the music. And they would join in if there was singing. Recently a woman of about eighty with whom I was listening to some beautiful but repetitive music from Africa, rose, faced the other dancers, smiled, nodded, clapped, held out her hands towards her companions and shuffled to and fro with them — it seemed. It was clear that she was possessed by the music and yet, she told me, her family describes her as totally unmusical. And often collectors have, in a state of some excitement, insisted that I listen to one particular tape first because, they have said, it is the most sensational.

They then give me a vivid pictorial account of the dancers — what they wore, how it was a superb night, how much they enjoyed it. We then hear the music — and more than likely it is excruciatingly dull to listen to. They had shared a complete pattern of life. I was hearing one isolated element. So music of the oral tradition has to be felt, and seen. It is scented. It is a time of day. It is a death or initiation, a curative force or an evil one.

There is another characteristic which must impress anyone who listens to a recording of this music for the first time. There are no dynamics. Most of it is constantly loud. Some of it is less loud. Exquisite gradations of forte and piano are absent. There is a reason for this too. European oboe playing is so refined that the instrument can be played indoors without offense. But the whole point about the double reed pipe is that its shriek can be heard far and wide. In carrying power it is superior to all other woodwind instruments and therefore perfect for the accompaniment of noisy dancers, to announce the whereabouts of important events in a town, or to tell the time in countries without clocks. Mostly it is used for signaling — often from herdsmen to cattle and sheep and, it would seem from some recordings I have heard, to encourage the birds to sing. In the Balkans, however, there are virtuosi who can musically mime long, dramatic ballads on the flute by using a number of special effects — sounding the lower and higher registers simultaneously, roughing-up the tone with breathiness, plunging vertiginously from top to bottom register and by using finger flutter on open holes. And by growling into the instrument. This growling is fairly common in the Balkans, Turkey and Afghanistan. And not only flutes are growled into, but clarinets also. Recorder players are no

Continued ...

The fife is the only instrument of the flute family that is still used functionally in Europe, its high voice being peculiarly suitable for piercing barricades of crowd noise during processions. The rest of the flute family — which is immense — is more stable for rustic ruminators. In all its forms it is easy to make and play. Again, it is accompanied by drums — square drums, small drums, double ended, snared, beaten with the hands or sticks. And the music is mostly repetitive — not because the musician is without imagination but because he is accompanying certain patterns in a ceremony and these might be long and prolonged. The tunes are virtually a form of signaling. Incidentally, in North Africa, the Balkans, Afghanistan, and elsewhere, the continuous breath stream is common and clearly, it was discovered long before the printed note!

No wild animal behaves naturally in a cage. No music behaves naturally on the page. To pin a song from the oral tradition on to a page and then study it is to contemplate a corpse.

doubt familiar with this ancient manner of accompanying the melodic line.

Recorder players are privileged people. In their hands they hold history, for prototypes of this simple instrument go back to the 11th century. Apart from some restyling of the taper by Hotteterre, the recorder has suffered less "development" than any other instrument. For this reason alone, performers would do well to attempt to listen to recordings of what I call loosely "pipe" playing of musicians who belong to the oral tradition. They seem to have no trouble with ornamentation or improvisation.

Once, when I visited one of the most deprived schools in the East End of London, I came upon a group of six children with recorders solemnly seated in the gymnasium in front of music stands. Before them stood a man drearily beating a rigid four in a bar. It was a boring sound and a boring spectacle. And it was sad, for it was the perfect example of music making that, bearing little or no relation to environment, and being non-functional, was doomed to extinction almost as soon as the conductor had stopped beating. It is no wonder that the young respond to the noisy, repetitious and emotionally functional world of pop. Their energies need much wider accommodation and it is clear that so-called "primitive" people with, for instance, their long drawn out and physically exhausting initiation ceremonies have always been aware of this need. But curiously enough, little research or recording has been done on the wilder shores of small children's music. Where it has — in parts of Britain, in Portugal and Italy — the evidence suggests that music is not so much taught as absorbed like food and air.

I wish now that I had confined this article to woodwind instruments only, for if the sounds of end-blown, notched or globular flutes made of bamboo, clay, bone or wood are unfamiliar to readers, and if the screech of the multifarious forms of rustic "high wind" or haut boy are unknown, how very much more difficult to give any idea of the endless variety of singing styles in traditional music!

Growls, grunts, screams, ululations, double voices, noisy breathing, hiccoughs, glottal stops, humming and ha-ing and throat whistling are all part of the traditional scene. And some of these voices carry music that has been performed unaltered for 2,000 years or more.

The lowest singing voices in the world must be those of the monks of the Buddhist Gelugpa sect in Tibet. While they hold a long, low note they contrive simultaneously to sound a series of upper harmonics. The highest singing voice may well be that of the female cowherds in Sweden. But these are exceptional. The common denominator in the world of traditional singers is what, to our ears is a certain harshness and it is this sense that makes it difficult for the European musician to listen with any pleasure. But once the natural revulsion is overcome, a new life packed with amazing revelations begins. Apart from the 2,000 year-old chant in the Coptic churches of Ethiopia, in which some of the solo vocal lines are decorated with a profusion of ornamentation, there is the 10th century liturgical chant from Ibiza sung in too curious a manner to be described in words. In a multitude of places on the African continent — Algeria, Ethiopia, the Ituri forest, and in New Guinea and amongst the aborigines of Formosa, in Albania, in Guyana and in Georgia, there is recorded evidence of polyphony, organum, canon and other forms of part singing. And it is in Sicily and Sardinia where songs are belted out with a particular form of uncompromising harshness, always forte, that Monteverdi suddenly comes alive. Having once heard the voices of the sulfur miners of Sicily or the Aggius farmers of Sardinia, modern versions of Monteverdi seem intolerably prissy. And from the Highlands of Scotland (one of the wildest shores of music, incidentally) to the far east, no good singer is without a bagful of twiddles and the ability to apply them tastefully.

Boldly I would like to suggest that it is the European singer's dissociation from the natural environment that has reduced his range to a certain formula which I call "the voice beautiful." As soloists and choirs speed in air-conditioned aircraft from air-conditioned concert hall to air-conditioned hall with a repertoire of sacred and profane music, it is hardly surprising that a hint of mass production tinges the performances and indeed the audiences.

The exciting fact about singers in the oral tradition is that their art is part of the environment. In the Ituri forest of the Belgian Congo, the polyphony of the Bambuti pygmies is wonderfully well suited to the architecture of the forest. The Bedouin sing loud and harshly to sop up the silence of the desert. Mountain people fling their voices from peak to peak. Workers in the fields of Portugal, Spain, or the Balkans sing loudly, not only to be heard but also because the loud voice gives strength and encouragement to the laborers. To the experienced listener it is possible to deduce from voice quality alone the nature of terrain from which the singer springs his song. There are damp voices, dry voices, voices characteristic of people living in small dwellings and others characteristic of people accustomed to large living quarters. The salt flats of Ethiopia produce arid voices. Where rivers run and the vegetation is lush the voices are softer. Always the volume of the voice is matched to the volume of space. Where there is reverberation — as in lead or sulfur mines — the songs are intuitively timed to float through tunnels without overlap. How much art music is too hastily driven because the acoustics of the concert hall are too dry, or too slowly paced because scientifically fixed reverberation periods are too generous?

But not only do groups of people all over the world express their environment in their vocal music, many express and exult in a contact and closeness with the spirit world and the cosmos. The gods of non-Europeans and non-Christian persuasions are very responsive to musical flattery. There is one charming recording from Guyana, in which a spirit can be heard thumping down to earth and then announcing his name. In many spirit-invoking ceremonies the shaman is often possessed by a spirit, whose voice he then adopts — and it may be that of some animal. Frequently, too, another dimension is added to the voice by the use of a mask. This too, is another study in itself.

Ten years or more ago, before sufficient field recordings had been made all over the world and the general musical public was faintly familiar with, and not particularly charmed by, what was called "English folk music," there was every reason to ignore this huge area of unwritten music. Today, when there is such a wide chasm between the music makers and their audiences, it has a great deal to offer composers and listeners alike and should at all

Continued ...

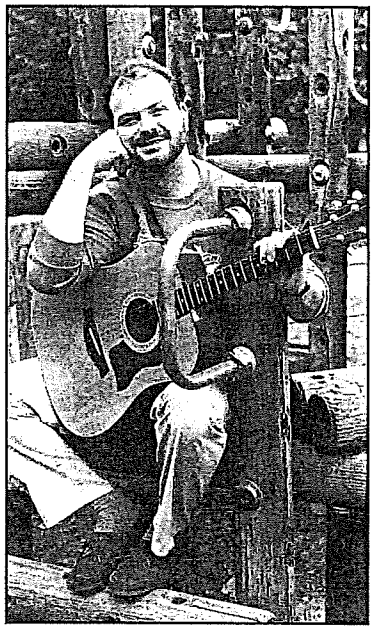
Wilder Shores . . . *continued*

costs be preserved as an important part of the environment. I am very sad when I hear of tribes with their own music being forced to adopt the Western idiom — often for crude economic reasons, and even more often for fear of being laughed at. The most important reason of all, however, for engaging in a proper study of the wealth of music from the wilder shores, is that no history of European music can be complete without involving aspects of it. This may be an uncomfortable thought for older musicologists, but I hope it is a happy one for the younger ones because, as a distinguished critic wrote to me the other day, "the subject is wide open for exploitation."

Madeau Stewart worked at the BBC for many years and produced several interesting programs using the resources of their archives. This article was written more than twenty years ago.

Roger Sams Wins Award

AOSA member Roger Sams has won a Silver Award from the Parents' Choice Foundation for his audio cassette recording "You Can Sing Along: Traditional Songs and Stories for Young Children." The recording was one of 3,000 entries under consideration for awards given by the foundation. Evaluators, including parents, teachers, pediatricians and children, judge each entry before bestowing the awards.



Roger has enjoyed a career as storyteller since 1986 and has taught courses on storytelling and musical learning at universities in Ohio, Wisconsin, Montana and Minnesota. He was a presenter at the AOSA Indianapolis National Conference in 1993 and is a popular clinician for AOSA chapters around the country.

Jacques Schneider

AOSA founding member Jacques Schneider, thought for several years to be deceased, is indeed alive and active in La Porte, Indiana. Mr. Schneider, whose teaching experience ranges from elementary school through the university level, was active as a presenter of workshops introducing Orff Schulwerk to teachers during the 1960's. He served as Model Program Coordinator at the Elk Grove Training and Development Center in Illinois where he encouraged the use of Orff Schulwerk by offering demonstration classes and training seminars for teachers.

Mr. Schneider suffered a stroke in 1969, causing him to suspend his teaching career for a year. It was during this time, says Mr. Schneider, that he lost touch with many of his friends and colleagues in AOSA.

In 1970, Mr. Schneider returned to teaching and continued his career until his retireent in 1987. Today, Mr. Schneider is active in his church, where he works in the library. He also enjoyes gardening and listending to Bach. Mr. Schneider welcomes letters and phone calls from his friends in AOSA. He can be reached at 7227 West County Line 50 South, La Porte, IN 46350; Telephone (219) 325-3720.

Past AOSA Board Member Elected MIC President

Bob Bergin, president of Rhythm Band Instruments in Fort Worth, Texas, was elected President of the Music Industry Conference during the MIC General Membership meeting, held in conjunction with the Music Educators National Conference Biennial In-Service Meeting in Cincinnati, Ohio.

The other elected officers are: LeRoy Esau of Young Chang/Kurzweil Music Products, Vice President; Earl Anderson of Wenger Corporation, President-Elect; and Glenn Holtz of Gemeinhardt/Wm. Lewis & Son, Secretary/Treasurer. Elected to the Board of Directors were Julia Fraser of Alfred Publishing Co., John Morgan of United Musical Instruments, USA, Inc., David Peters of Electronic Courseware Systems, Inc. and Lloyd McCausland of Remo, Inc.. The Music Industry Conference is an auxiliary of the Music Educators National Conference.

Bob Bergin

Nominations Open for Distinguished Service Award 1994

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

These are some factors to consider when making a nomination:

- Nature and extent of active participation in and service to AOSA
- Length and quality of involvement in the Orff Schulwerk movement
- Impact of service on the community, state, or nation
- Impact on the growth and acceptance of AOSA aims and objectives.

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

Keetman Assistance Fund Recipients

"Though my stay was brief, it made me realize what a wonderful opportunity this was ..."

The Orff Institute Salzburg is in a country setting, though nothing is really out of the way in this city. I was enrolled in the Hospitality Week with twenty-nine others, mostly students wishing to study there. We had our choice of classes to observe from 8:00 am to 8:00 pm. They also had a folk dance evening for us which is always great fun.

I observed many children's groups and was impressed by their musical ability and creativity. These children come once a week for 1 1/2 to 2 hours. They change into comfortable clothes and dance shoes. The classrooms were very large and the classes had no more than 10-12 children in them, so each child had an instrument when they were used. Their enthusiasm was wonderful to see.

In the Volkschule (public school, grades 1-4) they usually have music once a week for about an hour. (The classes at the Institute are extra.) The length of the class allowed for instrument playing, movement, singing and discussion. It seems a long time for 6-7 year-olds, but the teacher I observed kept their interest the entire hour.

My thanks go to Frau U. Ungmaier who let me come to her 1st grade music class, and to AOSA for the grant I received. It was much appreciated and used for travel expenses to and from Salzburg.

The time spent at the Institute was made possible by the AOSA grant and though my stay there was brief, it made me realize what a wonderful opportunity this was and makes me hope to return one day. Thanks to you, AOSA.

-Lois Theimer, Minnesota

Level III in Santa Clara will always be remembered as a summer filled with old and new memories. Seven years had passed quickly since Level II. I had always planned to finish my certification, but the death of Avon Gillespie a year after my second level took a larger toll emotionally than I had expected. I was the last student in my group to finish Level III and at first I wondered if I had waited too long. But when I saw Doug Goodkin and Rick Layton in the parking lot that first day, the years between levels seemed to vanish. Rick still had the same funny jokes, and Doug was still adding instruments to his playing repertoire (now it's the bagpipes!). As we began the first day of class singing a welcome song written by Avon, my mind conjured up images of a vibrant and joyful man that once filled the room with his presence and drew your attention like a sponge without speaking a word. I then focused my attention on the many international faces around the room which showed signs of anticipation and excitement. What a summer they would have as well. I was filled with feelings of joy and fondness for what Levels I and II would experience.

Only five of us were in Level III, and to study, if only for two weeks, with Mary Shamrock was a dream come true. Her vast experience and knowledge was combined with patience and humor. She had a very special gift of challenging us without being forceful. Her knowledge of the volumes was exemplary. I will always remember her as being helpful, caring, and quite the musician.

And of course there were the new friends that became close friends. My roommates Diane and Jeanne were kind and supportive, especially when I wanted to try out my orchestrations or play recorder duets. We often discussed matters of music late into the night. I hope to see them both again.

The two weeks quickly passed and ended with a wonderful sharing between levels, our final song together, hugs, and tearful goodbyes. The old memories and the new memories were now combined and I felt ready for the challenges ahead. I would like to thank the AOSA National Board for the Keetman Scholarship. For me, it was the push I needed. In Santa Clara it was time for goodbye for now, but as Doug Goodkin always said, "See you around the Orff circuit!"

-Sue Loser, Nevada

Two years ago my Superintendent suggested that I apply for a Keetman Grant to further my Orff training. I decided that a Level II class would be good for me, good for my students, and good for my school district, so I got the paperwork together and got it in the mail. How exciting to receive a letter telling me that I would be able to attend a Level II class with the help of a grant from the American Orff-Schulwerk Association!

As a recipient of a Keetman Grant I was able to participate in a Level II Orff class at the University of Missouri at Kansas City last July. In the midst of all the rain and flooding, I was thrilled to be able to become reacquainted with Karen Jenson. I first met Karen at the National Orff Conference in Boston — seems like a million years ago — and then again when she did some workshop sessions for Missouri Music Educator's Association. Karen was our mentor and teacher for Level II. Our class membership was small, but we were able to accomplish all of the goals and objectives set by Karen and the class. The amount of music played and arranged and composed during the ten days of our class still amazes me!

Karen is a well-organized, pleasant, cooperative teacher. I hope that some of those traits rubbed off on me and that they are present in my classroom this year, especially when I am helping my students learn to play the recorder...Her enthusiasm for using books in the music classroom has really made a difference for me and my students this year. Our movement instructor was Kit Bardwell. She is an active, interesting, motivating "mover." Her ideas have brought a trunk full of stuff into my classroom, from stuffed animals to hats to fabric scraps. We have been moving around with more props than ever before, and I find that I am amazed at the ideas my students have come up with. Even more important than the teachers in the class were the other students. We developed a sense of respect for each other and for each others' work and ideas. I appreciate that aspect of Orff, from my local chapter to the national meetings, to being involved in classes with others.

It has been six months since that class, and I have found myself using materials developed there as part of my teaching in Richard, Missouri. I have been able to re-do some things to simplify and/or to make more musical the activities my students are involved in. I have also been able to use

some different ideas and approaches with my high school choir program.

My teaching assignment for the past sixteen years has not been unlike others in rural school districts — I have the privilege of teaching Kindergarten through High School. Luckily, I have a classroom at the elementary school that is well-equipped for my curriculum, and I am able to share that room and the High School band room with our district's band director. My time seems to be limited, but I find myself more comfortable with the activities being used, the ideas, the movement, the enjoyment!

I was also able to attend the National Orff Conference in Indianapolis this past November. The combination of the Level II class and the National Conference has been such a wonderful influence on me as I continue through this school year. The learning, sharing, working together through the Orff Association really let me know that I chose a wonderful career for myself and for the children I come in contact with.

Thank you for supporting the Keetman Fund — get in there with your applications for study! Thank you, also, for giving me the opportunity to complete Level II and for the change it has made in my teaching this year.

-Maureen Travis, Missouri

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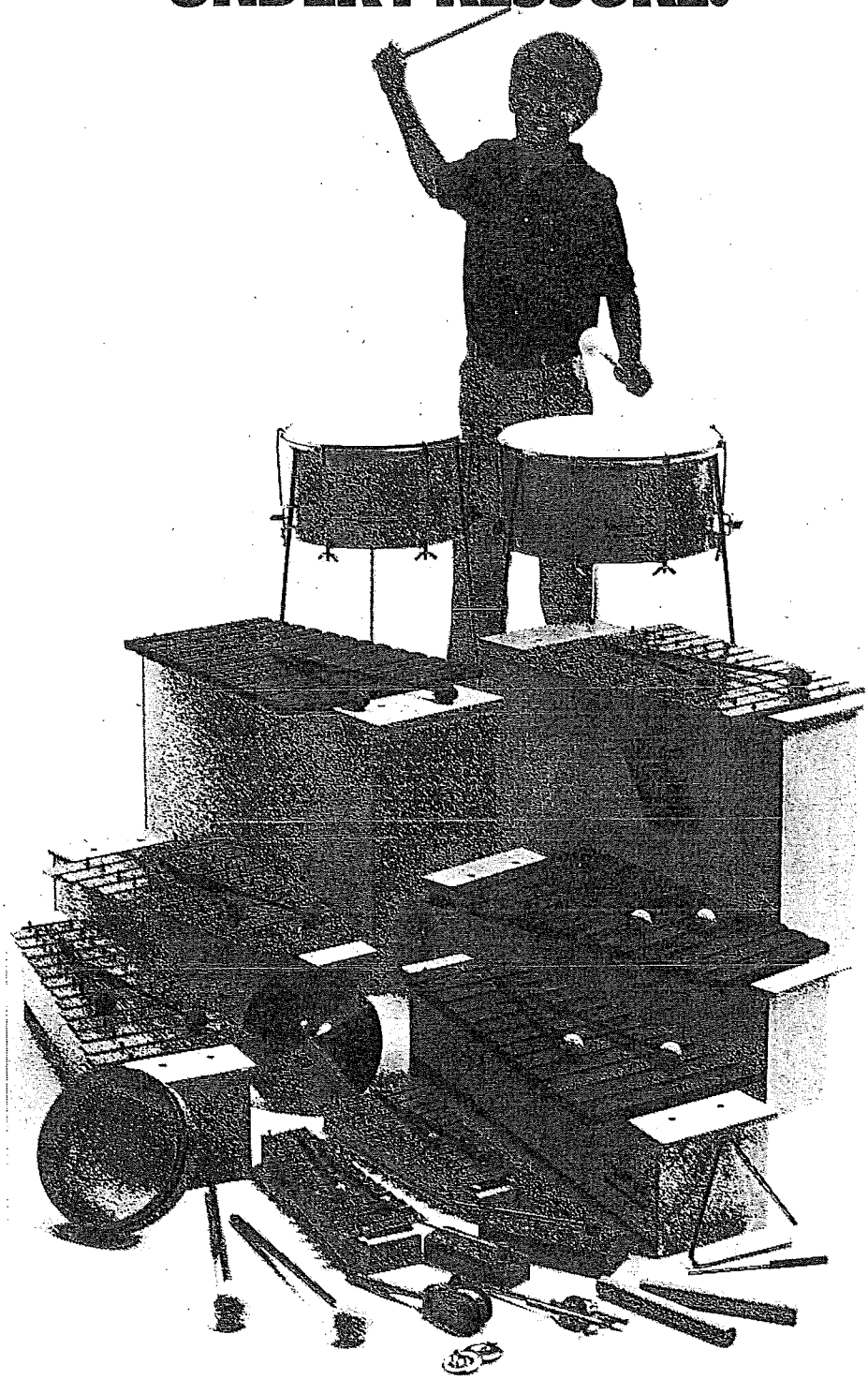

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Orff 100 International Conference of Music and Dance

Orff 100 – International Conference of Music and Dance will be held in Melbourne, Australia, July 10-15, 1995 to celebrate the birth centenary of Carl Orff, and will be one of the most important events in the international Orff movement. A grand and joyous celebration of the work of Carl Orff, it will involve numerous distinguished presenters from all over the world participating in workshops, demonstrations, seminars, lectures and papers.

Areas of focus include new approaches to music education, multicultual content in music education, non-Western music, percussion, folk dance, instrument-making, choral music, and integration of music, dance and drama. The more formal sessions will be supplemented by concerts given by a wide range of ensembles including choirs, percussion and dance groups. There will also be folk dance evenings and sessions in making marimbas, drums, and dulcimers. The conference will appeal to classroom teachers, music and dance teachers, care-givers, students, parents, university lecturers and ethnomusicologists.

Special events at the conference include an Opening Birthday Extravaganza, a fully-staged performance of *Carmina Burana* with hundreds of voices, musicians, actors and dancers, and a Gala Concert. An optional overnight trip into the country will be an evening where participants can enjoy an Aussie barbecue, dance the night away to a bush band, or simply enjoy a mug of mulled wine around an open fire on a crisp winter's night.

Guests include Prof. Barbara Haselbach, Dr. Ulrike Jungmair and Prof. Helmi Vent from Austria; Prof. John Drummond from New Zealand; André de Quadros from Australia; and Dr. David Elliot from Canada. The patron of the conference is Frau Liselotte Orff.

Melbourne, the host city for the conference, has been described as "the world's most livable city." An attractive city in a picturesque bayside setting, Melbourne has magnificent parks and gardens and a gracious mix of classic 19th-century architecture and modern styles. It is Australia's arts center, with active theater and music communities, and outstanding galleries and museums. In the countryside around Melbourne are rich agricultural areas, alpine resorts, old gold-mining towns, fauna sanctuaries, spectacular coastal scenery, quiet national parks and a variety of wineries.

Expressions of interest are invited for papers, workshops/demonstrations and performances. Preference will be given to items that relate to the themes of the conference, or that fall within traditional or new interpretations of Orff Schulwerk. Proposals for participation in this event should include a brief statement of the proposed type of involvement, complete with details of the presenters and approximate length of the presentation. Applications should be received no later than **August 31, 1994.**

For further information contact Executive Director Hilary Bergen, 1B Angle Road, Balwyn Victoria 3103, Australia. Telephone 613 816-9395; Fax 613 816-9441.

ORFF 100

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Monash University, Melbourne, Australia 10-15 July 1995

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Performers: Adzohu—African drumming and dance, Tara Rajkumar—Indian dancer *Australia,* Suresh Awasthi—Chhau mask dance and theatre *India,* Ligaya Fernando-Amilbangsa—Pangalay style teacher and dancer, Mindanao gong ensemble *Philippines,* Indiana University Children's Choir *USA,* Tanz Musik Werkstaat/*Austria,* Traditional Puppet Troupe/*Sri Lanka*

Further information and enquiries
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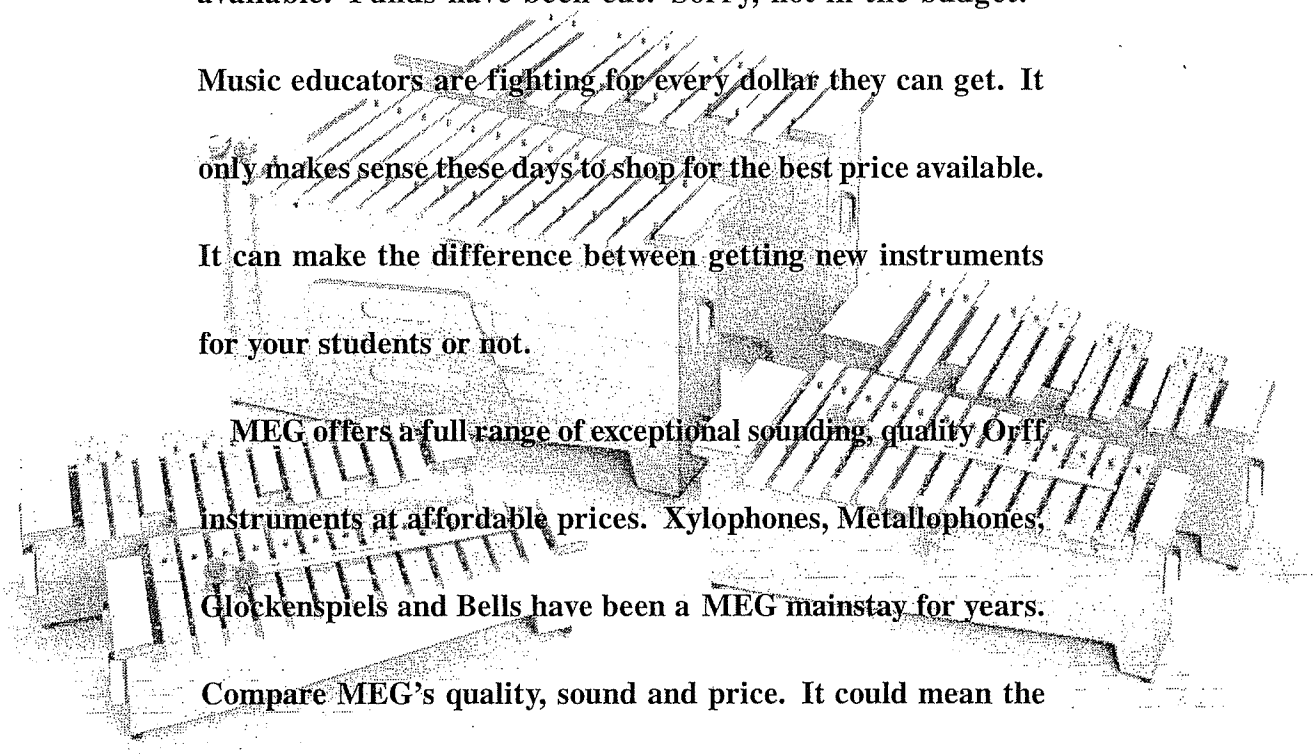

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News and Views

Barbara Potter, Editor

CALIFORNIA

The **San Diego Chapter** is proud of **Sheryl Lloyd**, who has received a $1,500 grant to purchase computers for her music classes. She plans to have students compose melodies on xylophones, notate them on staff paper, transfer them to computer and get print-outs. The students will then accompany their melodies with an appropriate musical style such as reggae, rock or jazz.

CONNECTICUT

The **Connecticut Chapter** has established a category of "Honorary Member" for their chapter. Considerations include: nature and length of service to the chapter, quality of involvement, and impact of his/her service on the community and state. The first recipient is yet to be named.

GEORGIA

The **Coastal Empire** has said goodbye to member **John Krumich** who has moved to Virginia. They are pleased to welcome new member **Peggy Breese**, who has recently been elected to serve AOSA as incoming Recording Secretary.

The musical group "SCORE" (string, choral, Orff and recorder ensemble) performed a Renaissance Concert before a capacity crowd at St. John's Episcopal Church in December. SCORE is directed by chapter members **Gary Smith** (president), **Charlotte Gerken** (past president) and **Lynne Tobin**.

IOWA

The **First Iowa Chapter** had so much fun playing renditions of Christmas carols at their December, 1993 meeting that they decided to "take it on the road." They plan to provide entertainment during the 1994 holiday season at their local shopping malls. The chapter recently doubled their membership and are hoping for more.

KENTUCKY

The Kentucky Chapter is offering a scholarship to the University of Kentucky's Orff Certification course. One member will receive full tuition payment for the course.

MONTANA

The **Treasure State Chapter** news arrived stamped, "EDUCATION IS NOT EXPENSIVE, IT IS PRICELESS."

NEW YORK

The **Long Island Chapter** arranged for their members to have reduced fees at the Recorder Festival in March. Also, members can qualify for reduced tuition for the Long Island Recorder Festival summer workshop held at Central Islip and sponsored by the Long Island chapter of the American Recorder Society.

The **Berkshire-Hudson Chapter** has a "star"! A local television station has recognized member **Ann Kolakowski** after students submitted essays titled, "Teachers Making a Difference." Her response to receiving a bouquet of red roses, a certificate and a pat on the back was to turn the compliment right back to the students, saying, "They're the ones who make me who I am."

The chapter is also proud of members **Barbara Ball**, Treasurer, and **Dottie McGuire**, Secretary, who were each chosen "Teacher of the Year" in their school districts.

PENNSYLVANIA

The **Philadelphia Area Chapter** newsletter in February gave an entire page to teaching possibilities for Black History Month. Included were ideas about folk tales, spirituals, Caribbean music, civil rights songs, and the history of jazz and blues. Also included was a list of resources in Philadelphia and elsewhere.

Welcome to New AOSA Members

Danette Henry, TN

Inabeth Hoskins, CO

Elise Rotchford, CA

Karla Torkildsen, NY

Why Write for *The Orff Echo*?

Like any other publication, *The Orff Echo* is always looking for interesting, well-written and informative articles. Beginning with the Spring, 1994 issue, *The Orff Echo* launched a new format which includes a focus on a particular topic in each issue. That issue looked at African-American materials. This issue focuses on music therapy, and the fall issue will highlight the many uses of ostinato. Upcoming issues will focus on a variety of other topics. Think now about writing an article that relates to any of these special topics.

Why should you, with your busy schedule and pressing commitments, take the time and trouble to pick up a pen and put your thoughts to paper? Here are some reasons:

Share your expertise. Have you done research that is relevant to Orff Schulwerk or to learning and teaching in general? Are you an expert in a particular field that relates to Orff Schulwerk? Do you live in a part of our country, or in another country, that has a unique cultural heritage others would find fascinating? Share your knowledge, stimulate others!

Give encouragement to others. Do you have a success story to tell? Have you developed an Orff program in your community that has made a difference in peoples' lives? Have you worked in difficult situations but nevertheless experienced success? Tell us about it!

Express an opinion. Do you have a gripe — and a solution? Here's your chance to sound off in a constructive way. Where else do you have the opportunity to tell 5,000 other people what you think?

Experience the satisfaction of seeing your name in print. Have you always wanted to write an article but were a little unsure of yourself? Or have you seen other articles in print and thought you might have done a better job? You don't know until you try. *The Orff Echo* has given many writers their first opportunity to be authors; you can be the next.

Improve your professional image. Imagine taking the newest issue of *The Orff Echo* to school on Monday morning and showing your principal the article that you wrote! In addition to impressing your superiors, your published writing can be added to your stack of professional achievements when you apply for grants, propose workshops, or if you are looking for a new job.

Like all publications, *The Orff Echo* cannot guarantee that submitted articles will be published. Every article, however, is carefully read and shared anonymously with the members of the editorial board, who may offer comments and suggestions. See the Editorial Calendar on page 44 for more details. Make this the year that you try!

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.

OPEN EAR: Pat Moffitt Cook, Editor and Director, 6717 N.E. Marshall Road, Bainbridge Island, WA 98110

This journal is a quarterly publication which offers excellent articles to musicians who are therapists, educators or performers. The masthead of the journal states: "A Publication Dedicated to Sound and Music in Health and Education."

Each issue has followed this tenet by publishing timely articles of interest to people in each field. By her choice the editor establishes a bond between the different groups and the healthcare community in general. The publication makes an effort to establish communication between the music therapist and the educator - something long needed.

A look at the Winter, 1993 issue reveals that each author shares the goal for improving the quality of life and health of all individuals with whom they work. "Sing a Song for the Sick and Tense...," by Susan Mazer and Dallas Smith (reprinted with kind permission in this issue of *The Orff Echo*), examines the great potential of music as a healing force in the health care environment. Other articles in the same issue are entitled "Of Sound, Mind, and Body" by Jeff Volk, and "The UDU Drum" by Frank Giorgini. The first title describes a video and cassette series, and the second title an anthropologic view of the process involved in making pottery drums of various sizes and pitches. Other articles are entitled "The Forgotten Power of Rhythm," by Reinhard Flatischler and an article on improvisation by Bonnie Insull.

If one asks "What is the essence of music therapy?" this journal certainly does an excellent job of answering the question, as long as you do not separate music from life. Write to the address above for information or subscription.

THE ORFF MUSIC THERAPY, Gertrude Orff, Schott, 1974.

A New Look at an Old Title

If one is searching for the elements of the Schulwerk in the complex practice of music therapy today, it is helpful to look at the definitive work of Gertrude Orff. Her book on the subject was published by Schott in 1974, but a delay in the English translation also delayed its promotion in the United States for a few years. In 1982 the book was reviewed here by Evie Adelman, R.M.T., who clearly summarized the content and purpose of the book in her opening paragraph:

> The marriage of music therapy and Orff-Schulwerk is most naturally a process whose time has come. It is not surprising that Gertrude Orff, whose profession is music therapy, has infused Carl Orff's "Music for Children" with her own insight. Her book is a broadly inclusive, practical way as well as magical treatise on how and why these processes go together so well. (*The Orff Echo*, Vol. XIV, Winter, 1982)

Adelman was reviewing the text from the therapist's point of view but acknowledged the fact that the book would be of help to all music teachers "interested in recognizing the individuality in the children they teach." It is this point which suggests that *The Orff Music Therapy* should be introduced to a broader group of readers.

Music specialists today are being asked to participate in the concept of "optimum environment for challenged learners." This task has challenged participating teachers to work within a framework more comfortable for the music therapist. Often the preparation and training for the teacher has been limited and expectations are unknown. Left to trial and error in working with a handicapped child, teachers feel frustrated at the lack of visible progress.

This book will be of great help to a teacher in this situation. Gertrude Orff's many concrete suggestions for games which strengthen socialization skills will make it easier for the child to gain acceptance from his peers. There are also language games which are simple and sensitive, helping to bridge any communication gap which may exist between the teacher, the challenged learner and his classmates.

The author reminds us that music as therapy is an ancient art. As practiced by the Greeks, their word "Musiké" represented the "total presentation using word, sound, and movement" in the healing process. "Music alone," says the author, "is so much less."

Gertrude Orff also speaks about the word "tension" in her description of a therapy session. The word seems most appropriate in this decade of the '90s, but the author gives new meaning to the word and perhaps a better way to think about the subject. Tension within the individual's music-making process becomes "anticipation, involvement, and excitement." It is the moment he connects with success despite his "lost sense." (the author's term)

The author has provided us with a simple but beautiful pedagogy for working with challenged learners. It provides a teaching process which will be better understood and more fully utilized by the Orff teacher today than would have been possible ten years ago. It is a valuable resource for anyone working with mainstreamed individuals and is an important contribution to the classical Orff literature.

-Millie Burnett, California

Job Opening

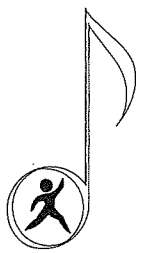
Applications are being accepted for the position of editor of *The Orff Echo.* Application forms are available from AOSA Executive Headquarters, PO Box 391089, Cleveland, OH 44139-8089. Deadline for submitting applications is September 1, 1994.

Editorial Calendar

The Orff Echo

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

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



Classified AD

Index of Advertisers

Announcing World Music at West

Multicultural Music and Arts Catalog

Eight years ago, Judith Cook Tucker founded World Music Press, a publishing company devoted to producing authentic, indepth and accessible multicultural music resources. It grew out of her love for the music of all cultures, and her desire to share that love with other educators and their students. At World Music Press, the "bottom line" has always been intercultural understanding through music.

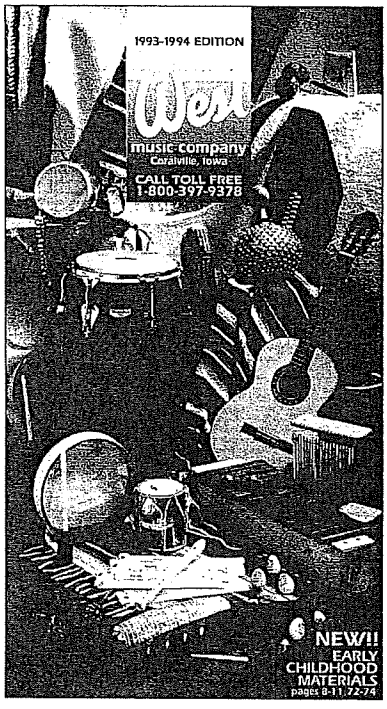
The World Music Press catalog quickly expanded to include other publishers' multicultural song collections, scholarly books on ethnomusicalogy, folktales, videos, recordings and the Vocal Traditional Choral Series, a treasure trove of the best available resources all in one place.

The overwhelming success of the World Music Press catalog, and Judith Cook Tucker's desire to offer better service to her growing family of customers has led us to join forces. With this catalog, West Music and Judith Cook Tucker announce the new **World Music at West: Multicultural Music and Arts Catalog**, linking the level of service you have come to expect from West Music with the level of integrity, expertise and range of quality materials you may already be familiar with from Judith and the World Music Press catalog.

West Music will send you this comprehensive guide to the exciting world of authentic multicultural arts resources free, on request. Its pages are filled with a complete listing of unique materials that will enhance your music education, integrated arts, or social studies programs. Included is a column by Judith on selecting and using the best multicultural goodies available. Frequent updates of the best new titles will be issued when they are just "hot off the press". Some of these titles are listed starting on page 59 of the West Music catalog.

Our music education consultants, Judy Pine and Kathy Bohstedt are trained by Judith to answer your questions knowledgeably. West Music will take over the nuts and bolts of filling your orders, but Judith will become part of the West team as our on-line multicultural consultant. She will be available for phone consultations and inservice workshops by appointment, to help you become as comfortable and excited with these materials as she is. Join our celebration of this unique team effort, launched to position you firmly on the leading edge of the satisfying field of multicultural arts education. Call us today for your free copy of the **World Music at West: Multicultural Music and Arts Catalog.**

Judith Cook Tucker



A Declaration of Interdependence

★★★★★★★★★★★★★★★

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