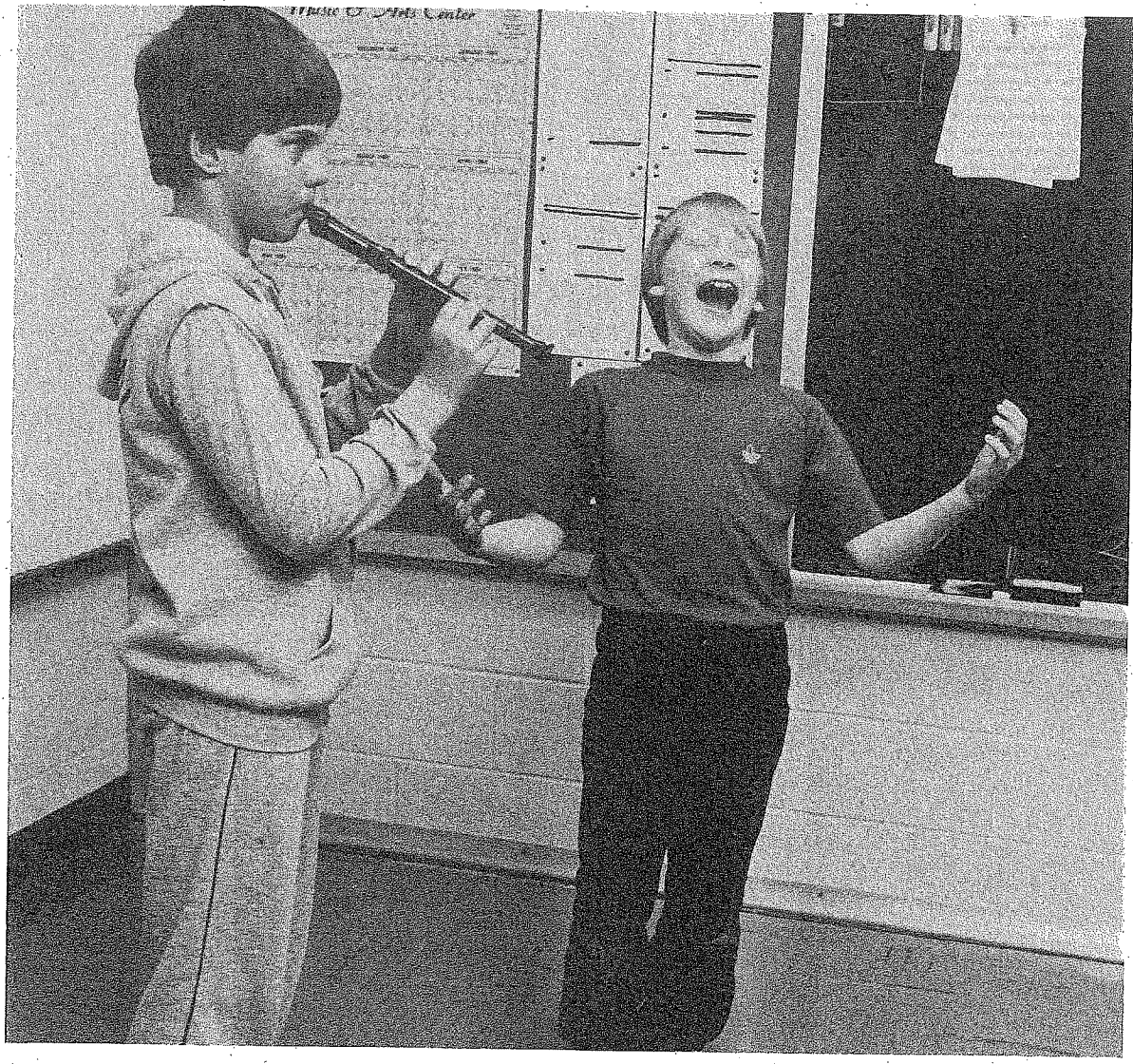


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- To demonstrate the value of Orff Schulwerk and promote its widespread use
- To support the professional development of our members
- To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary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

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## AOSA Founders and Visionaries - Part Two



Elizabeth Nichols

Asked to write my own biography, I review the facts of my academic life in Kansas, the studies at the Orff Institute, Salzburg; teaching in Kansas and Colorado schools, and for 19 years at Ball State University. There were Orff workshops presented in 23 states, Canada and South Africa, and even in "retirement." These are facts, but there were events, movements, and individuals who have contributed to my life. Such a pivotal person was my French teacher, who lured me into the musical qualities inherent in language.

Discovery of the flute rescued me from childhood shyness and became my passport to society, leading to degrees in Flute Performance and Music Education and formation of my own studio for children. As an adult, advanced study with Albert Tipton at the Aspen School of Music introduced me to improvisation, the concept of the Schulwerk that caught my fancy soon afterward.

Married in 1946, and helping to support my G.I. husband in college, I enrolled in a graduate course at Kansas State University, hoping to make contact for a job on campus. I was hired to organize the record library of the Music Department and to set up listening programs for students. This immersion in music literature prepared me for teaching music appreciation later, and... I was launched toward a Masters Degree.

After a move to Denver and a new job at the Colorado Academy for Boys, I was looking for an innovative approach to music education. A fellow flutist, Barbara Grenoble,

directed me to workshops in Orff Schulwerk at Ball State University in 1963. There I discovered Isabel Carley, who introduced me to the recorder and her Schulwerk approach to teaching it, and I also met Lotte Flach of the Orff Institute faculty, who inspired me to travel to Salzburg for the 1966-67 course.

En route, I visited the Studio 49 factory in Munich and was encouraged to contact Norman Goldberg and Ted Mix, who had just secured the American distributorship of the Orff instrumentarium for Magnamusic-Baton. On my return to the States, the appointment as their educational consultant enabled me to become acquainted with Orff leaders and courses from Vermont to Utah during the summer of 1967. However, I missed teaching and accepted a position at Ball State University where Arnold Burkart had also been hired. This was a step into the college mainstream of music education and placed me, inadvertently, "in the right place at the right time". With the founding of the American Orff-Schulwerk Association, I filled the initial term of secretary and became active in the early formation of AOSA. From 1969 to 1984, I served on the staff of the *The Orff Echo*, with Isabel Carley as editor.

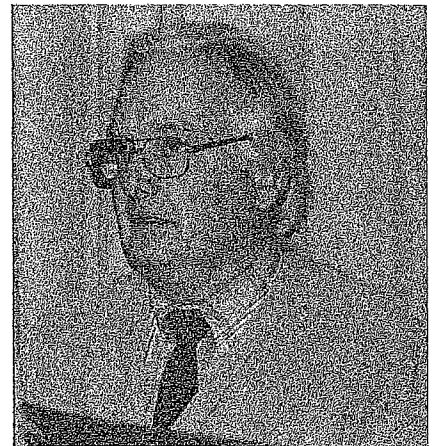
Involvement with Head Start and Montessori concepts directed me into forming music classes with pre-schoolers, both in Muncie and Topeka. Recently, I initiated music workshops for mothers and babies. A long devotion to poetry had prompted me to write my "referat" at the Orff Institute on "Orff Schulwerk's Application to American Poetry." On retirement, teaching Japanese forms of verse and participation in the North American Haiku Conferences has resulted in publication of many of my poems by small presses and magazines. Musically, a continued interest in recorder has blossomed into formation of a Renaissance music performing quintet, "Castle and Cross," now in its fifth year of programs.

Katherine Marcus of Denver, my dance and movement colleague at many Colorado State University workshops, introduced me to Yoga, a practice that has kept me fit through the years. It also connected me to a fellow enthusiast who owned a native American flute—and did not know how to play it. One day she sold it to me, launching a new career. Under the name of "Grandmother Flute

Player," I now perform at galleries, museums, churches and schools—dividing my time between Topeka and Colorado Springs. I have even given workshops on playing the Indian flute utilizing Schulwerk concepts.

The encounter with Orff Schulwerk offered me an avenue for personal and professional development at a crucial time. It continues to be an integral part of my life today and a source of lasting friendships.

*Elizabeth Nichols is the author of the Orff Instrument Source Books (1969-70), supplements to the Silver Burdett school series, "Making Music Your Own," and later revisions with directions for drama, dance and recorder (Belwin Mills, 1981-82). In 1979, her Tune Into Limericks With Orff Instruments, based on the poems of Edward Lear, was published by Belwin Mills. Ms. Nichols' most recent work is the creation of Piccolo Press, and a pair of poetry posters, "Symphonic Senryu" and "Fractured Flute." Opera, cat and bird poem/posters are scheduled next.*



William Wakeland

There was a time when there was no Orff Schulwerk at Ball State, but that was way back in B.C.—before Candace, before Carley.

In the early 1960's Ball State Teacher's College was about to have a musical surprise unleashed upon it as Candace Ramsey was growing in expertise and enthusiasm for Orff Schulwerk. Her first Ball State Summer Workshop (1963) with Isabel Carley and Lotte Flach from the Orff Institute was so successful that future workshops were assured. But Candace got married, became Candace Crawford and moved to Michigan.

The second Orff workshop at Muncie (1964) was coordinated by Ken Robinson; I

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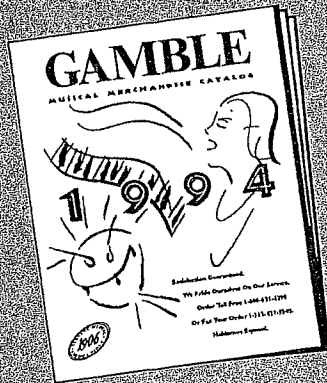
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attended because he was leaving and I was to be the coordinator of the workshops. It was through this administrative post that I first became acquainted with those early Schulwerk personalities from here and abroad: Candace, Isabel, Joe Matthesius, Norm Goldberg, Mimi Samuelson, Lotte Flach and Dagmar Bauz (pictured in the last issue of *The Orff Echo* instructing children at an early Ball State workshop), and many others.

Early participants were often very skeptical as to the usefulness of Orff techniques when used in their own classrooms. Questions such as, "How does this lead to music reading?" plagued the European teachers in rondo form ad nauseum. It became obvious that for Orff to successfully win the hearts of American teachers, its application to the American school was a gap that needed to be bridged. Both technically and philosophically, this needed to be handled by American Orff-trained teachers. So, a four-week course addressed to this purpose was added to the summer program.

And along came Ball State's first Orff expert, Arnold Burkart and then Elizabeth Nichols to carry the torch from overseas back to our students.

In 1971, I received a sabbatical leave to visit the Orff Institute and follow several (European) graduates of that school to their teaching positions. It was a shock to me to discover that in that land where they did "everything right" in the schools, music was so peripheral. I returned believing that the brightest future for Orff Schulwerk was in this country. The conference in Indianapolis, some twenty-two years later, proved this point to me.



Candace Crawford

So far as I know, Ball State was the first to offer Orff Schulwerk run by a teacher from the Mozarteum in Salzburg on United States soil.

I believe it was in 1960 while attending the MENC Conference that I first heard the wonderful sound of Orff instruments. They were demonstrated by Leo Rinderer from Zurich, Switzerland and by Egon Krauss of Cologne, Germany. The next spring I took a

leave of absence with the explicit purpose of learning more about Orff. I went to Zurich, Cologne and Salzburg. At that point, Keetman was preparing youngsters for the Orff conference that summer. I had the privilege of watching her work and was very interested in what she was doing for children and music.

The following summer, the Orff teachers came to Toronto and I attended the two-week workshop. It was great—and I became friends with Lotte Flach. After returning to Ball State, we worked it out to have an Orff workshop and invited Lotte to come. We expected to have about 25 sign up, but to our surprise 90 wrote and wanted to attend. At that point, I invited Isabel Carley to come and teach recorder as part of the workshop.

We had a wonderful time—including playing recorder in the evenings, watching Lotte work and just being with people who were really interested in Orff Schulwerk.

We had a children's (demonstration) group made up of some of my children from the Lab School at Ball State. Among them were four little girls from one family, the youngest just five years old. She wanted to join the group, though we really had planned on school-age children. Well, we watched Lotte work with the group of about ten children each day. On the last day, she was teaching a round and having them enter at different times as they worked through space singing the round. Much to our surprise, the five-year-old was right in there, and was able to carry her own part, both in singing and in space. We were thrilled and it really showed that Orff is great and does work.

That, I think, is my most vivid memory from that summer. Lotte continued to come to Ball State for ten summers. I went back for one other workshop, then became a mommy and that took first place in my life. As I have said many times, it was then that I learned what full-time teaching really is.

*Candace Crawford, a graduate of Oberlin College, holds an M.A. and Professional Diploma from Columbia University and is a Rotary Fellow of the University of London in England. She also studied at the Vienna Academy of Music before returning to the United States to teach in Tennessee, then New York and finally at Ball State University in Muncie, Indiana. It was here that Candace Crawford became part of the seminal Orff workshops in 1963; these have been offered continuously since then and are now offered for credit. After teaching in Bloomfield Hills, Michigan, for several years, she now conducts two children's choirs, continuing her dedicated work with music and with children.*

## Focus on Research

# Orff Schulwerk and Current Cognitive Psychology: *How Researchers View the Developing Musical Mind*

TIM BROPHY

Carolee Stewart, Editor

As teachers of Orff Schulwerk, we deal with the sequence and development of musical concepts on a daily basis. Indeed, one of the prime responsibilities of any teacher is the presentation of certain prescribed curricular materials designed to engender in students the learning of particular concepts considered essential by the school or district where those students attend. Orff Schulwerk teachers are responsible for the proper sequencing of musical experiences so that fundamental musical concepts can be acquired, along with the requisite musical skills that are learned through such experiences. There are books written on the subject of this sequence and its manner of presentation, notably those by Jane Frazee (1987), Konnie Saliba (1991), Brigitte Warner (1991), and Arvida Steen (1992).

In Schulwerk experiences, children simultaneously receive and process sensory information through several different stimulus modalities. For example, when a child plays an alto xylophone ostinato pattern, information is received and coordinated through:

1. the *visual* modality, to see that he plays the correct bars,
2. the *kinesthetic* modality, to ensure he does not "miss" a bar or strike it with too little or too much strength, and
3. the *aural* modality to ensure that what he is playing "sounds correct."

While these perceptions are essential for the success of our student in the performance of this hypothetical ostinato, equally important to us as teachers is how this child is *thinking about* what he is doing. For us to ensure that a child is understanding and cognizing what we are teaching, we must first apprehend what the child is thinking and perceiving. We might ask: What are the cognitive processes involved in this task? Once determined, can we improve these processes in our students and therefore further their cognitive musical development through their Schulwerk experiences? This article reviews early research in children's musical cognitive development as

well as some of the recent developments in the cognitive psychology of music, and discusses research possibilities with respect to the Schulwerk process.

The study of children's cognitive musical development has been an interest of music educators since Marilyn Zimmerman's (*nee* Pflederer, 1964) landmark pilot study of musical "conservation" in sixteen 5- and 8-year-old children. This study attempted to create musical conservation tasks that were analogous to Swiss psychologist Jean Piaget's conservation tasks. *Conservation* is defined as the invariance of a particular empirical factor, such as volume, weight, or length, in the child's mind throughout observed changes of state. In Piaget's conservation of liquid experiment, or conservation of continuous quantity, a child was presented with two glasses and asked to pour identical amounts of water into each glass. After the child determined that the two glasses were equal in volume, liquid from one of the glasses was poured into a different shaped container. The question was posed: Is there still the same amount to drink? Piaget discovered that the responses of the children varied according to age and developmental stage.<sup>1</sup>

Pflederer (1964) created nine tasks that each presented a musical stimulus (e.g. a familiar song) to the children in her experiments. The stimulus was presented again with some aspect of it changed, or *deformed* (e.g. duration, accompaniment, tone, pitch, rhythm, or key). The test of conservation was to see if the children could recognize the deformed stimulus as simply an altered version of the original, thus "conserving" the original musical element. This pilot study provided evidence that led to the conclusion that there probably existed stages of

1. Piaget's stages of intellectual development are: *sensorimotor*, ages 0-2; *preoperational*, ages 2-7; *concrete operational*, ages 7-11; and *formal operational*, ages 11-15. The attainment of conservation is considered a hallmark of the concrete operational period; children who can conserve continuous quantity are considered to have entered this stage of intellectual development.

musical development that mirrored Piaget's stages of intellectual development. It was determined that the 5-year-olds' responses were consistent with preoperational thought, and the 8-year-olds' responses with concrete operational thought.

While Piaget's work still stands as the most brilliantly conceived and complete set of studies in children's cognitive development, subsequent music researchers found it difficult to "fit" musical development within his rigid stage theory. Pflederer-Zimmerman's later studies (1968, with Sechrest; 1970; 1983, with Webster) revealed a more linear progression of musical development, with children's abilities to "conserve" musical properties increasing steadily with age. Other conservation studies had mixed results, none of which confirmed an exact correlation to stage-like musical development as implicated by Piagetian theory (Larsen, 1973; Botvin, 1974; Bettison, 1976; Jones, 1976; Perney, 1976; Norton, 1979 and 1980). Piagetian research in music education increasingly became the subject of critical analysis as more and more evidence accrued that "stages" *per se* did not exist in musical development (Serafine, 1980).

Problems with Piagetian research in music were the focus of work by Bartholomew (1987), who determined that the primary difficulty with attempting to equate Piagetian theory with a theory of musical development rested in the differences between the types of "object" being manipulated in conservation experiments. Bartholomew reasoned that Piaget's experiments utilized objects with physical properties that children could see and manipulate; musical "objects" as such do not exist. For example, children cannot "hold" a melody in their hands, physically manipulate and alter it, and then make a judgment as to the altered version's relationship to its original "shape." He concluded that a separate theory of musical thought was necessary to account for musical reasoning.

Once it was determined that the existence of true Piagetian conservation in musical

development was questionable at best, other psychologists began to examine the accumulated evidence in order to present a more accurate view of musical cognitive development. The more notable work in this area is that of Howard Gardner, John Sloboda, W. J. Dowling, Lyle Davidson and Lawrence Scripp, Rena Uptis, and Mary Serafine.

Gardner (1983) has proposed that human intelligence consists of seven autonomous intellectual domains, not just one general competency as previously believed. These domains are: linguistic intelligence, musical intelligence, logical-mathematical intelligence, bodily-kinesthetic intelligence, spatial intelligence, and two forms of personal intelligence—*interpersonal* and *intrapersonal*. Gardner (1993) explains,

'Evidence from brain research, human development, evolution, and cross-cultural comparisons was brought to bear in our search for the relevant human intelligences: a candidate was included only if reasonable evidence to support its membership was found across these diverse domains.'

Of interest to Schulwerk teachers and researchers is Gardner's compelling evidence of a separate musical intelligence that follows its own trajectory of development. This would certainly explain the lack of correlation between Piagetian conservation (which, according to Gardner, is a manifestation of logical-mathematical intelligence) and observed musical development.

Sloboda (1985) purports that the primary thrust of a child's cognitive development in music between the ages of five and ten is one of increasing *reflective awareness*. This is defined as the ability to think about, or *reflect upon*, the structures and patterns that characterize music. Sloboda points out that the ability of five-year-olds to perform their enactive repertoire (e.g., nursery songs) at different tempi implies that the child is aware that the melody remains constant throughout such transformations. However, the child of five does not yet possess the ability to think about the change as a process in itself that has been performed on the music. Several of his studies suggest that as a child develops musically within a culture, this reflective ability and knowledge increases and is expressed in the musical terms of that culture. The conclusion is drawn that children experience a linear progression of musical development, with rapid growth in reflective awareness from ages five to ten.

Dowling (1988) argues that there are certain invariants of melodic and tonal structure

that often remain implicit in the cognition of music. When listening to certain melodies in one's own culture, one can tell if the melodies are played correctly or not through implicit knowledge of *pattern* and *tonal invariants*. It is suggested that the development of these culturally dependent perceptual invariants in children occurs during the first eight years of life. In one experiment, three, four, five, and six-year-olds were presented with two melodies, each a version of the same familiar song (e. g., "Mary Had A Little Lamb"). The first version was a tonal derivative in C major, where the intervals remained diatonic, but were made larger or smaller within the melody in a manner that maintained the original contour of the melody. The second version was an atonal derivative, created from a scale containing the pitches C-Db-E-F-Gb-Ab-B. The atonal version placed the melodic patterns at analogous points in this scale; thus the melodic phrase E-D-C-D-E-G-G in C major became E-Db-C-Db-E-Gb-Gb in the atonal version. The children were also asked to sing a familiar song, most often "Happy Birthday," and were rated by 12 independent judges as to how well in tune they sang. The results revealed that those children who were considered the more competent singers could, some as early as age three, respond to the degree of tonality in the melody heard by judging which melody sounded "normal" and which sounded "funny."

Davidson and Scripp (1988) report in their longitudinal study of children's invented representational symbol systems that significant progress is made between the ages of five and seven in the cognition of salient musical features such as pitch and rhythm. The study was predicated on the premise that children's drawings of music might provide a fresh and unfettered look at the perception of music in young children. A group of 39 children from ages five through seven were tracked for three years. Once yearly they were asked to complete a "music book" in which they were to "write the song down on paper so that someone else who doesn't know the song can sing it back." The song used was "Row, Row, Row Your Boat." The results show a particularly strong developmental trend toward sophistication in the representation of pitch and rhythm between the ages of six and seven, with pitch emerging as the primary cognitive factor in musical development at this time. It was concluded that this trend most likely continues as age increases, with pitch increasing in differentiation from language, number, and kinesthetic skills as children get older. Uptis (1992), in studying the invented notations of children involved in

composition, found that children can notate melodic contour as young as age 5, if they are involved in composition, and as late as 10 years of age if they are not. A predictable order of stages of notational development in children seems to be identifiable, however the nature of the development (referring to the amount and type of experience obtained in composition and inventing notation) appears to be more important than the age at which the stage is reached.

Serafine (1988) presents a comprehensive attempt to study musical development as a unique domain of human cognitive activity. The definition of music as "cognition"—the development of thought in sound—is supported by the argument that most definitions of music do not account for the fact that much music is "heard" within the mind, in the absence of sound. In other words, the presence of sound is not necessary in order for music to exist; it can and often does exist completely within the realm of thought.

Serafine has attempted to isolate certain generic processes present in the cognition of music. These processes are subdivided into two categories: 1) *temporal*, having to do with music's existence in time, and 2) *nontemporal*. She posits that there are two primary temporal cognitive processes: *succession* and *simultaneity*. *Succession* is the process having to do with cognitively adding horizontal musical events together to make a musical whole. *Simultaneity* is the operation of synthesizing musical events, that is, vertically superimposing them on one another, as in the case of hearing a triad. With regard to the nontemporal processes, four are identified: *closure*, *transformation*, *abstraction*, and *hierarchical levels*. *Closure* is defined as the stasis of musical activity, most specifically in reference to cessation. *Transformation* is the process that allows two musical events to be recognized as similar or different, depending on the amount of shared material that exists between the two events. *Abstraction* allows for a part of a musical event, most often a theme fragment or rhythmic, tonal, or harmonic pattern, to be removed and considered apart from its original context at some other point in the musical whole. *Hierarchical levels*, the process that yields the listener the ability to cognitively assign more or less importance to certain aspects of multiple sound events, occurs when the mind 'separates out' certain focal tones in a piece of music to give the listener a sense of structure based on what is perceived as more or less significant in the music.

Experiments were designed to test the presence of these generic processes in chil-

dren. The 168 subjects participating in the study were ages 5, 6, 8, 10, and 11. The 5- and 6-year-olds gave evidence that none of the processes were in their possession, while the 10- and 11-year-olds gave evidence of possessing all of the processes. These results suggest that the middle years of childhood, those approximately ranging from ages 8 to 10, are periods of rapid growth in music cognition. It is important to note that these are the ages during which most students are in school, and involved in a music education program.

From this brief overview certain general developmental trends in musical cognition experienced by children ages 3 through 11 begin to emerge. It appears that the majority of children ages 3-7 lack most of the musical cognitive processes identified, and experience a period of tremendous growth in the development of these processes from ages 8-10. The development of music cognition appears to be linear and favorably encouraged by musical experience. By age 11 these processes appear to be generally in operation in most children.

The research discussed here is ripe for investigation within the context of the Schulwerk. Robbins (1993) raises a pertinent issue when she questions: "Is the aspect that separated Orff Schulwerk from the 'traditional method' being overlooked?" Her question has validity when the current state of the research into the Schulwerk is examined. Clearly, a new research direction is necessary in order to give the Schulwerk much needed scientific validation as an effective process for music education.

La Marca (1993) remarks that "It is conceivable that an Orff lesson (especially a complete 'unit') would allow students to participate in activities that utilize all of Gardner's 'intelligences.'" Research into the Schulwerk as a vehicle for enhancing children's musical and general cognitive development is an area that will, in this writer's opinion, begin to give the Schulwerk well-supported credibility and a widespread acceptance among music educators at all levels of teaching. The questions to be answered are numerous. A few are: Which intellectual domains are utilized and/or enhanced in the performance of music on the Orff instruments? What specific cognitive processes are involved in the total Schulwerk experience, which includes singing, movement, creating, and instrument playing? How can the Schulwerk process enhance and develop the musical cognition of children at various ages? How does the Schulwerk process enhance the development of domains of intelligence

other than the musical domain? The research path that lies before us is ubiquitous, and, simultaneously, quite exciting in its possibilities.

The AOSA and its members have a distinct challenge before them. We, as teachers know that the Schulwerk process works with our students, and that our students grow into fine musicians as a result of their training. Now we must accept the responsibility of supporting this through well-planned and properly conducted research.

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EXAMPLE 1:

14. Νανούρισμα [Nanurisma] Wiegenlied

*Lento e rubato*  
*sempre espressivo*

Alt - Xylophon  
Baß - Xylophon  
3 ξύλινα ραβδία  
3 Holzstäbe

μου και 'γά και 'γά θα σου χα - ρί - - - σω τήν Ά - λε -  
mu kã go kã go tha ssu cha - rid - - - sso tin A - le -

ξάν - δρια ζά - χα - ρί και τό και τό Μισ - σί - - - ρί ρί - - -  
xan - dria sa - cha - ri kã to kã to Mis - si - - - ri ri - - -

ρι και τήν Κων - σταν - - τι - νού - πο - λι τρεις χρό - νους νά - τήν 'ρί - - ρες.  
ri kã tin Kon - stan - - ti - nu - po - li tris chro - nus na - - tin 'ri - - sis.

Alt - Xylophon  
Baß - Xylophon  
3 ξύλινα ραβδία  
3 Holzstäbe

Printed in Germany

40 874

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\* Τα δύο ραβδία να σχηματίζουν ένα V, το τρίτο να κάνει ένα γρήγορο τρέμολο μεταξύ των δύο.  
Die zwei Stäbe bilden ein V, der dritte soll zwischen den beiden schnell hin- und herzittern.

Orff-Schulwerk: Greek Children's Songs, Polyxene Mathey, Schott Edition #5146. Wiegenlied (Cradle Song), p. 34, #14. Used by permission of

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# Unusual Scales

RUTH HAMM

There was much accent on AOSA's 25th anniversary these past months, but the Orff Schulwerk pages of my history book keep flying back to earlier events and resources, prior to the formation of AOSA in 1968. Let me share with you three examples of Schulwerk that have striking potential for topical discussion and development that I gathered in 1963 and 1966. These models present possibilities that correlate with Orff Schulwerk philosophy and its present status<sup>1</sup>, and the thrust of general music education in our country today; the models project multiculturalism, global musics and contemporary forms. (Example 1)

The unusual scale pattern in this song affords an opportunity to look further into differences, similarities, and cross-relationships of scales through history and into present day trends. The lullaby chosen by Mathey is structured on whole and half steps in the pattern of  $\frac{1}{2}$ ,  $1\frac{1}{2}$ ,  $\frac{1}{2}$ , 1,  $\frac{1}{2}$ , 1, 1. It follows closely a scale used in ancient Greek music under the name of "chromatic," meaning "colored" in Greek. Other ancient Greek scales were the diatonic and the enharmonic, the latter using quarter tones.

These ancient scales had a decidedly forceful identity, a certain ethos affecting the behavior and morality of those who used them. Since this ethical characteristic is present also in East Indian and Arabic scales, the Greek patterns closely resemble those of the *rāg*<sup>2</sup> and the *māqam*<sup>3</sup>.

The Pythagoras doctrine, numerical ratios corresponding to the principal intervals of the musical scale, may be found in Chinese theory even earlier in history and in more complete form. East Indian explanations suggest "Greeks received all the elements of their musical system from Egypt, which probably had its roots in Hindu music and the near East, a fact the Greeks never attempted to deny."

When we come to Guido d'Arezzo (990-1040 A.D.) in music history, he "reduced everything to the diatonic and gave the last blow to the quarter-tones inherited from Greek melody, and directed our scale towards temperament and the facilitation of polyphony. Modern western music developed its polyphonic system by deliberately sacrificing the greater part of its possibilities and breaking ties connecting it to other systems. Formerly, all musical systems were closely related, and in spite of differences could generally be understood throughout the early civilized world"<sup>4</sup>.

Thus, when American Negro slaves were compelled to accept western musical norms, they quickly introduced their scales into the new environment; consequently, we hear blues notes and "portamento" quarter-tones.

Today we have come full circle<sup>5</sup> with the compositions by American composers such as John Cage, Harry Partch and others. Cage states, "Because of changes in the interpenetrations of cultures, I think it (music) can go in many directions."<sup>6</sup> Some of these directions we may examine in Cage's prepared piano pieces, seemingly imitative of the Balinese Gamelan. Harry Partch created tuning systems on his original instruments (often made from "junk"). These unusual instruments allowed him to use quarter-tones and even smaller fractions in his compositions.

Performing the Greek melody on recorder would be appropriate with older children. Direct students' attention to the arrangement of whole and half steps, pointing out the relationship of this unusual progression to the history of scale patterns. Then lead students to experiments in avant-garde music. Or reverse the process, starting with modern compositions, and retrace the history of scales back to the ancient Greeks. Classroom experimentation and creative activity

take on an exciting dimension with cross-relationships of old and new.



All Japanese folk songs—work songs, lullabies, play songs—have one commonality; they follow the YO or IN scale pattern. However, often a piece will shift from one to the other. Note that the YO is anhemitonic while the IN scale, the two tones above the tonic and dominant are only a half step higher. The emphasizing of the tone above the tonic and dominant is very characteristic of Japanese folk music. (Example 2)

Today with so much Western music permeating modern Japanese life, it is still possible to find a business man capable of performing a native folk dance as well as playing a good game of golf. Folk revivals are found among the youth, and conventional music is alive in Shinto shrines and Buddhist temples.

There are some fears that Eastern nations may lose their traditional musical forms with the infiltration of Western music. The cultural invasion of the West fosters hybridization. For instance, for hundreds of years Korean music was influenced by China. Korean musicians were part of the Chinese royal courts. But after 1900, and especially after World War II the Korean general public accepted the western pentatonic 5-tone scale in settings suggesting an inferred diatonic scale, often with strongly implied western harmony, confusing an equally tempered scale with an unequal one. Traditional Korean scales have intervals differing from western modes. Also, Javanese and Balinese 5-tone (*slendro*) scales contain equidistant steps.

Western composers seem eager today to expand their knowledge and look for a diverse fabric of sound from other cultural sources to create an increased aestheticism. Perhaps we will find more than imitative quasi-Oriental tunes in our textbooks. With

1. Barbara Haselbach, "Orff Schulwerk: Past, Present, and Future," *The Orff Echo*, Vol. XXV (Summer, 1993) p. 29, sections a) and b)

2. *Rāg(a)am* is a particular scale in East Indian music, including properties such as pitch, ascending and descending patterns, motives, emotional characteristics, etc.

3. *Māqam* (Turkish Makam) is a modal unit of Arabic music; a diatonic scale, sometimes with fractional three-quarter tones and five-quarter tones, plus other non-musical characterizations.

4. Alain Danielou, *Introduction to the Study of Musical Scales* (New Delhi, India, Oriental Books Reprint Corp., 1979)

5. This article does not allow for more detailed discussion of the historical differences between Medieval and church modes and those of the ancient Greeks, the use of the whole-tone scale by Debussy (and to a degree by Ravel), gapped scales and serial music (see Example 3).

6. Tim Page, *Music From the Road, Views and Reviews* (New York: Oxford University Press, 1992)

EXAMPLE 2:

子 も り う た  
(Komori-Uta)  
Cradle song      Wiegenlied

日 本 民 謡  
Japanische Volkslied  
Japanese folklore

歌とたて笛 (Singsstimme + Diskant Blockflöte)

ねん ねん ころりよ おころりよ ぼう やは よいこだ  
Nen - ne-n ko-ro-ri yo o-ko-ro-ri yo bo - ya wa yo-i-ko da

ソプラノ鉄琴 (Sopran-Glockenspiel)

ソプラノメタロホン (Sopran-Metallophon)

アルトメタロホン (Alt-Metallophon)

ソプラノ木琴 (Sopran-Xylophon)

アルト木琴とバス木琴 (Alt-Xylophon + Bass-Xylophon)

バイオリン (Violine) *p pizz.*

吊シシバル (Hängende Becken) (小さなばちでふちをうつ)

歌とたて笛 (Singsstimme + Diskant Blockflöte)

ねんねしな  
ne-n-ne shi-na

ソプラノ鉄琴 (Sopran-Glockenspiel)

ソプラノメタロホン (Sopran-Metallophon)

アルトメタロホン (Alt-Metallophon)

ソプラノ木琴 (Sopran-Xylophon)

アルト木琴とバス木琴 (Alt-Xylophon + Bass-Xylophon)

バイオリン (Violine)

吊シシバル (Hängende Becken) (小さなばちでふちをうつ)

cultural exchange between Occident and Orient may we be "climatized" to "strange" sounds and our ears and minds accept broader definitions of music.

When listening to "foreign" musics the student should relate what is heard to the cultural elements surrounding the "alien" sounds, and be aware of the context in which the music was created. If this is beyond his/her grasp, then may the listener be aware that what is heard *is* music to someone.

The examination of scale patterns, musical instruments and forms in our global societies is limitless. There are Turkish, Afghan, ancient Persian and Hebrew musics to name a few. East Indian music has many sub-divisions. The musics of China, Mongolia, Tibet, the Aborigines of Australia all have surprises that will open our ears and our minds. The broader the exposure the greater the tolerance and enjoyment.

In 1968 the ISME Conference was held at Interlochen, Michigan. Kodaly and his wife were in attendance. There were several sessions by Hungarian teachers he had brought with him. Tucked away among these sessions was only one Orff demonstration, conducted by Hans Bergese and sponsored by the Sonor Percussion Company. Mr. Bergese shared his settings of American folksongs, such as *Cotton-Eyed Joe*, *Colorado Trail* and others.

Also, along with his wonderful display of hand drum techniques, we received more materials, and amazingly, this little *12-Ton-Kanon* by Heinz Lau. (Example 3)

I was enthusiastic about this contemporary piece, (please remember this was 27 years ago) that could be played on Orff chromatic instruments. In the *Guidelines for Orff Schulwerk Training Courses, Levels I, II, III*, published by AOSA in 1980, it is suggested that students experiment with tone-row creations. As long ago as 1975 there were lesson plans in elementary music texts introducing students to the construction of a row.

Twelve tone music brings to mind the composer, Arnold Schoenberg, the foremost proponent of atonal music, though he preferred to call his music pan-tonal. He didn't believe there was such a thing as atonality, but the name persisted. However, there were numerous permutations of atonal music by other composers before, during and after the evolution of his compositional style. (For a review, see short discussions of atonal, serial, aleatory, micro-tonal and electronic music, plus mixed media, in the *Harvard Dictionary of Music*, edited by Don Randel, the Belknap Press of Harvard University, copyright 1986. The bibliographies in this book should serve for further reading.)

In closing, a quote from Vladimir Nabokov,<sup>7</sup> inspiring us to meet the educational challenges presented when introducing contemporary and avante garde forms to young people—"If you allow yourself to be lured into the shaded lanes that lead from the main road you have chosen to the lovely little-known nooks of special knowledge, if you lovingly finger the links of the many chains that connect your subject to the past and future . . . then will you know the true felicity of the great adventure of learning."

7. Brian Boyd, *Vladimir Nabokov: The American Years*, (Princeton, N.J.: Princeton University Press, 1991)

*Ruth Hamm, one of the founding members of AOSA, was its third president, and for the next eight years held the position of Executive Secretary. Her previous articles for the Orff Echo and several other educational publications reveal her skill with, and interest in, words and poetry, also evidenced by her two collections for Schott and Co. The first, Fence Posts and Other Poems contains examples of Concrete poetry. Her Concrete poem Lollipop appears in Music for Children, Orff-Schulwerk American Edition, Book 3.*

EXAMPLE 3:

*12-Ton-Kanon*



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# “Early Music” and Orff Schulwerk: Some Notes on a Common Spirit

STEVEN PLANK

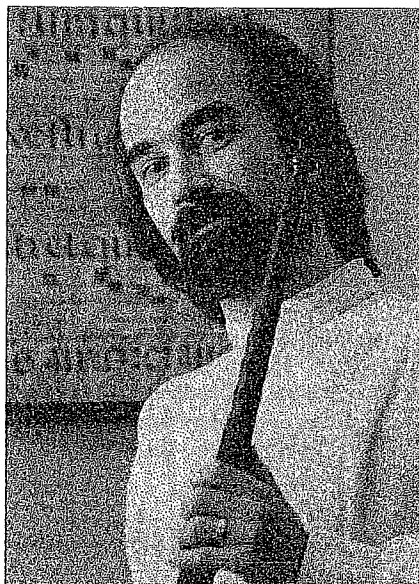
To even a casual observer of musical life, the past two decades reveal considerable changes in performing, teaching and thinking about music. Certainly two of the most significant manifestations of these changes are the flourishing of the early music movement—“historically informed performance”—and the widespread dissemination of the Orff Schulwerk approach to music education. Their simultaneous growth has not necessarily been fed by interaction, but the links between the two movements are compelling.

Carl Orff’s interest in early music is well known, demonstrated, for example in his arrangements of Monteverdi’s *Orfeo*, *Ballo delle Ingrate* and the famous “Lament” from *Arianna*, all made in the 1920s. Conversely, at the same time, early music pioneer Arnold Dolmetsch, among the first to champion period instruments and historical playing techniques, was active teaching young pupils at England’s Dunhurst Junior School, Bedales, using in part methods he derived from seventeenth century John Playford.<sup>1</sup>

Both the early music movement and the Orff Schulwerk movement have revived the recorder and brought it to a notable modern prominence. In both movements, the emphasis on improvisation is fundamental, the approach to instrumentation often flexible and performer-controlled. But perhaps their most significant common link is their common spirit, a spirit that prizes and nurtures spontaneous, individual expression—music that proceeds from an internalized ownership of the musical language.

Because this spirit is most apparent in improvisation, a brief exploration of the improvisation practiced by, say, a sixteenth-century recorder player in ornamentation, may help solidify our understanding of these links.

Much of the improvisation practiced by sixteenth-century recorder players was in the dimension of ornamentation. Some of this simply introduced short, stereotypical figures to grace a melodic line. Much more extensive, however, were “divisions” (also known



Steven Plank

as *passaggi* or diminutions): florid melodic variations that “divide” melodic intervals into smaller steps, and time into smaller values. Division playing was taught in a large number of manuals, of which the following are representative:

Silvestro Ganassi. *Opera intitulata Fontegara*. Venice, 1535.

Diego Ortiz. *Trattado de glosas*. Rome, 1553

Giovanni Bassano. *Ricercate, Passaggi et Cadentie*. Venice, 1585.<sup>2</sup>

Their method is a common one. Various intervals or patterns are presented—rising second, rising third, and so on—accompanied by diverse formulas that divide them as shown in example one. (The intervals are often background, structural intervals rather than foreground, melodic ones. In other words, if the melody itself is fast-moving—ornamental already—its content must be reduced to a structural background in order to receive the division. Thus a melody moving

might be ornamented as though it were

The examples above show too the wide

range of style that developed in the last part of the century, moving from the steady eighth notes of Ortiz to the florid thirty-second notes of Bassano and others of his generation, virtuosic in the extreme. It is important to underscore that all the notes were tongued and articulated with syllables that were unequal in stress. Such syllables as

convey a subtle, speech-like sense of rhythmic hierarchy as well as being “natural” to the instrument.

The formulas were, on the one hand, clichés to be employed at will. On the other hand, they presented a model for the player’s own invention. This modeling was important. The player would generally have before him a single line of music—not a score—and the possibilities of going astray harmonically were always present. However, judicious use of the model helped bring this under control. For example, the models, and in some cases verbal instruction, dictated that the division would return to the first note of the original in the middle of the ornamentation, thus keeping the original interval “alive” in the variation. Moreover, the original interval should be preserved in the resolution of the division, insuring the safety of the score’s voice leading. See example two.

Madrigals, motets and chansons as well as newly emerging instrumental forms were all common enough vehicles for this type of improvised variation. This same improvised style was also applied to the various standard ostinato patterns emerging in the sixteenth century, some of which are given in example three.

These patterns range in complexity from the basic three chords of the Bergamesca to the more extended progressions of the Romanesca and the *passamezzi*. As their names sometimes imply, these patterns were commonly used for dancing. “Passamezzo,” for instance, refers to “step and a half.” Then as now, dance music was often not composed and notated, but rather ephemeral and improvised, the ostinato patterns functioning not

unlike modern-day popular "standards." This association of improvisation, ostinato and dance is, of course, an important historical antecedent to Orff Schulwerk procedures.

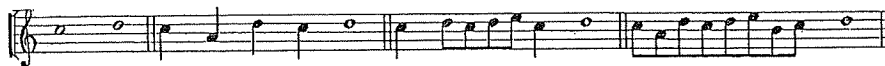
In the practice of improvised divisions and the like, the sixteenth-century recorder player brought spontaneous invention to a high level of virtuosity, a virtuosity deeply rooted in "ownership" of the musical language. These brief notes here serve to suggest some of the resonances—technical and spiritual—between early practice and Orff Schulwerk philosophy. As siblings in the contemporary musical scene, both the early music movement and the Orff Schulwerk movement might well look forward to increased and fruitful interaction.



Reproduction of title page illustration of *Fontegara* (Ganassi)

EXAMPLE ONE

Ganassi:



Ortiz

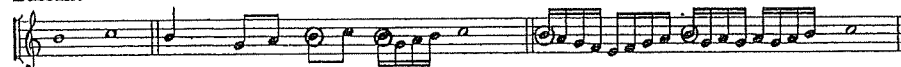


Bassano



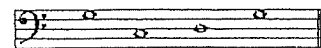
EXAMPLE TWO

Bassano

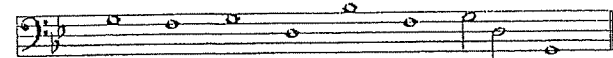


EXAMPLE THREE - common ostinatos

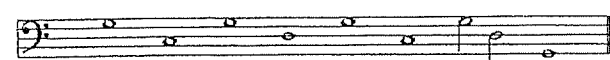
Bergamesca



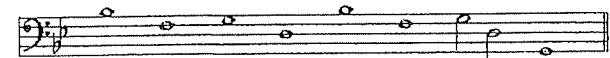
Passamezzo Antico



Passamezzo Moderno



Romanesca



Notes

1. For a description, see Margaret Campbell, *Dolmetsch, The Man and His Work* (Seattle, 1975) 205-207. Dolmetsch, under the influence of Playford, nurtured secure finger position in young violinists by tying frets to the fingerboards of their instruments.

2. Facsimile and modern editions of these and other sources are generally available. Ernest T. Ferand presents a valuable bibliographic study of this literature in "Didactic Embellishment Literature in the Late Renaissance: A survey of Sources" in *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese* (New York, 1978) 154-172. For more information regarding the practice and the repertory, see Imogene Horsely, "Improvised Embellishment in the Performance of Renaissance Polyphonic Music," *Journal of the American Musicological Society* 4 (1951) 3-19 and Howard Mayer Brown's *Embellishing Sixteenth-century Music* (London, 1976). An extensive anthology of division pieces has been compiled by Richard Erig in *Italianische Diminutionen* (Zurich, [c.1979]). An important recording of selected pieces from this repertory was made by members of the Schola Cantorum Basiliensis: *Virtuose Verzierungskunst um 1600* (Harmonia Mundi 1C 165-99895/96). More recently, recordings such as Bruce Dickey's stellar *Quel lascivissimo cornetto* (Accent 9173 D) continue to explore the riches of the division style.

Steven Plank is Professor of Musicology and a member of the Historical Performance Program at Oberlin College, where he directs an early music ensemble as well. He is active as a performer on the cornetto and organ. Recently his compositions for children's chorus have been performed by the Oberlin Choristers.

PLEASE NOTE: THERE WILL BE NO SALZBURG ENGLISH LANGUAGE SUMMER COURSE IN 1994. Heavy construction work in the area will make it inconvenient for teaching. The next International Summer Course in English will be held from July 3 to 13, 1995, immediately after the Orff-Schulwerk Symposium. Brochures and applications will be available in November, 1994.

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## Toronto Calls!

Toronto is a Huron Native word for "a place of meeting," and it will be that from April 14 to 17, 1994 when *Music for Children-Carl Orff Canada-Musique pour enfants* holds its biennial conference. Titled "Mosaic -- Mosaique: Sound, Movement and Color," its theme is "a whole approach to music education." This year marks the twentieth birthday of Canada's Orff association.

Outstanding presenters from Europe, Canada and the United States will offer sessions, including Verena Maschat, Marcelline Moody, Katherine Smithrim, Jane Frazee, Doug Goodkin. Many workshops are bilingual (English and French). There is a reduced registration fee for AOSA members, who are not required to pay Carl Orff Canada membership dues. Fees include Friday luncheon, Saturday night banquet and tea and coffee breaks.

"Mosaic" will be held at the Crown Plaza Hotel, Toronto Centre. Registration and rooms are reasonable; exchange rate at present is about \$1.25 Canadian to \$1.00 United States, but this varies daily. Save with "Early bird" registration before Feb. 15.

If you were a student in Toronto in the early days, a special get-together is being planned. Canadian conferences are relaxed, elegant and delightful. See page 2 of this issue for addresses and registration information and make plans to go -- today.

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# Remembering Pat Brown

Forthright, steadfast, generous and outrageously funny, Pat Brown loved children, music and learning. She knew how music could empower people and she made sure that happened wherever she went. Performances were polished, yet every person was welcomed into her groups as is. The music would do the rest.

Pat was my elementary music teacher, recorder and dulcimer teacher, church choir director, mentor, and adopted aunt. In every arena, Pat's meticulous preparation included possibility and delight. Our recorder consort lasted from third grade through high school. We played all voices of recorders, traveled to do Orff demonstration workshops, danced, and gave the first performance of her translation of "Teeny Flea And Weeny Louse" (AmEdOS 3). We played in the Orff/Keetman Christmas Story, long a Christmas Eve tradition in Falmouth, at the AOSA Boston conference in 1974.

Life with Pat was anything but dull. She'd walk into our house, musical score or instrument firmly under one arm, and share with us her latest discovery before removing her cape. With her, work and play were one. If supper was delayed, we'd learn a Keetman rhythmic canon on the kitchen table or create a soda bottle orchestra. Who could resist this Pied Piper?

When Pat spent the year in Salzburg, she talked my mother into taking over her job. Mom stayed on in the school system for many years, another musician transformed. With Pat's guidance, all of us who knew her did musical things we didn't know we could do. Some of them had never occurred to us. She always had the next challenge at the ready. "I need a dulcimer counter-melody for 'Cock Robin,'" "We need a string bass player for the Chaconne." "Here's a copy of Ganassi. Happy birthday. Try ornamenting the melody of the third Villancico." She designed and built many dulcimers with children and adults, and she built and performed on three harpsichords. Such was the genius of this most practical dreamer.

I wish the saints and angels the best of luck, and I hope they've been taking their vitamins.

Martha Crowell  
Philadelphia

You were so gentle, so competent, patient and *kind* when we were working together . . . You were efficient and caring, with good humor and *kindness* when you were working with others . . .

Your music and talent inspired all you taught, and your approach was tempered with *kindness*.

This *kindness* in you will be part of us as we collectively thank you for being;

Always smiling, selfless in giving, and wondrously, oh so *kind* . . . No greater music could an organist play.

Now, speaking of music, Pat, please exchange that harp they pass out to the chosen angels, (of which you must be on the board) for a dulcimer. Most of us are not co-ordinated enough for the harp, but you made it easy for us to strum our strings.

I guess they just needed you there to teach them.

There has been a lot written lately about guardian angels. I don't quite know where I stand on this, but now that you are eligible, I know I would pick you for my partner.

WITH LOVE THESE THOUGHTS ARE SHARED

Millie Burnett  
California

In the same moment that I think of Pat, I recall joyful music making. Pinkham's Christmas Cantata, Orff's Carmina Burana, Britten's Noye's Fludde, Schein's dance suites, Orff and Keetman's Christmas Story, music played on the organ, recorder, harpsichord, dulcimer. The world is more musical because of Pat.

Carolee Stewart  
Maryland

Pat Brown: a true original. At the Echo Editorial Board, when she spoke her heart and mind, all listened. Her views, stated with poise, sincerity and conviction, were formed by solid experience and long reflection. Then, too, they were most often preceded by a beautiful and disarming smile that twinkled in her eyes, and, you can be sure, in yours.

Richard Spalding  
Kentucky

Although I seldom saw Pat -- only at Editorial or National Board meetings for many of my 15 years as Editor, or at National Conferences - I always enjoyed her wit, musicianship, good sense, and fine taste both in music and in language. She didn't waste words, either in meetings or in her articles and reviews, and expressed herself clearly and cogently - a rare gift



among musicians, particularly appreciated as the meetings dragged on closer and closer to midnight. I always felt that we would have been close friends if we had lived within reach, since we shared so many interests, - in Orff, in recorder teaching and playing, in our folk heritage, in church music, and in performing early music. Pat was a fine and serious musician and a demanding and influential teacher, a model for both her colleagues and students.

Time and again, Pat made my day by writing a short letter of appreciation in response to my latest article, editorial, book, or composition, full of thoughtful comments and observations. Often hers was the only response, and hence all the more meaningful to me. I shall miss her deeply.

Isabel McNeill Carley  
North Carolina

You could count yourself lucky if Pat Brown was your teacher for Level 1 Orff Schulwerk. I was this fortunate 17 years ago, coming into it all as a novice. Although today's Level 1 courses seem to be faster paced and more demanding, mine was right for me at the time, and Pat was the perfect match. A friend who took the course with me said, "Pat's teaching is seamless." We discovered together what I still teach; music from the world's traditions that is singable, danceable, playable. We learned about *bor-dun*, kept things simple and beautiful and always tasteful. Pat was not a waster of sound, not in speaking or in music-making. After the course and for many years, Pat and I became friends, but she remained as she did for many, the teacher and mentor.

I have so many fond memories of Pat . . . how a young student of hers, watching her play a presto dulcimer piece, gave her a sticker to place near the fretboard that read, NO SPEEDING.

Pat gave us the gift of music and discovery, respected her colleagues' abilities and trusted us to be thoughtful musicians and teachers. I would not be doing what I am today without her loving introduction and example.

Becky Ellis  
Rhode Island

Treasured memories of Pat Brown: "Old Joe Clark" . . . "Chariots of Fire" . . . "Provatakia" . . . "The Christmas Story," Carl Orff . . . the time change dances, Orff/Keetman . . . the modes on dulcimer . . . the Revels—John Langstaff . . . Precious times spent in Woods Hole, Massachusetts; Northville and Kalamazoo, Michigan; and at Cranbrook Schools, Brookside.

"Some people come into our lives and quietly go—  
Others stay for a while  
And leave footprints on our hearts  
And we are never the same."<sup>\*</sup>  
Such a friend was Pat Brown to  
Carolyn and Ed Tower.

Carolyn Tower  
Michigan  
<sup>\*</sup> Source Unknown

*A distant relation has died  
My musical family has gathered to hug  
And hold conversations and dream of the future  
But Pat is not here.*

*Like an aunt whom I seldom saw  
Her presence was special because of its rarity  
Coal black eyes bore deep in my memory  
Sparkle no more.*

*Her substance was solid and fine  
Solid of character, ethics and talent  
Flashes of brilliance, her deep throaty laugh  
Punctuating the air.*

*Her hands in memory move  
Expressing, conducting, fingering, phrasing  
Poised in consort, facile, fleeting and  
Strong and sure.*

*Her shirts sang shards of color  
Powerful lines of brilliant designs  
Became this gentle lady's flags  
From year to year.*

*But she is not here and I  
Am left with songs unsung and joy  
With her I wish to freely spill  
But never will.*

*A generous spirit she bore  
And as I remember her oft-gracious urgings  
To visit Woods Hole and the ocean she loved  
I should have loved more.*

Judith Thomas  
New York

Last winter, Pat Brown came to Veterans Memorial Elementary School in Provincetown, Massachusetts to meet my students who would be singing in a local production of "Carmina Burana." Pat would be playing in the orchestra. She had invited us to join her in giving a symposium and demonstration of Orff Schulwerk at the nearby library prior to the performance.



The students, from grades 5, 6, and 7, are from the small community where I am the music teacher K-12. They have several years of familiarity with Orff Schulwerk and the instrumentarium, so they were very excited at the prospect of meeting someone who actually knew Carl Orff! They were thrilled that a teacher so "famous" would want to come to their school and hoped that she would enjoy working with them.

The day of their meeting came, and Pat walked into the room wearing a black sweater and slacks, completely covered with blonde hairs. She sat with the children and began to talk about the joint project. Their eyes grew quite wide as they looked her up and down. Without missing a beat, Pat reached into her bag and pulled out a roll of packing tape. As she spoke to them, she tore off pieces of tape and, starting at her ankles, worked her way up with the sticky side of the tape until most of the hairs had been removed from her clothing. A small pile of hair-covered tape lay at her feet.

She told a few stories, sang some melodies, talked of Carl Orff and Salzburg, and discussed what the students might do at the symposium. Then she asked if there were any questions. After a little hesitation, one of the fifth graders raised her hand and said, "What kind of a dog do you have?" Everyone laughed, and for the next fifteen wonderful minutes, Pat told us lovingly about the dogs who shared her life. She made a delightful first impression on these students; from that day on, they referred to her affectionately as "The Dog Lady."

P.S. Both the symposium and the performance of "Carmina Burana" touched many lives, opened many minds, and filled many hearts and souls on this fragile peninsula. Thank you, Pat.

Linda Squire  
Massachusetts

For me, twenty years of special moments are lit by one recall, in particular, of an exchange of small gestures; a gift for her very orderly briefcase and her spontaneous and vitally important gesture to me. There's a space where Pat Brown used to be, but it is full of sounds, and words, and dear memories.

Tossi Aaron  
Pennsylvania

*" . . . Are all the sheep inside?  
The last lamb's just run into the fold.  
" . . . Are all the sheep inside?  
They're all together . . . "*

As Pat lay in a coma shortly before her death, her long-time friend and former pastor sat beside her. Perhaps he was remembering the many Christmases past when he and Pat had planned the musical liturgies for the parish celebrations of the season, often with Pat directing Orff and Keetman's *Christmas Story*, when he asked, "Are all the sheep inside?"

And Pat smiled.

Pat Brown was a true lover—of her family, her friends, her dog, her students, music, the world. There was no question in her mind as to which things were important—good humor; simplicity; classic good taste; a capacity for joy; deep spirituality; a passion for honesty and forthrightness—and she knew how to put everything in its proper place, what should come first, what should simply be tossed out. She went about her work in this world quietly and efficiently, never failing to do what she said she would do, always keeping things in focus, walking the path which seemed to be lit with her own revealed source of light.

Were all the sheep inside? Of course. For she had lovingly, gently, placed each one inside the fold.

And I'm sure she knew that " . . . on such a night as this God would look after the sheep."

Virginia Ebinger  
New Mexico



Susan Pennington

## Are There Poets In Your School?

To celebrate the Carl Orff Centenary in 1995, AOSA has commissioned composer Libby Larsen to write a piece that will be performed during the 1995 conference in Dallas/Fort Worth, Texas. In addition, preview performances are scheduled at other sites where the Centenary will be celebrated. The piece will be scored for orchestra, children's chorus and Orff instruments. An *ad hoc* committee is working with the composer to create a vision for the piece, which will use poetry written by children as its basis. AOSA members are also invited to participate in the project by soliciting assistance from language teachers to work on the theme described below. In addition, the committee will seek help from poets-in-residence who work in schools.

The centerpiece of Carl Orff's works—both

his stage works and the Schulwerk—is the WORD. He used the language of folklore to give meaning to human existence. The text of AOSA's commissioned work in celebration of the Carl Orff Centenary will connect with Orff's ideas about language by using creation myths as they reflect our relationship to the elements of nature.

Through their myths, all cultures have found ways to explain the origins of such elements as the earth, sun, moon, and stars; mountains, and rivers; weather (rain, snow, lightning, and thunder); fire, air, and water; seasons and time; animals and people. Amidst human and cultural differences, these elements of nature form a unifying bond that transcends both time and place. These phenomena have been the subject of wonder and awe throughout human existence.

We invite children to use verse to tell their own myths about the elements of nature and the relationships of people to these elements. The poetry should tell a story and seek to answer questions as myths do. Why does the moon live in the sky? Who claps the thunder?

Poetry submitted by April 1, 1994 will be considered by the committee and the composer for possible use in the Centenary composition. Please mark all poetry with the author's name, age, grade, school and language arts teacher. Include your name and address and send it to:

Carolee Stewart  
Music Education Division  
Peabody Conservatory of Music  
One East Mount Vernon Place  
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CALL FOR PAPERS  
**American Orff-Schulwerk Association**  
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Philadelphia, PA, November 9-13, 1994

The American Orff-Schulwerk Association will sponsor research poster sessions at its 1994 national conference in Philadelphia, PA, November 9-13, 1994. Research reports dealing with any aspect of music learning through movement, speech, playing, singing, improvisation, or composition in general music or music therapy settings would be particularly appropriate.

A poster presentation format will be utilized, and the author(s) of each accepted paper will be expected to be present at the poster session in order to discuss the project with interested music educators. The author(s) will also be asked to furnish 100 copies of a report summary of two pages or less, as well as 10 copies of the complete report.

The following guidelines will be in effect for the paper selection process;

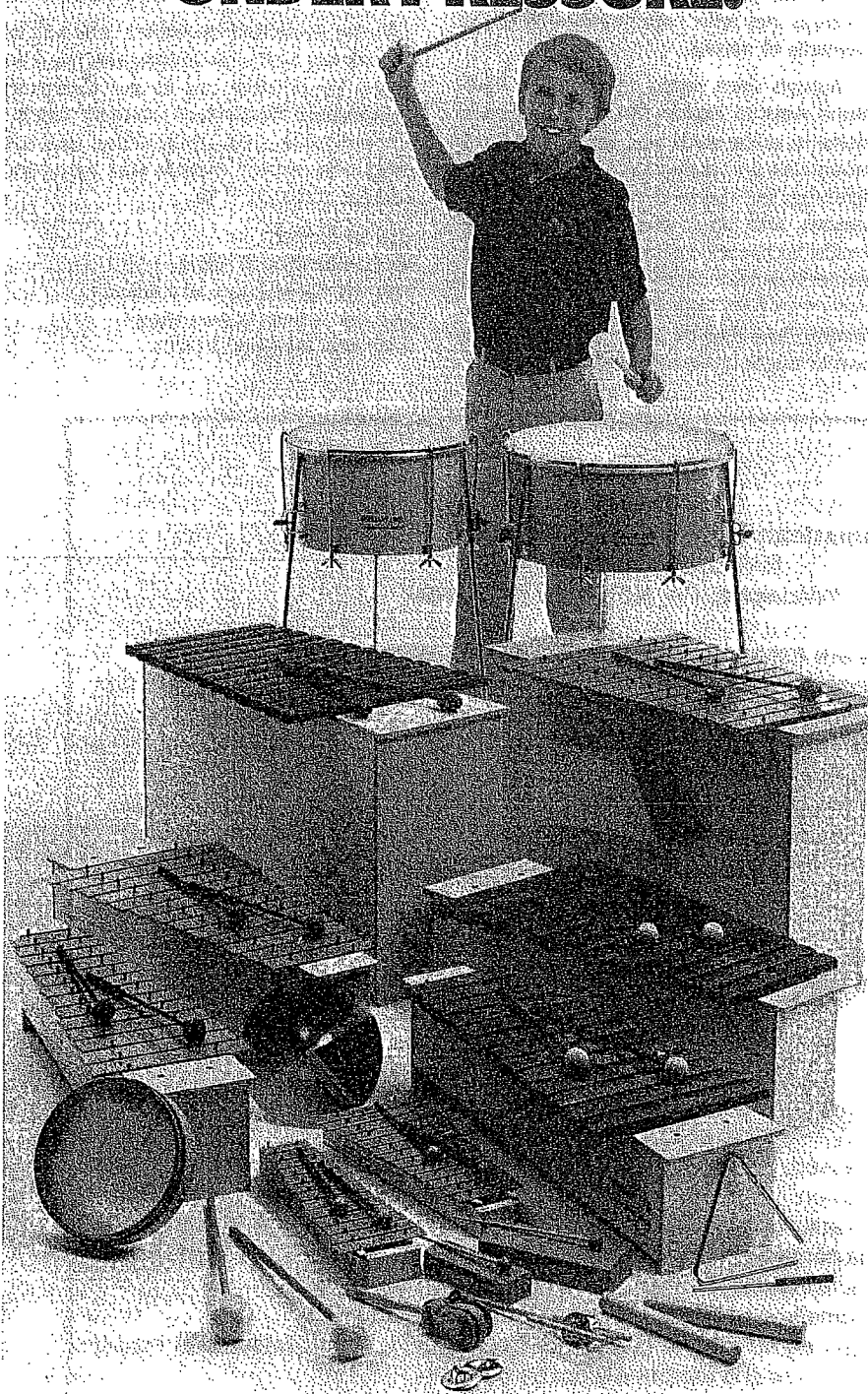
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Include both a self-addressed, stamped, letter-size envelope and a self-addressed, stamped postcard with the submission.

2. The author's name and institutional affiliation should appear only on a separate cover page.
3. Papers submitted for the conference must comply with the "Code of Ethics" published in each issue of the Journal of Research in Music Education.
4. Submission must be postmarked by April 1 and received by April 15, 1994.
5. A qualified group of judges will screen the submitted reports; notification letters will be mailed by June 1, 1994. The abstracts and reports will not be returned.

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# "Indianapolis? I'll Always Remember..."

The editor thanks all of the volunteer reporters who gathered these comments during the Conference

★ It's such a pleasure to be surrounded by so many excellent musicians who obviously enjoy teaching children.

Joan Vanasdalen, Rockville MD

★ Charter members and founders present gave us a great sense of history of the Orff movement and AOSA. Margaret Wells, PA

★ Quality of clinicians and the warmth and openness of everyone makes you feel like part of a family.

Cheryl Whipple, OH (First Conference)

★ Camaraderie... the moment after... goosebumps in the silence!

Dottie Link, VT

★ After eight years, the most special joy for me is the special feeling of all the Orff people together sharing our common goal.

Alan Price, NJ

★ The high A's sung by the Tippencanoe children's choir—WOW! And Malcolm Dalglish—what a treat to hear those dulcimer sounds. Moira Danis, NY

★ Conversations or interactions...

Dick Watt, AZ

★ That overturning session with Glen Velez.

Dianne Ladendecker, MO

★ This was my first conference—yet I was amazed at the concepts I have already used and how the method has evidently infiltrated all types of music instruction.

Bobbie Bevins, KY (First Conference)

★ Yes! Keetman Boutique!

Lisa Mandelstein, NC

★ The concerts and organization of the conference. Sue Woodnell, NC

★ Philly Conference presentation at the business meeting was so clever!

Julie Clausing, OH

★ Scott Joplin came alive in Landriau's session... beautiful. Linda Haggadone, MI

★ Opening session's slide presentation.

Liz Allyn, CT

★ Henry Lech's Indianapolis Children's Choir and his session of reading.

Judy Mesner, CT

★ Doug Babb—now I know what gizmos to connect a keyboard to a computer.

Sally Aiken, Greenwood, IN

★ I was fascinated with the frame drum techniques introduced by Glen Velez.

Rebecca Donaldson, MO (First Conference)

★ Everyone I've met, clinicians, fellow teachers, host chapter members, exhibit people—all have been helpful, friendly, spiritually connected to our mission of music teachers using the Orff approach to use music to make beautiful children.

Rudy Gonzalez, TX

★ Such a prevailing mood of joy and happiness I never saw or knew—until I lost my banquet ticket (it was returned).

Gary Smith, GA

★ Sharing ideas, musical activities and materials from so many people; and I can hardly wait to use Karen Medley's Maori ideas in class. Kathy Birk, IN

★ Barbara Grenoble, Konnie Saliba... English Country Dancing

Esther Wesche, ID

★ I came a long way and it was worth every mile! To connect with friends and to be able to go to such great sessions—the Broekers, both of them; and Rick Layton's rad rhythms—and to hear such a beautiful performance by the Indianapolis Children's Choir. Arigato!

April Racana, Tokyo.

★ A highlight of the conference for me was Karen Medley's sharing of her visit to New Zealand. Sue Davis, DE

★ Enjoyed Lynn Kleiner—high point was to see such enthusiasm and interest in early childhood music—as young as infants!

★ I loved the way Jos and Randy and Jeff organized their material so that both beginners and more experienced people could experience the way the process works.

Ann Rogers, NH

★ Roger Sams' session on storytelling opened a whole world of ways to use literature in the music classroom. His ideas really make plots and characters come alive and promote ensemble and focus among students. Carol Henderson, AZ

★ Sometimes I got tired going back and forth, and there was time was allowed for it, but the spaces were so great it was worth it. J.M.

★ Carol Richards' session was a treat—clear, logical, musical teaching with good ideas for middle grades.



SANNA LONGDEN'S VIDEOTAPE!

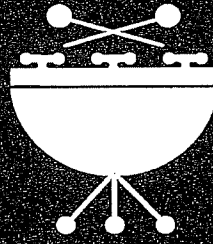
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★ What energy from Rob Amchin! He certainly has it all together.

★ Rosalyn Payne and the Step Chillun were great! Rachel Walborn, KY

★ I'm happy there were so many early childhood sessions. Judy Fesko, OH

★ On Burkart—"Music of North India"—I've never been exposed to before. I have students from there who brought me tapes, but I didn't know how to listen to the music; now I think I can go back and listen. They also gave us pieces we could use with children. Judith Friburg

★ Everyone who attended Kit Bardwell's session was speechless! Betty Mitchell, OK

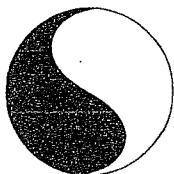
★ John Krumich's session was truly explosive right from the start! Karen Benson, NE

★ It's hard to say which of my 16 AOSA conferences was the pinnacle.

Specifically, in Indianapolis, some high points for me were, in no certain order: the Dalglish/Velez/ choir concert; participating in the "Come to Philly" skit; Jim Solomon's conga class; being "honored" by the inclusion of the red "charter member" ribbon in my packet; the Dionysian spirit at the banquet, with conga lines of people with silver tinsel in their hair; the concert by the college choir; the deeply moving talk that Doug Goodkin gave at the closing ceremonies; last

please turn to page 23

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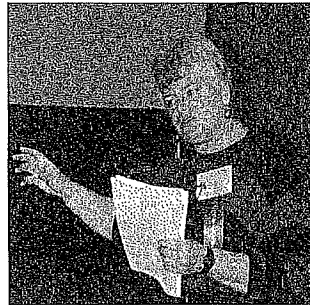
**Millie Burnett**



**Danai Gagne**



**Jos Wuytack**



**Judith Thomas**



**Karen Medley**



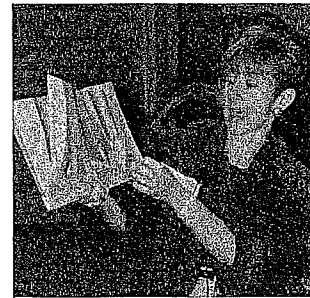
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**Martha C. Riley**



**Lynn Kleiner**



**Carol Richards**



**Gin Ebinger**



**Donna Monticello**



**Isabel McNeill Carley**



**Pam Hetrick**



**Rob Amchin and Tossi Aaron**



**Kit Bardwell**

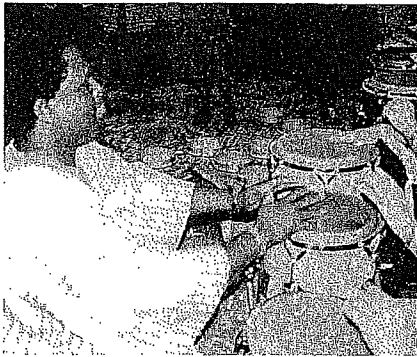
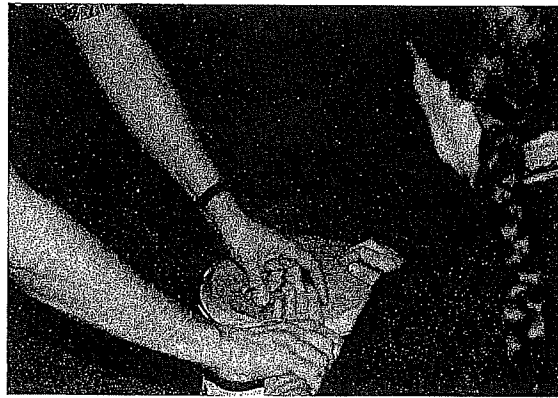


**Craig Woodson**



**Ruth Boshkoff**

*The Drums...(et al)*



*The Dances...*



# The Performances...



◀ Midwest Institute Academy of the Arts ▶



Midwest Institute Academy of the Arts



Paschal Yonge



Indianapolis Children's Choir



Demonstration: Ruth Boshkoff



Martha Crowell



Holland Methodist Church Choir



Fox Hill Rollicking Ringers

Min Yo Club Japanese Women's Dance Group



Indiana University School of Music  
Young Recorder Players



Malcolm Dalglish

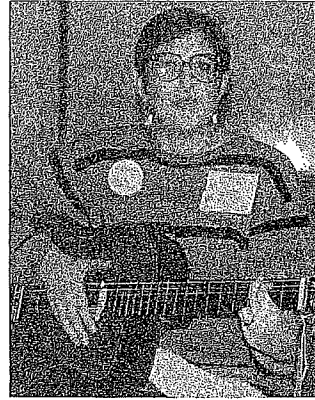


Tippecanoe Youth Chorus

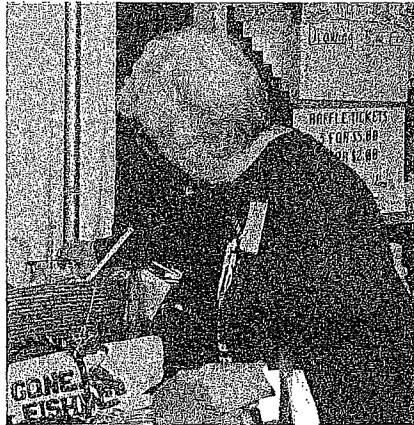
# The Special Moments.



Founders: E. Nichols, N. Goldberg, W. Wakeland  
J. Matthesius, W. Salzman, A. Burkart, I. Carley,  
R. Hamm, J. Postl



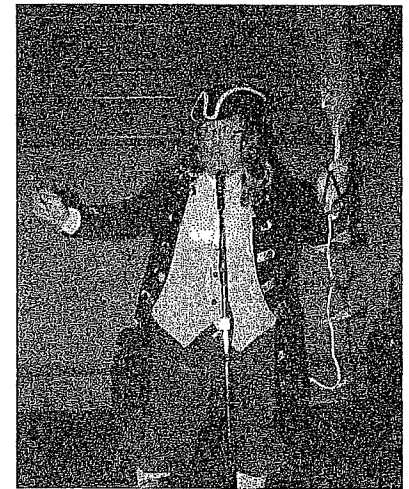
Judith McMillen,  
Local Chairperson



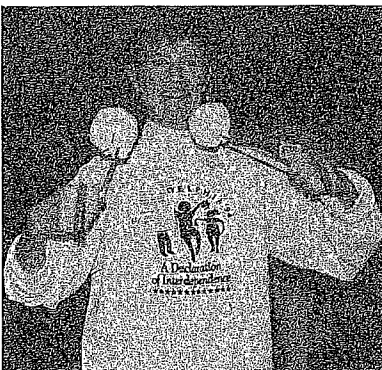
Honorary Membership for  
Marilyn Davidson



"Viva la Musica" J. Matthesius



Jean Wilmouth (Franklin)



Judy Sills, President  
Carl Orff Canada



Jacobeth Postl cuts the 25th Anniversary cake.

## Carl Orff Folio Presented to AOSA



In honor of the twenty-fifth anniversary of the American Orff-Schulwerk Association, Frau Liselotte Orff presented President Carol Erion with an original Carl Orff manuscript. The manuscript is a piece from the In Conclusion section of *Orff Schulwerk Volume V* entitled *Incipiunt Laudes Creaturarum quas fecit Beatus Franciscus ad Laudem et Honorem Dei*. The text is said to be written by St. Francis of Assisi and is in old Italian. It is a hymn of praise to all creatures and roughly parallels Psalm 148. The work can be sung by antiphonal choirs supported by a vocal/instrumental pedal tone.

This special presentation was made during the annual AOSA business meeting at the Indianapolis Conference on Friday, November 12, 1993. It will be framed and preserved following advice from the Library of Congress.

## Orff Institutions: A 1994 Listing

### ORFF-SCHULWERK ASSOCIATIONS

These now exist in 18 countries; other associations are in the process of being formed. They keep members informed on current topics of music and movement education, encourage professional exchange and offer workshops and seminars in continuing studies. A number of the Orff-Schulwerk associations publish newsletters on a regular basis. At present, there are organizations in Australia, Austria, Belgium, Canada, Estonia, Finland, France, Germany, Great Britain, Greece, Italy, Japan, The Netherlands, Portugal, South Africa, Switzerland, Taiwan and the United States. For further information, contact the Orff-Schulwerk Forum, Salzburg, Austria.

### ORFF-INSTITUTE

The department, Orff-Institute, at the University for Music and the Performing Arts Mozarteum in Salzburg is devoted to

the teaching and research of music and dance education as well as to the documentation and further development of Orff-Schulwerk.

The following study programs are offered and open to students world-wide.

**Certification Studies:** Undergraduate studies (teaching certificate) and degree course, "Magister Arteriu."

**Post-Graduate Studies:** Music and Movement Education: "Officially examined Music and Movement Educator."

**Post-Graduate University Level Courses**  
**International Summer Courses**

For further information:

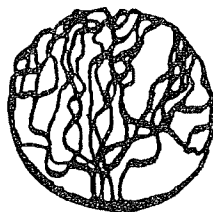
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FROHNBURGWEG 55

A- 5020 SALZBURG, AUSTRIA

TEL: xx43-662-88908310 OR 88908613

FAX: xx43-662-24867



### ORFF-SCHULWERK FORUM

The Orff-Schulwerk Forum is a non-profit organization. In close cooperation with the Orff-Institute in Salzburg, and with the Orff-Schulwerk Associations, the Forum aids the promotion of Schulwerk ideas on an international basis by providing contact with interested institutions and individuals, maintaining archives and documenting materials, and presenting special events relevant to the Schulwerk.

### ORFF CENTER MUNICH

The Orff-Center (Centrum) is directly under the control of the Bavarian State Ministry for Education, Culture, Science and Art. Its responsibilities include: preservation of the legacy of Carl Orff; exposition and scholarly research of his life and work; the collecting and placing in archives of materials from and about Carl Orff; making of such materials available for practical and scholarly work; editing publications and assisting with performances. The center's archives hold the documents from Carl Orff's estate. Music manuscripts are available on microfilm; also available is an audio-visual archive, a study room, and a room for special events and meetings. The center is open to the public daily from 9 a.m. to 3 p.m. by appointment. For further information write to Hans Jorg Jans, Director.

### CARL ORFF-FOUNDATION

The Carl Orff-Foundation was stipulated by the composer in his will. It is

## Joe Matthesius Receives Pro Merito Award



In presenting the Pro Merito Award to Joe Matthesius at the 1993 conference, Frau Liselotte Orff said:

The Director and Board of Trustees of the Carl Orff Foundation awards to persons who have fostered the Orff-Schulwerk in a special way the Medal *Pro Merito*.

This award is given in recognition of outstanding meritorious contributions to the interpretation and adaptation of the artistic and pedagogical legacy of Orff-Schulwerk. It has been presented previously to Doreen Hall, Margaret Murray, Polyxene Mathey, Wilhelm Keller, and Arthur Gross.

It is presented today to Joe Matthesius as one who stands for all those who had the vision and foresight to found the American Orff-Schulwerk Association twenty-five years ago: Arnold Burkart, Isabel Carley, Norm Goldberg, Ruth Hamm, Elizabeth Nichols, Jacobeth Postl, Wilma Salzmann, William Wakeland, and Jacques Schneider.

### Laudatum and response on page 33

a non-profit foundation with civic rights and is located in Diessen/Amersee, Germany. "The purpose of the foundation is to preserve the artistic estate of Carl Orff and to maintain the legacy of his spirit" (statute). It assists in keeping the artistic, educational and spiritual heritage of Carl Orff alive by encouraging studies relevant to his work and by supporting projects relevant to his Schulwerk. The Executive Director of this foundation is Liselotte Orff.

CARL-ORFF-STIFTUNG

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continued from page 20

but not least, having the conference continue at the airport, where at the gate, more and more "Orffers" arrived to take the 1:35 plane back to Newark, and for almost an hour, over 15 of us sang rounds, first for our own pleasure, then obviously delighting the non-Orff passengers. **Lori Goldschmidt, NJ**

★ These were perfect facilities for this size of convention—terrific set-up. **Cathy Haggerty, IL**

★ I loved everything about this conference! The organization and attention to detail really showed. It was especially nice to have all the session notes in the conference booklet. **Cathy Engel, CO**

★ Clinicians this year were terrific. Lillian Yaross gave us some wonderful ideas on how to work with preschool children. What a treat! **Lisa Kendall, CO**

★ Very impressed with the organization, incredible concerts... all the workshops were informative, alive and spirited. It has been an uplift. **Wendy Testa, VA**

★ "Three Modal Mice" with Barbara Grenoble was wonderful—such a teachable, workable development of a piece. **Chris Brown, FL**

★ Jos Wuytack—playfulness, energy, materials... enjoyed English Country Dancing—soothing, gentle. **Donna Denning, IL**

★ A standout session for me was "As American as Apple Pie" with Kriske and DeLelles. In three modes, we experienced a variety of American folk songs—they wasted not one second—beautifully conducted and realized! **Judy Rubin, PA**

★ The long lunch lines lent themselves to meeting many lovely people from our great land. What a fun group and what a wealth of great ideas to take back to our children. **Connie Martin, IN**

★ Slide presentation at opening session was a great tribute to our founders. **Lorelei Darling, MI**

★ It's wonderful to see the excitement ripple from session to session. **Glenn Jones, FL**

★ Reed Steele; fantastic, fun, but most important, such a great teacher, so understanding of us novices. **Barbara Gilbert, Ontario**

★ The clinicians were exceptionally talented... I feel recharged and I'd like to say a special thanks to all of them. **Betty Schultheis**

★ Dedication! Presenters, teachers, drumming, dancing, singing, continuing to grow—for children. Gratitude! **Kay Anderson**

★ "What stands true will continue" from Malcolm Dalglish's second songs about trees. **Martha Crowell, PA**

# "The Challenge is Great!"

## Shields-Gillespie Scholarship Recipient

My first exposure to Orff Schulwerk was in 1971—I knew immediately that I was "at home" through the excitement and enthusiasm I sensed in that workshop. Although I left teaching when our children were small, I knew that if and when I ever taught music again, I wanted to have that feeling in my music classroom.

Twenty years later and 2000 miles west, I was teaching music in Wapato, Washington, in a school with the largest K-2 configuration in the state. Each week I see approximately 800 children for thirty-minute periods. Twenty-eight percent of those children are Native American, 56% are Hispanic, 14% Anglo and 2% are Black or Asian. The challenge is great!


What to do? I wanted to continue Orff

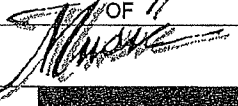
Levels training, but until Lisa Ann Parker told me about the Shields-Gillespie Scholarship, I did not know how this would be possible. She encouraged me to apply because I qualified.

The two weeks in Seattle were more than I had ever dreamed. Just being with 20 other students who shared a vision so similar to mine was invigorating. The teaching staff challenged us to be all we could possibly be, not only as musicians but as educators. At times it seemed that we were being "pushed to the limit," but when the two weeks were finished I felt like I had been at a retreat rather than summer school.

Now that I am back in the classroom, I have a new sense of confidence and purpose. I

continued on page 25

|   |   |  |
|---|---|--|
| <p><b>20TH ANNUAL CONFERENCE</b><br/> <b>MARCH 17-20, 1994</b><br/> <b>CHATTANOOGA, TENNESSEE</b></p> | <p><b>ORGANIZATION OF AMERICAN KODALY EDUCATORS</b></p> |  |
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| <p><b>KODÁLY CONCEPT - LEVELS I, II, III</b><br/> <b>JUNE 5-17</b></p>   | <p>O.A.K.E. Approved</p>   | <p><b>Faculty:</b><br/> <i>Ed Bolkovac, Carol Brown, Susan Brumfield, Kathy Kuddes, Anne Patterson, Jill Trinka, Éva Vendrei, László Vikár, Virginia Womack</i></p> |
| <p><b>KODÁLY EXTENSION: BEYOND LEVEL III</b><br/> <b>JUNE 5-17</b></p>   |  |   |
| <p><b>ORFF-SCHULWERK LEVELS I, II, III</b><br/> <b>JUNE 20-JULY 1</b></p>  | <p>A.O.S.A. Approved</p>   | <p><b>Faculty:</b><br/> <i>Carol Erion, Rick Layton, Vicki Salmon, Julie Scott, Jacque Schrader</i></p>   |
| <p>Graduate Credit Available</p>   |  |   |
| <p>For more information contact: Jill Trinka, Director, Contemporary Studies in Music Education, College of Music, University of North Texas, Denton, Texas 76203-3887 • (817) 565-2791 or 4126 • FAX (817) 565-2002</p> |  |   |

# “DOUGH, RE, MI...”

It's an old familiar song. "Funds for music education aren't available. Funds have been cut. Sorry, not in the budget."

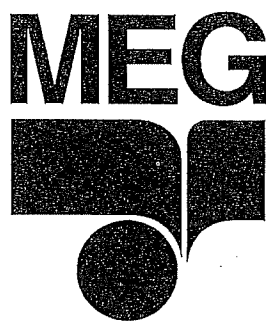
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# "... Thank you, Gunild Keetman Assistance Fund!"

What a difference Orff Schulwerk has made in my life! Thanks to the generosity of the Gunild Keetman Assistance Fund I was able to complete Level III at the University of St. Thomas. I had always looked upon Level III as a goal to be attained, but now I see I am beginning a lifelong passion for music education "Orff style."

Upon graduation from college, I had intended to go on to "bigger and better" things in the instrumental world, but something happened to me as I began to discover Orff Schulwerk. I loved teaching elementary students and Orff Schulwerk was becoming more and more important in my teaching every year. I was taken up in the excitement my local chapter had for sharing music education with children and each other. The process made so much sense - what else could be more important than teaching our future citizens?

I attended Level I and just had to return for Levels II and III, knowing that each time I would return home with new ideas and more to offer my students. For the first time, I feel I truly have the skills to stretch my wings and fly without the fear of falling. My instructors have given me the courage to try new things based on the knowledge we acquired, and the desire to

*continued from page 23*

believe this comes from the confidence I sensed my teachers had, not only in the Orff Schulwerk process, but in me and my classmates. Their "kid-tested" materials delighted us and we were challenged to be more creative in turn. The skills and abilities I had as a music teacher were sharpened and I received new tools that enable me to make the most of the limited time I have with my students. I have a much deeper grasp of what Orff Schulwerk is about.

Every week I touch 800 little people with music, and I want what happens during those minutes to carry over to our next meeting, to the playground and into their homes. Because of my involvement with the people and philosophy of Orff Schulwerk, I have been enabled to incorporate into my teaching, in a meaningful way, the elements of the Orff philosophy: speaking, singing, playing, moving, creating—and joy.

Thank you from an increasingly grateful recipient.

**Jaurene J. Traub**  
Wapato, Washington

continue learning on my own.

But what they taught me goes far beyond knowledge and skills; they have enabled my students and me to enjoy making music together forever. THANK YOU!

**Joan Eckroth Riley**  
Mandan, North Dakota

Being the recipient of a Gunild Keetman Assistance Fund grant was not only a surprise, but extremely exciting. The opportunity to study with the master teachers at St. Thomas University is the beginning of incorporating Orff Schulwerk into my personal teaching philosophy. Thank you very much for assisting in the development of my teaching.

After teaching high school music for five years I suddenly found myself at a grade school teaching grades K-8. Immediately, I knew that this is where a child's musical perceptions could be developed and expanded. Important learning needed to take place. Following a fall workshop, it seemed imperative that the Orff Schulwerk approach be explored and utilized. This would make a difference in my students' musical growth.

Level I is just the beginning and I look forward to continuing my understanding of Orff Schulwerk. The time spent with the faculty and my colleagues has opened many new and creative possibilities for my students and fellow faculty. Story books and poetry now become musical experiences in my mind, and then become part of the students' experience. It is so exciting to utilize one's own creative instincts and also nurture those of the students.

Thank you to the Financial Assistance committee and all contributors to the Keetman Fund, and a most sincere thank you to the members of the Prairie Winds Chapter of North Dakota and the faculty of St. Mary's Grade School whose friendship, support and inspiration is precious to me.

**Tamara Meier**  
Bismark, North Dakota

Thanks to a grant from the Gunild Keetman Assistance Fund, I had the opportunity to enroll in the Level I course at Seattle Pacific University in Washington. It was an experience that will change my whole outlook on music education.

Carl Orff did not aim to teach great musical knowledge. His ultimate goal was to make

music alive for children; Level I demonstrated how one can do precisely that. This was not just a methods course. It was an experience in improvisation, creating melodies, movement, playing recorder. As each day evolved, we became more fully involved. Each session blended and united with the previous one. It was one glorious whole. It amazed me to see all the varied things one could do with just a song. And oh—what marvelous things we could do with those scarves!

I've always admired teachers who could create spontaneously. In the past my classes were based on following a lesson plan exactly, but after this summer's session I feel free to create and create and create.

I see a music teacher's role as one that motivates, arouses enthusiasm and provides opportunities for participation, involvement and varied aesthetic experiences.

Thank you to AOSA and the committee for providing such an enriching opportunity. The two weeks in Level I have given me an exciting outlook on the school year and a chance to put these wonderful experiences into practice.

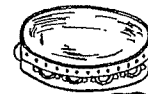
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Seattle, Washington



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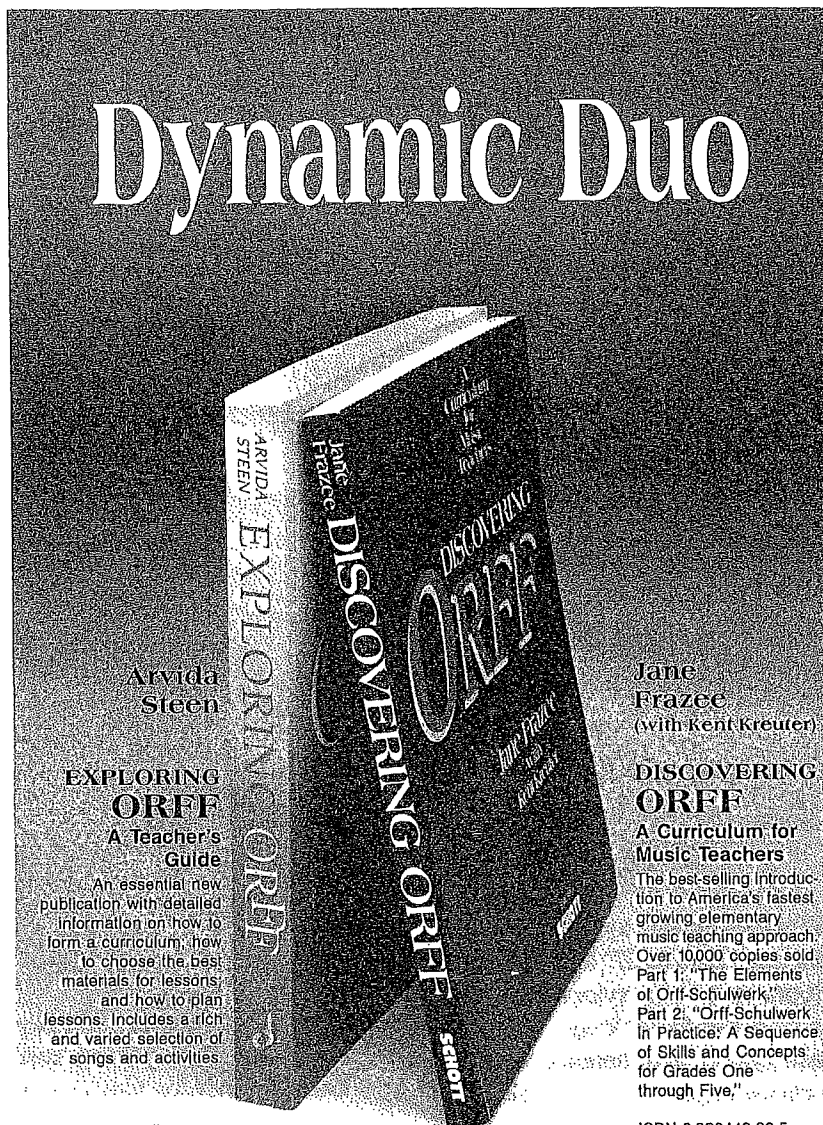
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## QUOTE . . .

*From ARS Newsletter, Spring 1993*

In her opening remarks (at the ARS Board Meeting), President Constance Primus stressed the importance of reaching out to the field of education to help teachers teach the recorder as well as possible in order to catch the interest of a whole new generation of children and young adults. The Junior Recorder Society will become a reality this year, and the success of recent joint initiatives with the Orff Association (sic) will lead to further contacts with educational organizations.

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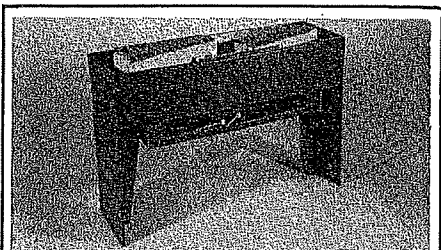
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# President's Message

CAROL ERION

## The "Bully Pulpit" It is Time to Look Outward

As we look at AOSA from the vantage point of a joyous celebration of our first 25 successful years, we simultaneously feel the uncertainties of the educational reforms that are sure to be in our future. Our big party is over now, and we must begin to turn our heads and look to the next 25 years. I see one clear message for us: to be ready for the future we must shed the last vestiges of isolationist thinking.

While many of us attended the Indianapolis Conference and while I am writing this message, our country is deeply engaged in debating the merits of NAFTA, the North American Free Trade Agreement. Not surprisingly, the debate has rarely centered on the specifics of the trade agreement, since that printed agreement is many volumes long. Instead, what we have heard about are a variety of projections the effect of the agreement will have on the U.S. economy in the future. Some believe U.S. jobs will be lost, others believe we will gain more than we lose; some believe the trade balance will go up, others are certain it will drop. The arguments are difficult to follow, due in no small part to the fact that the battle lines are not drawn along the same ideological lines we are all used to. The parade of Nobel Peace Prize economists, Past Presidents, Democratic and Republican leaders, and spokespersons for special interests are all finding themselves arguing passionately with strange new bedfellows.

There is one statement about NAFTA that resonates for me, the idea that NAFTA is about our future—a future that can no longer afford isolationist thinking. A global economy is a near certainty and it is a certainty we would do well to be ready for.

Just as for our country, a period of isolationism has had a very beneficial effect on AOSA. We have been able to build strong chapters and support their growth with workshop grants, organizational materials, and leadership models. We are on strong financial ground. We have an extensive system of Orff Schulwerk Teacher Training

courses in place, and we are working now to improve this system with revised guidelines, which will include for the first time explicit content for movement and recorder. These revisions will make clear what was before only implication: that Orff Schulwerk is music, movement, and speech in combination. This period of inward looking has given us the opportunity to know clearly what Orff Schulwerk is about and what we are about as Orff Schulwerk teachers. It has allowed us time to build a kind of corporate self-esteem. Buoyed with the energy of that self-esteem, we have shared the Orff Schulwerk message with a missionary zeal that has resulted in our phenomenal growth. Our grants and scholarship programs give assistance to members for study or for research projects. We have a Guest Educator Program that brings key school system administrators and university and college professors to our conferences. We share our message through The Orff Echo and advertisements in professional journals. AOSA members everywhere have a glow of pride in their organization.

Sometimes, however, that well deserved sense of pride leads us close to taking stances that could better be described as arrogant. In a time when all music and movement educators must work together, we cannot afford to think in an isolationist way, and we cannot afford to seem arrogant to others.

In the next few years AOSA will take steps—both symbolic and practical—to extend a hand of cooperation and mutual support to other, sister music education organizations. We will begin to work more closely with the Organization of American Kodaly Educators (OAKE), Music Educators National Conference (MENC) and The Society for General Music. We have much to share with and learn from the American Recorder Society (ARS), the Dalcroze Society of America, the American Choral Directors Association (ACDA), and the National Association for Music Therapy.

I ask all of you to look for opportunities to work cooperatively with other music education organizations in your home towns. Here

is a model for the kind of help you can offer: the Los Angeles Orff Chapter offered to run the registration desk for the OAKE conference held in Los Angeles, allowing local OAKE members to attend sessions. Such a simple, yet very helpful gesture has paid great dividends to the Los Angeles Chapter. Several Orff Chapters have shared clinicians with other local music educator associations, resulting in money saved for chapters and much good will gained. With knowledge of Orff Schulwerk firmly in place, learning from and helping others makes good sense.

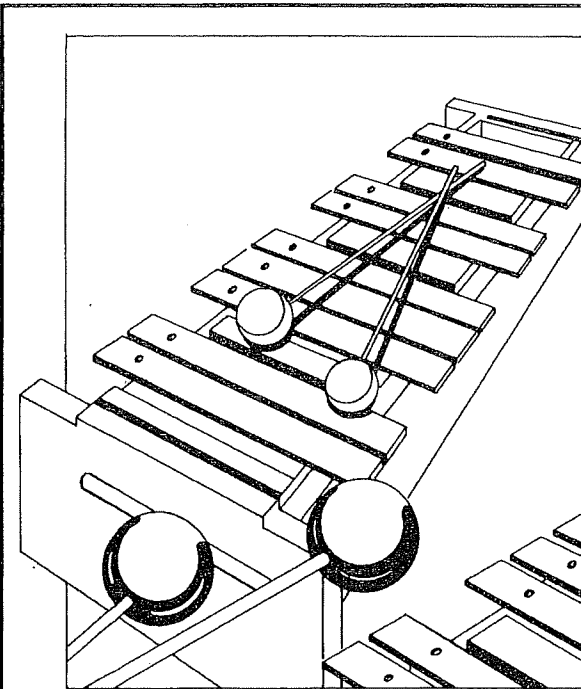
Above all, in our conversations with AOSA members, with school district colleagues, and with music education colleagues all over the country, let us resolve to rid ourselves of language and attitudes that mark us as isolationists. It is time to look outward. It is time to learn from others, to share with others, and to work with others to build strong general music education for the children of our country.



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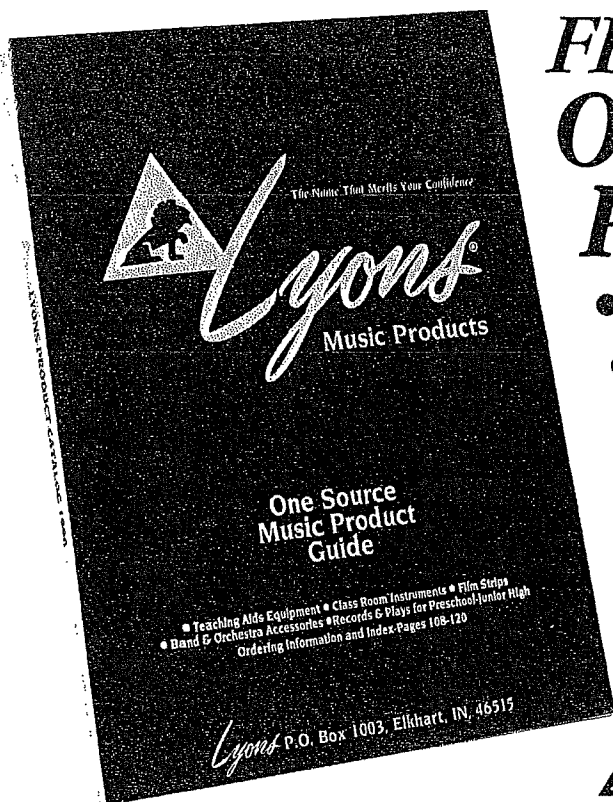
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# Video Preview

DONNA MARCHETTI

Libby Larsen's 1992 Conference session, "Beyond John (Cage): The Importance of New Parameters in Music," challenges us to look at changes and new directions in the musical world we inhabit every day. During no other century in the history of Western culture has music changed as much as it has in our own. Spurred by the advent of radio and nurtured by the explosion of technology, changes in what we consider important—or even appropriate—in music have arisen fast on the heels of a rapidly changing society.

Change is a constant in the human condition, but one never met without resistance, except perhaps by the young. It is on youth that Ms. Larsen has chosen to focus. Unsure of the new directions in music herself, it was to the younger generation she turned, she says, for it is they who will choose the path for the music of tomorrow.

Ms. Larsen begins her session by introducing the first of three taped pieces she will use in the course of the session. They are drawn from a radio program jointly produced by the Twin Cities Art Center and Kids America, a radio station geared toward, and staffed by, kids.

The program consisted of eight commissioned pieces, each approximately three minutes long. After each performance, young callers were encouraged to discuss the pieces and offer their opinions.

"Come and Go," by composer Meredith Monk, is the first of the three pieces we hear. It is a vocal piece; beginning with a wordless ostinato, it builds layer upon layer, evolving into a rich texture of rhythmic patterns, allowing the listener's focus to move from one textural level to another at random. Is it music? Undoubtedly. Would you hear it in a concert hall? Probably not.

Kids who responded to the piece, says Ms. Larsen, likened it to mechanical things—windshield wipers, said one. Ms. Larsen herself says it reminds her of her mother's old washing machine. Two things are evident, if we are to look at this composition as an example of our time: we are willing to accept a much wider range of "non-musical" sounds in our music than in the past, and we are drawn to the minimalism of short rhythmic patterns because they relate to the automated, mechanical aspects of our everyday lives.

John Cage, says Ms. Larsen, first gives us

permission to think of any sound as musical. She demonstrates his thought with a performance of Cage's 4:33, in this case, halved to 2:16-1/2. (Those unfamiliar with the piece will have to watch the tape to satisfy their curiosity.)

As music has evolved in our culture during this century, Ms. Larsen points out, pulse has become more important than meter, texture more important than harmony, and individual elements of sound more important than melody.

The other major change, she says, has occurred in the way we put sounds together. Once mass production of transistor radios was achieved in the 1950s, we could take our music with us. And once we began to spin the dial on our portable radios, a new performance art was born—making a collage of musical sound on what had become our new instrument.

Technology, of course, took off into the space age, and now the state-of-the-art instrument—the composer's instrument of choice—is the sound radio. The sound radio can give the composer any sound imaginable, says Ms. Larsen, and with it he is free to stretch, bend, or otherwise manipulate sounds to the outer limits of acceptability. He can include the sound of soda tabs popping or the roar of machinery, and for the first time in the history of our culture that means something to us.

Ms. Larsen plays the second of the taped pieces, this one made entirely in a sound studio. It vividly demonstrates the capability of this instrument to play electronically with the elements of sound and form.

The new technology has also given us the ability to change timbre, says Ms. Larsen, by bringing parts of the overtone series to the forefront while minimalizing others. We now have the ability to look into the "do" and "find the universe of sound that is in one pitch." We next hear a piece by the Kronos Quartet in which changing timbre is the dominating element.

The composer is not alone in the ability to manipulate timbre; equalizer controls allow the listener this privilege as well. Ms. Larsen relates an incident in which she watched with fascination as a teen-ager played a cassette tape, readjusting the "EQ" settings to what she had determined to be the best for each piece. In her sophisticated working know-

ledge of the technology of listening, says Ms. Larsen, she had gone one step further and become "a performer on her instrument."

What does the future hold? By the end of the next century, predicts Ms. Larsen, there will be an electronic section in every orchestra. And, she warns, if we do not "extend our tradition to include this palette of sound" we will no longer have an orchestra at all. If it is important to us to continue the discipline of playing instruments, she says, we must make the tradition extend into the new parameters.

Ms. Larsen ends by showing us a video of a performance of her piece, "Four on the Floor." It is a chamber piece; the instruments are traditional—piano and strings. While the form, melodies and harmonies are distinctly modern, it wouldn't necessarily be considered an avant-garde musical work. It is accompanied by imagery, however, that most of us would consider out of place in conjunction with a serious piece of music. Scenes of wheels, cars, machinery and other elements of the frenzied twentieth century are interspersed with images of the musicians. By the end, the musicians themselves have been transported to a junkyard and the piano is whisked away by a crane before the final note has sounded.

It looks a great deal like MTV. In fact, says Ms. Larsen, she approached MTV with her video, and while they said it was very interesting, it was, frankly, too weird. Not the imagery, that was just fine. No, it was the instruments. The instruments were just too weird for their young audience. That, says Ms. Larsen in closing, is our challenge.

This may all seem a bit too esoteric to us in our classrooms. But in truth, it's not. Our students may very well be those expert equalizers and (much as we might rather not know) that eager MTV audience, and inevitably the musical choices they make will leave an indelible mark on the music of tomorrow. Like it or not, things will continue to change.

In every age, we are blessed with thinkers who are already in the future. Unfortunately, that gift for deep and intelligent insight doesn't always come with the ability to express it with clarity and directness. Libby Larsen has both.

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- 4 II Steve Calantropio, Kansas City, 1985  
*Intermediate Improvisation:  
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- 4 RE Rhythm and Elemental Music,  
Minneapolis, 1992
- 5 MM Freda Ensign  
*Music Making with Children*
- 6 GC Jane Frazee, Kansas City, 1985  
*The Gift and Challenge of Carl Orff*
- 7 CI Danai Gagne and  
Judith Thomas, Boston, 1986  
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Developing African Materials*
- 8 IC Richard Gill, Portland, 1982  
*I Can Make Music*
- 8 MM Moving Mostly Musically
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- 18 LA Jim Solomon, Kansas City, 1985  
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- 18 SB South of the Border, Detroit, 1988
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*Challenger Shuttle Tribute*
- 19 CS Jos Wuytack, U. of Washington, 1979  
*The Orff Schulwerk Process*
- 20 OS Final Performance, U. of Washington
- 20 FP Orff Schulwerk Process—  
Chicago, 1987
- 20 CC Traveling Through Orff with Jos
- Lillian Yaross, Boston, 1986
- 21 PD Prop. Up the Day
- 21 NB Near the Beginning,  
Demonstration Class 3-5 yrs.
- Margot Schneider
- 22 OS Orff Schulwerk in China, 1985-1986

## VIDEO TAPES

- 23 SP Panel Discussion, Cleveland, 1983  
*Soundings: Past and Future (D. Hall,  
B. Haselbach, J. Matthesius,  
M. Murray, Liselotte Orff,  
N. Goldberg, moderator)*
- 23 RR Reminiscences, Reflections of  
Toronto, Detroit, 1988 (D. Hall,  
J. Matthesius, G. Nash)
- Margaret duGard, Chicago, 1987
- 24 AF Afro-American Culture, Grades 2-6
- Shenanigans, Chicago, 1987
- 25 SH Multi-cultural Folk Music
- Pat Hamill, Chicago, 1987
- 26 AA Arts Alive
- Dr. John Fines, Chicago, 1987
- 27 JF Imaginative Approaches to Art
- Sue Snyder, Chicago, 1987
- 28 EA Educating Administrators 1 & 2
- Grace Nash, Music With Children  
*Rhythm and Pulse, Musical Forms, Ex-  
pressing Note Values, Music in Action*
- 29 MC Bob deFrece, Chicago, 1987
- 30 FS From Song to Movement
- 30 HB Handbells: Another Voice for the  
Instrumentarium, Denver, 1990
- 31 PP Portrait of Polynesia
- Lois Birkenshaw-Fleming,  
Detroit, 1988
- 33 LS Everybody, Let's Sing
- Dee Joy Coulter, Detroit, 1988
- 34 MG Music's Gift to the Developing Mind
- Nancy Ferguson, Detroit, 1988
- 35 JJ Jewels for Juveniles
- Rick Layton, Detroit, 1988
- 36 BE Beginnings to End
- Ursula Rempel and Carolyn Kunzman,  
Detroit, 1988
- 37 FP For Our Pastance, We Play and Dance
- Mary Shamrock, Detroit, 1988
- 38 MB Multi-cultural Bridges:  
Report from China
- Katharine Smithrim, Detroit, 1988
- 39 OT Once Upon a Time for pre-school
- Avon Gillespie, Kansas City, 1985
- 40 AG Possibility Teaching
- Danai Gagne, Atlanta, 1989
- 41 MD Moving with the Drum, Drumming  
with the Movement
- David Holt, Atlanta, 1989
- 42 JH Jaw Harp Playing
- Barbara Grenoble, Atlanta, 1989
- 43 VS Visualizing Sound
- Dr. Rene Boyer-White, Atlanta, 1989
- 44 BA Folksong Treasure of Black America:  
Its Impact on Orff Schulwerk
- Marion O'Connell, Atlanta, 1989
- 45 GS A Guide on the Side—Working with  
Musically Gifted Children
- Brigitte Warner, Atlanta, 1989
- 46 MP Musica Poetica
- Atlanta Closing Session—  
Tribute to Gunild Keetman
- Isabel Carley, Denver, 1990
- 48 MW Speech Play: The Magic of Words
- 48 SS Speech Play: From Speech to Song
- 48 SP Speech Play: Storytelling Plus
- Elizabeth Gilpatrick, Denver, 1990
- 49 AC Aleatoric Composition
- Barbara Haselbach, Denver, 1990
- 50 MC Master Class
- Jack Neill, Denver, 1990
- 51 JZ Jazzin' Up the Joint

- Judith Cook Tucker, San Diego, 1991
- 52 FC Forging Community Bonds Through  
Multi-part Songs
- Pam Hetrick, San Diego, 1991
- 53 IM Interlocking Melodies: A Balinese  
Pentatonic Alternative
- Teruko Yaginuma, San Diego, 1991
- 54 TY Impression and Expression: Schulwerk  
Development of Japanese  
Song Material
- Ramon Williams, San Diego, 1991
- 55 CS Caribbean Songs and Rhythms for the  
Classroom
- Ben Snowball, San Diego, 1991
- 56 AL Songs and Dances of Alaskan Natives
- Elizabeth Villarreal Brennan,  
San Diego, 1991
- 57 AR Songs, Dances and Games  
of the Andes Region
- 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
- Cynthia Campbell, Minneapolis, 1992
- 60 ED Early Dance with Children
- Paul Winter, Minneapolis, 1992
- 61 PW Adventures in Making Your  
Own Music
- David Jorlett, Minneapolis, 1992
- 62 DJ Vocal/Choral Techniques for  
the Developing Voice
- Peter Sidaway, Minneapolis, 1992
- 63 PS Mood and Mode in Music-Making
- Libby Larsen, Minneapolis, 1992
- 64 LL Beyond John (Cage):  
New Parameters in Music
- John Feierabend, Minneapolis, 1992
- 65 JF A Talk With Parents About Music in  
Early Childhood
- Maja Lex vintage dance film  
(no sound)
- MENC Teaching Music With a Multicultural  
Approach  
Teaching the Music of Asian  
Americans  
Teaching the Music of African  
Americans  
Teaching the Music of American  
Indians  
Teaching the Music of Hispanic  
Americans

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# Commentary and Response: Pro Merito Award

(Photograph of presentation by Frau Orff on page 22)

## Laudatum by Claire Levine

When my daughter was a little girl at Paul Best School in Ferndale MI, she came home and said, "Our principal is so tall, mother, he has to bend down to get through the doorways." Yes, Mr. Matthesius is a tall man, and he is man whose values and knowledge match his height.

It has been my good fortune to have had this man as a friend and colleague since 1963 when we discovered our common interests in the Schulwerk. I had been using the Angel recordings of *Music for Children* in my dance classes when my daughter told me the instruments pictured on the front of our records were in her school. The principal knew about Carl Orff and was taking time out of his daily schedule to bring Orff Schulwerk to a selected fifth grade class each year. Special students could even go to his office during recess and learn recorder. Joe began this work at Paul Best using tuned water glasses and eventually purchased an instrumentarium with his own money.

It was not long before Joe and I were collaborating in music and movement with children in the school. In 1965 Joe said this elemental music must spread to traditional music education. We started our evening classes and introduced Orff Schulwerk to many teachers in our area. Several of them, including Carolyn Tower, are sitting in this audience. The Orff Schulwerk classes were the impetus for sharing many philosophical and educational discussions that Joe and I continue until this day. For with Joe, ideas are never isolated but related to living a more humane existence.

In the meantime, AOSA was birthing, and Joe was as excited as a child about the growth of this movement throughout the U.S. It was time to start a chapter in the Detroit metropolitan area; soon a group of teachers was sitting in Peg Van Haaren's school making plans for the beginning of the Detroit chapter.

The enthusiasm for learning, love of music, belief in children, dedication to the Schulwerk, and humanistic philosophy that imbued Joe in 1963 is present in 1993 as we honor him this morning. He is a man with a deep soul who has nourished the souls of others.

I was always amazed at the way the music seemed to sprout from the children in Joe's special groups. He would call "#32" and they would hop to instruments and prepare their parts. Within minutes, an ensemble sound would burst forth, improvisations and all. They would finish, go to their seats, and he would say, "page 111" and the same thing would happen. At first I could not figure out what these numbers were. And then AHI pieces in the Orff Schulwerk volumes! Joe knew of magic of *Burnie Bee*, *Angus McTavish*

and *Oliver Cromwell*, and he inspired the children to discover it for themselves. There was no question of "spiritual erosion"\* here. When the music was learned, he would say "And now who has a little dance?" And don't you know, someone always did.

Whether we were clapping rondos, marching to *Tromm, tromm, tromm*, singing *Old Texas Now* to Joe's guitar or one of his beautiful canons, or *Viva la musica*, we always realized that we were in the presence of someone special, a man for whom music making is the spark of life.

Joe touches a spirit in us. It is not only his dedication to the Schulwerk that makes us love him. It is his gentleness, his breadth of knowledge, his world view, and his call for peace.

One of his former students once wrote to him, (quote) - Dear Mr. Joe, you made music a part of my life. It gave me a great beautiful feeling to my heart, too great to explain. I will never forget what you have done for me. (end of quote)

In his characteristic humble manner Joe wrote to me that one day he would pass this message on to the one to whom it belongs - Carl Orff.

Joe, this message belongs to you. You deserve it.

## Joe Matthesius responds:

A heartfelt thank you to you, dear Liselotte, and the members of the Board of the Orff-Forum for this great honor, and to you, Claire, for your gracious words. A thank you, too, to all of you tireless and unselfish volunteers, unknown to so many of us, who were so essential in helping our movement grow and become what it is today.

Twenty-five years ago, when there were only ten of us, our hopes were far more modest, limited to getting Schulwerk folks in contact with one another and making the public and especially those in our profession, familiar with this excitingly new approach to music education. To that statement, Carl Orff would probably object to the word "new," for once he said to me, "There is nothing new in this, really. The elements were known and used by good teachers here and there; it just took someone to put it all together."

Be that as it may, what he did invent, with the unforgettable Gunild Keetman, became our great source, "Musik fuer Kinder." At the time, one of the more enlightened music critics (Saturday Review July 26, 1969) described it in this way: "Carl Orff's Schulwerk contains some of the most wondrously enchanting music ever written for any purpose."

If, twenty-five years ago, founding this association was important -- and the

\* This term was used in a speech by Carl Orff in 1962 in Toronto at a Conference on Elementary Music Education.

growing membership is proof of that -- then the existence of enterprises like ours is twice as important today. We are living in a period of material prosperity and cultural decline. What used to be considered ugly and obscene is admired and adored today, while beauty becomes an outdated and obsolete concept, and great art goes begging. Some of my younger colleagues, still teaching, complain that their children in school show so much less interest, motivation and feeling than those students of 20 and 30 years ago. What is there to do?

It has been my experience, confirmed by classroom teachers, that one of the great by-products that Schulwerk creates is the team spirit that evolves. None of these little musicians can shine unless the ensemble clicks. None of them has to be told that ensemble playing requires self-discipline; they experience it for themselves. And what Hermann Hesse once wrote in his *Glasperlenspiel*, that "Nowhere do people become such close friends as when they make music together" is just as valid for children as it is for adults. Concern and feeling for each other are being created -- what a great foundation for any educational endeavor.

Another genius in music education, Japan's Shinichi Suzuki, once was asked by a journalist whether he wanted to make violinists out of all the children he taught. Suzuki looked at him somewhat surprised, then shook his head and replied, "Oh no, no, no. All I want is to make better people."

That is, in a nutshell, what was also uppermost in Carl Orff's mind: the humanistic influence which the Arts, all of them, have on us human beings. He never tired of emphasizing this. I think we all know the soul-lifting qualities that great art exerts on all of us, whether music, poetry, prose, dance, painting -- there is a field to choose from for every human being. The German poet Friedrich von Schiller (author of those glorious lines in the last movement of Beethoven's Ninth Symphony) once said, "Man reaches the highest level of his existence when practicing Art." What more is there to say? All we want to do is make better people.

Today, let me close these words of thank you with the same lines that ended my keynote speech at our very first convention in May of 1969. Almost 400 years ago, the man who made the English language immortal wrote in his *Merchant of Venice*:

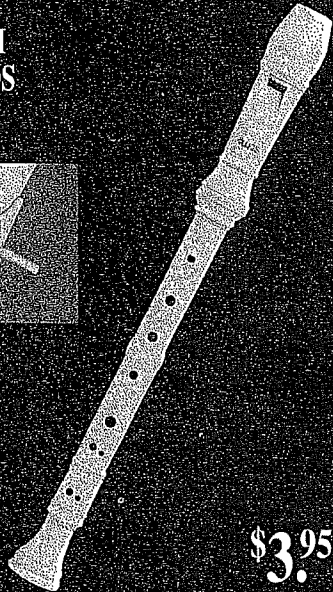
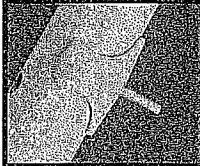
**The man that has no music in himself  
Nor is not moved by concord of sweet sound  
Is fit for treason, strategems and spoils,  
The motions of his spirit dull as night  
And his affections dark as Erebus --  
Let no such man be trusted: Mark the Music!**

Thank you - and Viva la Musica! □

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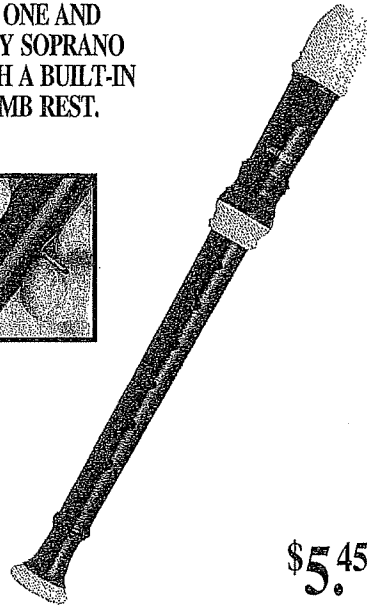
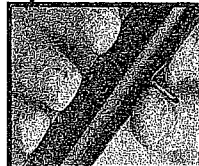
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## NEWS AND VIEWS

### CALIFORNIA

Mount Lassen Chapter is proud of Joan Middlebrook, elected to the National Board of Trustees as a Regional Representative from Region II. She was interviewed, and her Orff Schulwerk classes photographed and described in her town newspaper.

At a Mt. Lassen Chapter sharing session, two of the presenters brought their students as part of the demonstration. Well received by the chapter, this gave members an opportunity to see how the lessons worked with typical children.

### COLORADO

The Rocky Mountain Chapter reports that Carmen Taylor's students appeared on television's *Good Morning America* program in June. They sang "Oh, What a Beautiful Morning."

Barbara Eberhardt was given two awards recently. One was for Outstanding Contribution to Literacy, from the local chapter of the International Reading Association, the other for her contribution to music and art at the school where she teaches.

### FLORIDA

Pairing "old" chapter members with newcomers to guide them through their first meetings and make them feel comfortable is a valuable strategy of the North Florida Chapter. This project is led by Laurie Zentz. Recently, Laurie received a grant from the National Endowment for the Arts to assist her in attending a course during the summer.

### GEORGIA

The newsletter of the Atlanta Area Chapter contains a nearly-blank page. Members are encouraged to fill it with personal news about new jobs, summer courses, activities or their comments on chapter workshops and planning. Pages are collected at chapter meetings to help keep officers and members in touch.

### MISSOURI

The Heart of America Chapter offers a gift in exchange for any contributions accepted for its newsletter. Articles, songs, rhymes or arrangements will receive a "chick sound effect" instrument made by member Annette Tracy.

Chapter members may bring one guest to any workshop without cost as long as reservations are made one week in advance.

### NEW MEXICO

Every year, the New Mexico Chapter holds an overnight weekend music retreat. Work-

shops are held all day Saturday, with Sunday reserved for a wrap-up or final session. Participants go home by noon on Sunday. This year's retreat was held at the Hummingbird Music Camp.

### NEW YORK

This spring, the Berkshire-Hudson Valley Chapter of AOSA will combine with the Hudson-Mohawk Chapter of the *American Recorder Society*. During the all-day workshop, students and adults will concentrate on classes and playing, and come together for a concert in the late afternoon. Although the main focus will be on recorders, they do plan to involve the Orff instrumentarium.

At the first meeting of the year, the chapter holds a drawing for one free local membership and one national membership.

The Long Island Chapter has a complete set of Orff instruments available to its members during the weeks between regular meetings. Chapter members can reserve the instruments for use ahead of time and must provide them for regular workshops.

### LOUISIANA

North Louisiana Chapter is proud to announce the induction of Edith Elliot Du-hon into the Louisiana Music Educators Association Hall of Fame in November, 1992. Edith founded and was the first president of the North Louisiana Chapter of AOSA. In the past, she served as the Regional

Representative of Region IV on the National Board of Trustees. Her long and distinguished teaching and LMEA career included Caddo Parish in 1962; in 1970 Edith organized and helped write its first elementary music curriculum. At the present time, Edith owns and operates *Re-Creations Musicke Shoppe*, a music store in that specializes in instrument making and studio music teaching.

### OHIO

Rosalyn Payne, Greater Cleveland Chapter president, outlined five objectives for the coming year. In a desire to become acquainted with every member, her first objective includes a suggestion for a member's picture directory that offers a few lines of personal information.

Recently, Peter Sidaway of Great Britain and B. J. Lahman were named to honorary membership in the chapter, joining two others who already hold that distinction.

The Greater Cincinnati Chapter has re-named its categories of chapter registration as follows:

*Presto* (expresso): paid in advance AOSA and chapter memberships

*Allegro* (speedo): Chapter memberships only, paid in advance

*Lento* (poco): late arrivals without checks or filled-out forms

*Day-O, Day, Day*: Daily registration only

*U.C. Credit Line*: Those signing up for university credit

### PENNSYLVANIA

A successful fund-raising event was held by the Philadelphia Chapter when member and

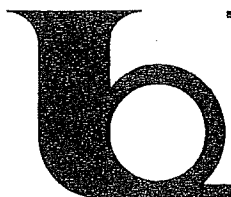
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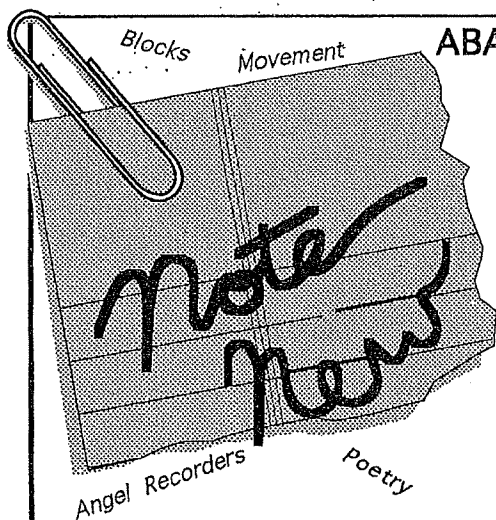
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past-president Louise Bradford donated books, records and instruments to the chapter. These were sold and the profits earmarked to finance projects for the November 1994 conference in Philadelphia. If one success does lead to another, members have been invited to donate useful items for another such sale.

### VIRGINIA

The Middle Atlantic Chapter has established the Brigitte Warner Scholarship Fund. Recently retired from a long and illustrious teaching career, Brigitte was a founding member of the chapter.

### WASHINGTON

With Bruce Pennell in charge, the Inland Empire Chapter has started a video library of past chapter workshop sessions. The policy is similar to that of the national video library; for a nominal mailing fee, members may borrow these tapes for further study.

During the last school year, the chapter held a raffle at each workshop. The money raised became a scholarship, awarded to a member who had never attended a national conference. Pat Strand was selected as the first recipient.

At one chapter sharing session, 27 students from Eastern Washington University attended. It helped that the university instructors are members of the chapter. □

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# Multicultural Ad Hoc Committee Evolves

With the encouragement and support of the National Board of Trustees, just one year ago at the 1992 Minneapolis Conference, a group of invited and interested national members and Board of Trustees members came together to discuss some of the multicultural needs of AOSA. As the Schulwerk is referred to as a wild flower, this meeting grew out of the desire of many members to have that wild flower grow in a field with an array of many colors.

This group of interested and committed workers met for a second time at the 1993 Indianapolis Conference. It was decided that

the name of this group will be the Multi-Cultural Ad Hoc Committee reporting to the National Board. The mission is to encourage and promote membership and active participation of diverse cultures in AOSA. The Multi-Cultural Ad Hoc Committee is committed to AOSA's increasing awareness of and sensitivity toward world cultures.

The Board of Trustees has responded enthusiastically to many of the suggestions made by this ad hoc committee including more conference clinicians and children's groups that reflect the cultural diversity of our United States, more awareness of the Shields-

Gillespie Scholarship, and general awareness in many other areas throughout AOSA. The committee has written a page for the Chapter President's Manual entitled "Suggestions for Attracting Members with Culturally Diverse Backgrounds."

The Multicultural Ad Hoc Committee will continue to help serve and encourage AOSA members and all those who may be influenced by our work. If you have any suggestions or you would like to be included in the work of this committee, please write or call Judith Thompson, Michigan.

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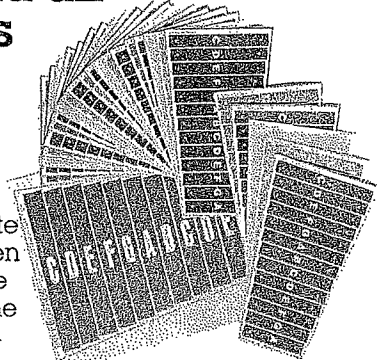
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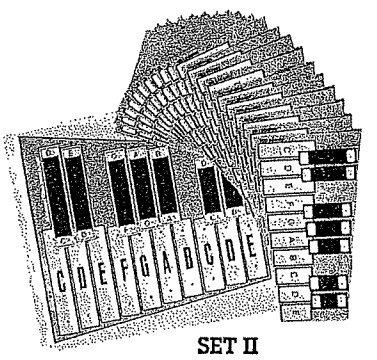
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**SET I**



**SET II**

WINTER 1994 — THE ORFF ECHO

PAGE 37

## Additions to Annotated Video List

The following annotations are descriptions of videos recently added to the list of those available to AOSA members. For a complete guide to videos numbers 1 through 58, please see the Summer, 1993 issue of *The Orff Echo*.

### Distinguished Service Awards

#### 59GN Grace Nash "Distinguished Service Award" :36

Interview with Grace Nash on the occasion of her receiving the first AOSA Distinguished Service Award, 1989. Taped in 1991.

#### 59BG Barbara Grenoble "Distinguished Service Award" :36

Presentation of the Distinguished Service Award at Denver 1990 conference and subsequent interview (1991). Discussion of her experiences, Orff Schulwerk in schools, AOSA past and future.

#### 59JP/LY Jacobeth Postl and Lillian Yaross "Distinguished Service Award" :38

Interview with the recipients of the 1991 Distinguished Service Award.

#### 60ED Cynthia Campbell "Early Dance with Children" :75

A focus on early dance appropriate for

children and an approach to teaching such dances as *branle* and *allemagne*.

#### 61PW Paul Winter "Adventures in Making Your Own Music" :73

Exploration of improvisation in small groups; of musical communication; how musical expression merges into a group experience.

#### 62DJ David Jorlett "Vocal/ Choral Technique for the Developing Voice" :75

Working with a boy's choir, David Jorlett demonstrates techniques for strengthening and supporting the voice approaching adolescence.

#### 63PS Peter Sidaway "Mood and Mode in Music-Making" :75

Investigation of many forms of the pentatonic scale using speech, movement and improvisation.

#### 64LL Libby Larsen "Beyond John (Cage): New Parameters in Music" :70

A fascinating look at musical trends and modern technology and how they may affect composition in the future.

#### 65JF John Feierabend "A Talk With Parents About Music in Early Childhood" :60

A PBS-made documentary on the 1991 Lego

Award winner and his work with young children at Hartt School of Music, John Feierabend offers persuasive arguments for including music in early childhood experiences in school and at home.

#### 66ML Maja Lex :30

Film footage from the late 1930s and early 1940s highlighting the dancing of Maja Lex. Some solo dances as well as ensemble dances performed with other members of the Guenterschule, based in Munich. Black and white. No sound.

### QUOTE . . .

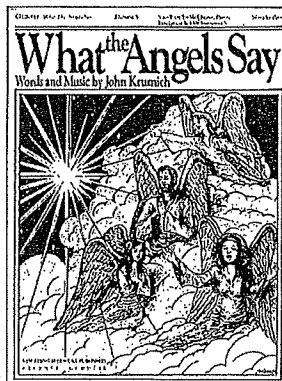
From *Imprimis, Volume 22, Number 1, Hillsdale College, Hillsdale, Michigan. Original article entitled "But Is It Art?" by Arianna Stassinopoulos Huffington.*

" . . . it is the connection between the aesthetic and the ethical that gives art its dignity, its meaning, and its power. It is not an explicit socio-realistic connection made by the artist, but a connection made within ourselves when art pierces through all the crusts of our narrow interests and preoccupations, and liberates the truth and the vision of wholeness we carry within us."

## Music by John Krumich

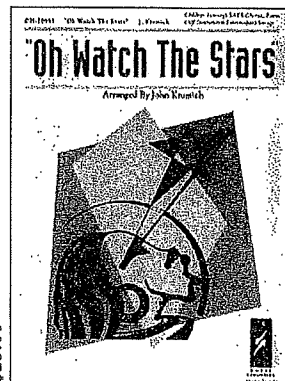
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## BOOK REVIEWS

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

**CHRISTOPHER COLUMBUS: A Musical for Young Voices with Instrumental Accompaniment**, Phyllis Stycos. MMB Music Inc., 1992.

Whether looking for new music texts, supplemental materials, or musicals, teachers appreciate those publications that include time-saving features and those that answer questions before they need to be asked. This version of the Columbus story is "teacher-friendly."

The publication is divided into three sections: the play, the music, and the production notes. The play itself is filled with both history and humor. (The sailors can have lots of fun.) The shorter version of the piece lasts 25 minutes, and the complete version, that includes three folksongs after the "great, long journey," lasts 40 minutes.

Musically, the full gamut of activities is used in the fourteen pieces—speech, singing, recorders, the complete instrumentarium, and movement. The songs are in singable ranges. One of the two recorder selections can be performed by playing only B, A and G. "Indian Melody" is more advanced, with a range from D to D'. Instrumentations are precise. Personally, I would add some rhyth-

mic variety for color and musical interest in the climax of the phrases.

There are speech suggestions for bordun and ostinato patterns. Perhaps the keys could be more complementary. For example, there are multiple switches from D major to F major in the complete version. It is also necessary to use a Bb in #2, B natural in #3, Bb again in #8 (which also has some awkward parallels. Understandable directions for movement are extremely difficult to explain in print; Phyllis Stycos has met this formidable challenge. Five selections have detailed choreography.

The production notes are most helpful. Included are the lists of characters and their responsibilities, costume suggestions and illustrations, a props list with illustrations and directions for making some of them, the instruments needed, and finally, very thorough staging suggestions.

The presentation of the musical can be as elaborate or as simple as the director and production staff can tolerate. It is advantageous to have clear choices.

Boo Miller  
New Mexico

**BIG BOOKS FOR LITTLE KIDS (SERIES)**, Wilma Salzman. Table Top Press P.O. Box 640296, El Paso Texas 79904-0296

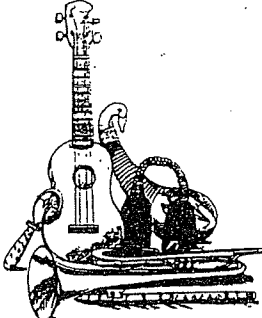
Founder Wilma Salzman has many years of working with young children behind her. They have given her clear insight into what stimulates their learning process; imitative singing, repetition, visual reminders and most meaningful, active participation.

To reinforce these concepts, she has produced a series of "Big Books" (12 by 18 inches, horizontally), based on material found in children's literature, chants and songs. In unique fashion, she calls upon available school technology and the teachers' contribution to fulfill the final steps in preparing these teaching aids.

Each book contains one song. "One, Two, Tie My Shoe," like the others, is plastic-spiral bound. An information sheet asks the teacher to color Sallie Smith's large, primary-style line drawings, then laminate the pages for permanence. Large words, printed a few on each page, invite young children to follow the flow of rhythmic language. They would soon become involved in the song or chant, "reading" the words as the pages are turned.

Other than the use of traditional material, it

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was the format that caught my eye. The teacher's books work "backward," that is, holding the book against the chest and facing the class, the pages are dropped down one by one as the song is sung. As often as needed to supply the class, miniature versions of the large book may be photocopied from a master sheet enclosed in the packet. Trimmed and stapled together, the children color these (same) illustrations, and thereafter own the book, to follow along as the song is sung or to be shared at home.

Melodies and teaching tips for extending, dramatizing and personalizing the material are included in each book's packet. "Pistachio Puppets" has made a set of glove-puppets and kits to accompany the songs in the "Big Books for Little Kids." The ten books in the series include "Rain on the Green Grass," "The A-B-C Book," "Eensy Weensy Spider," also offered in Spanish as "La Araña Pequeñita."

There's an imaginative, skilled Orff Schulerwerk teacher behind this series; it's evident in its thoughtful design and musical lesson planning.

Tossi Aaron  
Pennsylvania

### Found at the Conference

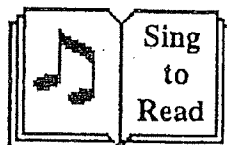
- Camera (left at the banquet)
  - Grey knit glove with black snowflake pattern (thinsulate)
  - Silver pierced-ear earring
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The overwhelming success of the World Music Press catalog, and Judith Cook Tucker's desire to offer better service to her growing 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.

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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**.

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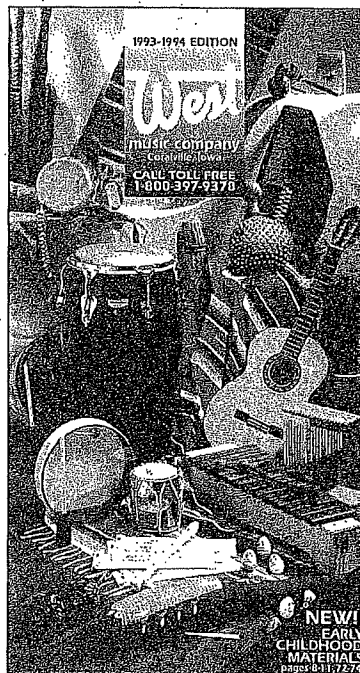
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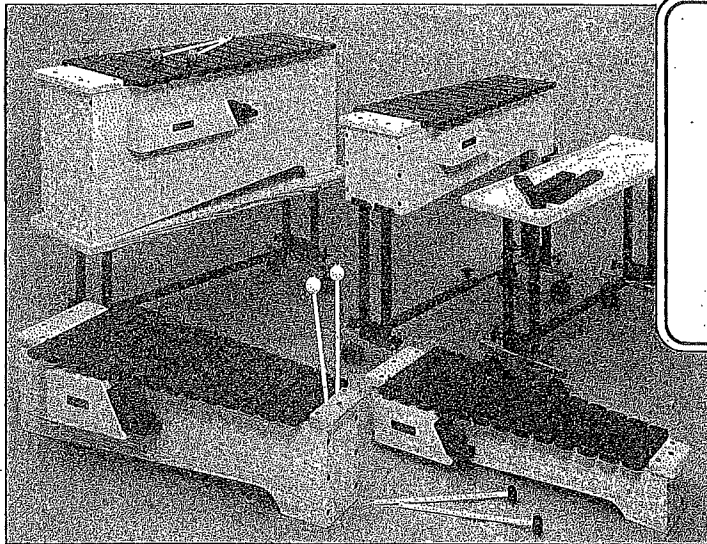
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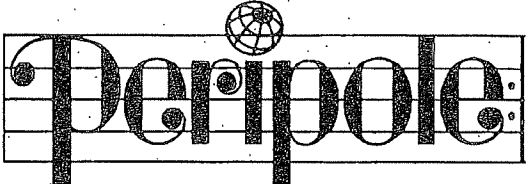
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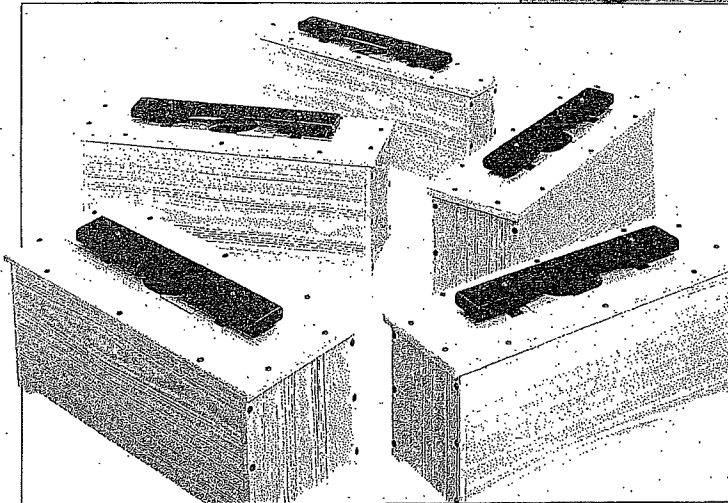
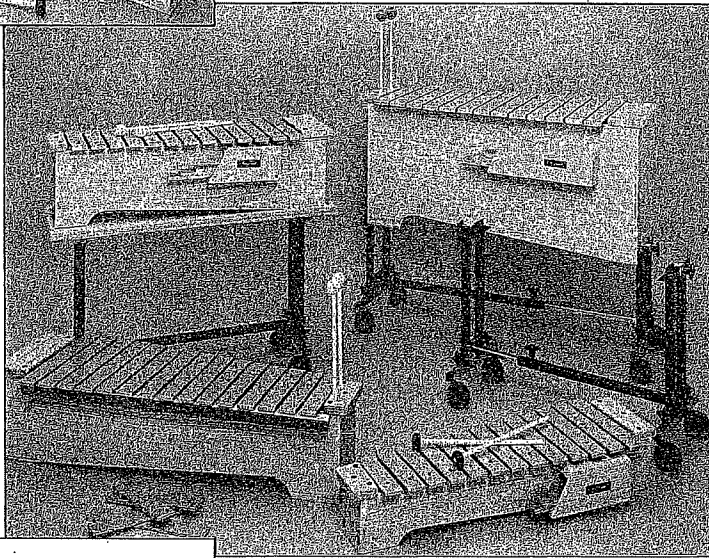
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