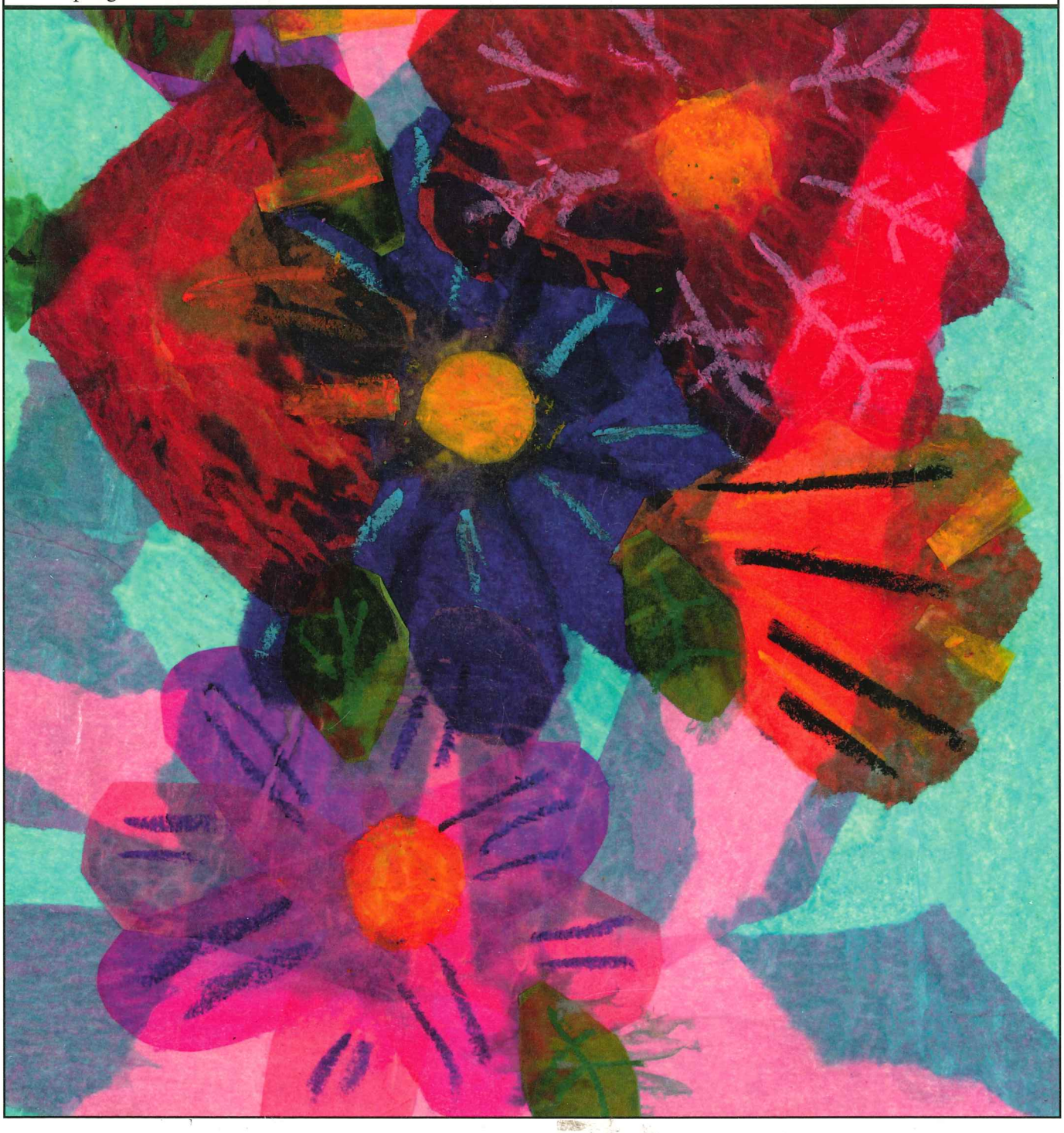
# The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

*Music and Movement Education*

Spring 1995 Volume XXVII Number 3



*The Orff Echo*

**Volume XXVII** **Number Three** **Spring 1995**

**American Orff-Schulwerk Association**
*Music and Movement Education*
**P O Box 391089, Cleveland, OH 44139-8089**
**(216) 543-5366; FAX:(216) 543-2687**
*Member, Auxiliary Status*
*Music Educators National Conference*



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

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

**Editorial Office:**
**3105 Lincoln Blvd.**
**Cleveland, OH 44118**
**Phone: (216)321-7573**
**Fax: (216)321-1946**
**E-mail: BXFN94B@PRODIGY.COM**

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**On Our Cover:** Spring Art by Ebony Stokes, St. Ann School, Cleveland Heights, Ohio



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## From the Editor

Spring! There's nothing quite like the exhilaration that sweeps in with the first warm breezes or the wonder that comes with the year's first blossoms and the return of color to the landscape. Defying the monochromatic tones of winter now past, Ebony Stokes' cover collage nearly bursts with the vibrancy of the season. Ebony, a seventh-grader at St. Ann School in Cleveland Heights, Ohio, was excited to learn that her art would be seen by thousands of people in more than twenty countries. A student of art teacher Nancy Drexler, Ebony says her favorite subjects are art and math.

The cover is not only a celebration of spring but a reminder, particularly pertinent during this centenary year, of the well-known "wild flower" quotation of Carl Orff. Although it has been referred to in several recent issues of *The Orff Echo*, the quotation itself has not been printed. It seems appropriate to look at Carl Orff's own words:

"... I should like to describe Schulwerk as a wild flower... As in Nature, plants establish themselves where they are needed and where the conditions are favorable, so Schulwerk has grown from ideas that were rife at the time and that found their favorable conditions in my work. Schulwerk did not develop from any pre-considered plan ... but it came from a need that I was able to recognize as such. It is an experience of long standing that wild flowers always prosper, where carefully-planned, cultivated plants often produce disappointing results."*

"Where they are needed" rings a bell of striking relevance in these times when the combined forces of social pressures and a hurried world thrust children into the complexities of adulthood at an earlier and earlier age. "Everything that a child of this age experiences, everything in him that has been awakened and nurtured is a determining factor for the whole of his life."* During this spring season of renewal, Carl Orff's words are a reminder that Orff Schulwerk can make an important difference, that it can open a door to the most fundamental and necessary of childhood experiences — playing, imagining, feeling and expressing.

This issue's focus section, coordinated by Editorial Board member Martha Riley, looks at regional American music. Blessed as we are with so many cultures within our borders, both recently-arrived and long-established, we can offer only a small sampling of the cultural richness that surrounds us. Turn to page 8 to begin a journey that will take you to the California Gold Rush, into the swamps of southern Louisiana, across the mountainsides and valleys of the Ozarks, into the lives of the Potawatomi tribe of the Midwest, and to play-parties of the past in rural Indiana. Looking for a way to discover regional music that may lie just around the corner in your own area? Patricia Sheehan Campbell offers a step-by-step method in this issue's Focus on Research column.

For some practical classroom ideas, read Marianne Palastro's "Music, Drama and Integrated Language Arts." While there are many ways of working with books and stories in the music classroom, Marianne shares some of the ideas that have been successful in her own work. For an upbeat story of students, teachers and a community working together to create and support a unique ensemble of string, choral, Orff instrument and recorder performers, don't miss John Krumich's article about the American Children of SCORE.

Finally, for a report on the event that has been so long in the making, see this issue of *Reverberations* with its lead story on the world premiere of Libby Larsen's *Song-Dances to the Light* at the Kennedy Center in Washington, D.C.

-D.M.

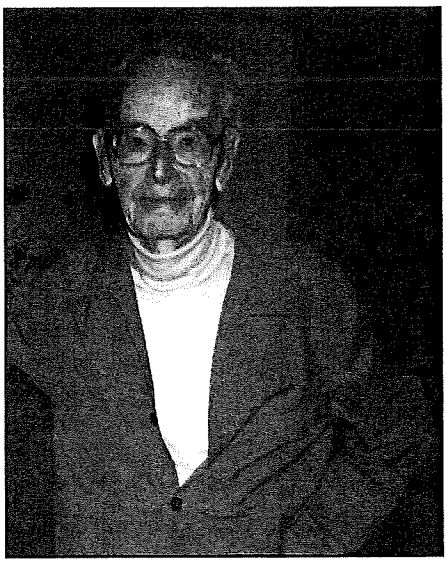
*From a speech given by Carl Orff at the opening of the Orff Institute in Salzburg, October 25, 1963.

*"The man that hath no music in himself,*
*Nor is not mov'd with concord of*
*sweet sounds,*
*Is fit for treasons, stratagems, and spoils;*
*The motions of his spirit are dull as night,*
*And his affections dark as Erebus:*
*Let no such man be trusted.*
*Mark the music!"*

-William Shakespeare,
"The Merchant of Venice"

*These words were often quoted by Joe Matthesius, AOSA founding member, teacher, principal, and never-ceasing advocate of Orff Schulwerk. Joe passed away on December 11, 1994, and with his passing AOSA lost one of its greatest treasures. Beneath the pain of loss, however, those who knew him well have discovered anew what made him the very special human being he was. Below are the thoughts and memories of some of his closest friends in Orff Schulwerk, a tribute to Joe Matthesius.*

Photo: Rida Davis



# JOACHIM MATTHESIUS
## A Remembrance

Trying to remember or describe Joe Matthesius is very much like the old story of the blind man and the elephant. He was many people in one and something different and special to everyone he knew. Although husband, father, grandfather, teacher, friend, pioneer, scholar, philosopher are all suitable, I think mentor best describes him. The heritage he brought from Germany after World War II was rich in the arts, especially music. This, plus his experience as both elementary classroom teacher and administrator, brought a special kind of wisdom to the forming of what would become AOSA and to his serving as its second president.

When he met Carl Orff at the first North American Orff workshop in 1962, a lifelong friendship was formed and he always spent time with him during his annual summer visits to Europe, sharing news of AOSA's growth and personal stories of our membership. The English-speaking course at the Orff-Institute was also on his itinerary. This link to the international scene was a special contribution to our association and helped us many times to find answers we needed.

His first sharing of Orff's *Music for Children* was a special lunch hour group in the office of his school, followed by an adult education class in the evenings. He and a friend soon developed a "Saturday Group" of upper elementary students in a neighboring community and these children went in many directions: summer camp, demonstrations for state principals' associations, special education conferences, the 1975 AOSA conference in Detroit and others too numerous to mention. Following retirement he found a new joy in very young children and continued working with them until just last year.

Perhaps his most memorable moment with AOSA was beginning the tradition of singing "Viva la Musica" at our conference banquets. Somehow it has stayed with us and I hope it always will, for it truly reflects him and his wish for us. Viva la Musica, Joe.
*-Peg Van Haaren*

A man, VERY TALL, stepping out of a tiny VW "Beetle," a man with finely chiseled features and a soft speaking voice, with ever so slight an accent, was my first impression. A man with a well-sculpted sense of balance in his perception of early AOSA organization, a moderator; and it wasn't long before I realized his intellect matched his physical height.

Later impressions showed me a devoted teacher in the classroom with his music students, a man totally dedicated to the Orff philosophy, as I learned when visiting his classes while I was on sabbatical. A man of a most generous nature — I was invited to be an overnight guest in his home. A man with a delicate, wry sense of humor. A man for whom I had much respect.

Some of what Joe told us at the Portland Conference in 1982 in his tribute to Carl Orff after Orff's death that year seems fitting for Joe's signature as well. There was in both men "a warmth of personality, a concern for all mankind in this troubled world of ours, and an unwavering belief in the redemptive power which true engagement in genuine art holds for every human being."
*-Ruth Hamm*

Joachim Matthesius — our dear Joe — loved, respected and revered by all who knew him. And he returned that love, respect and reverence to all humankind.

Joe and I met in the summer of 1967 at a Ball State University Orff Schulwerk workshop. Within ten minutes we were close friends; a friendship that grew stronger through the years as we shared aspiration, thoughts and philosophies. I treasure Joe as friend and colleague, remembering him as true gentleman and gentle man.
*-Norm Goldberg*

The man we knew spoke softly,
Modestly, but with eloquence;
Firm with absolute belief
In music's living role.
His steady hand, so loving,
Guided our first few steps;
With vision, he trusted the strength
Of the sprouting offspring.
Noble human, caring man,
Tall as a Lombardy poplar
And as gently moving,
His song will echo
Through all our seasons.
*-Tossi Aaron*

No AOSA conference was completely satisfying to me without my annual chat with Joe over a cup and a bite. We not only spoke a little about music, but much more about issues of the world, current crises, philosophical meanderings and occasional personal recollections. The breadth of his vision was invaluable to AOSA and his humaneness an inspiration to all of us. This I will always treasure and do miss very much.
*-Jacobeth Postl*

Dear Joachim,

I know it sounds strange to call you by your old German name, but this salutation has not only to do with how we met many years ago but also with my constant consciousness of your origin.

My thoughts go back to the very first Canadian Orff Schulwerk Conference in Toronto, 1962. Just during the opening we ran into each other, you, Zvi Kaplan and myself. Three "little aliens," three Europeans who were happy to meet. You and Zvi took care of the greenhorn who was in America for the first time. You helped me with all the new and unfamiliar impressions and introduced me to a different way of life. We called ourselves "the three from old Europe" and had endless talks. It was already in those days that I began to understand how deeply you were involved in education and how strong your feeling for the importance of the arts in education was.

On your trips to Europe sometimes you came with your wife to Salzburg to visit your friends at the Orff-Institute, Wilhelm Keller, Hermann Regner and myself. I am still grateful for the talks we had, sometimes light and full of humor, at other times discussing problems of our time. You seemed to me like one of the masters from Hermann Hesse's "Glasperlenspiel" and I often wished I would have had the chance to be a student of yours. Farewell, dear Joachim, you will be remembered by all your friends as a humanistic person of rare qualities.

*-Barbara Haselbach, for all your friends at the Orff-Institute*

One of the many fine things about my earliest Orff training at Ball State in Muncie was the privilege of working with several outstanding teachers. Among them was Joe Matthesius, an elementary school principal who was indeed a special person filled with true quiet gentleness toward all people.

When the MENC National Conference was in Detroit, a group of us arranged to visit Joe's school where he taught fifth-grade Orff classes. The school had a fine music teacher but principal Joe shared his joy of music and the arts by teaching one fifth grade in these additional classes. All of us were deeply impressed with the entire session but two memories remain after many years: that class made beautiful music together *and* their principal/teacher could call each student by name! Yes, the personal, caring touch was evident. Some adults today are no doubt better people because they knew and worked with Joe in that Michigan school.

Several times over the years Joe shared his philosophy and experience with us at our conferences and nobody expressed the joy of teaching in more fitting, even beautiful, terms. His remarks were always filled with wonderful English — not his native tongue — and good humor. Never will I forget the first time I heard Joe recite Shakespeare's immortal words about music from "The Merchant of Venice." He repeated them in other talks, most recently when he was honored — along with the rest of our founders — in Indianapolis. I will always remember this great gentleman speak those lines — that, and singing "Viva la Musica."

*-Stanley Rowland*

Liselotte Orff presenting the Pro Merito award from the Orff-Institute to Joe in 1993.

In 1982 Joe Matthesius memorialized Carl Orff with these words: "Life is eternal and love is immortal — and Death is only a horizon And a horizon is nothing save the limit of our sight..."

What a fitting thought for Joe whose horizon remained ever broad and whose soul reached deep into human consciousness. And deep in that soul was the profound effect of music. From his early school days to the end of his life, "great music rained into [his] soul very much like summer rain falls into opening flowers, gently refreshing, building, forming."*

Though Joe's mind was big and his thoughts deep, he led his life in a simple, humble manner. As a principal of an elementary school, Joe believed that his teachers and students should thrive in an atmosphere of trust and freedom. He took over the school at a time of political turmoil. When he retired fifteen years later, a spirit of community prevailed among the parents and teachers. Surely this spirit arose from his humanistic philosophy and his love of music which he shared with the children as a classroom teacher, an administrator, and as a disciple of Carl Orff.

At Paul Best School he developed one class each year to be a model for the community to learn more about the Schulwerk. Joe believed that music was a "slumbering force in every child."* He took as much delight in the so-called unmusical child who was thrilled by his single tone on a triangle as the talented one challenged by a melody. The magic mattered more than the musicianship.

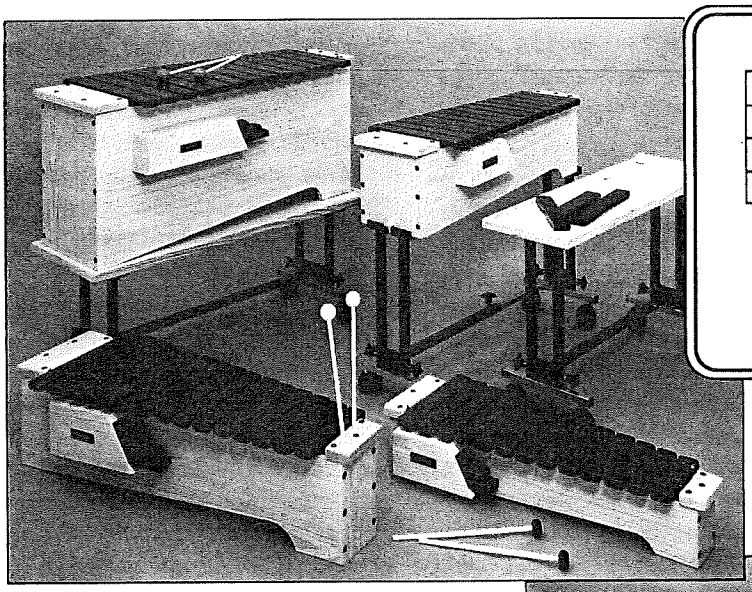
In his little Volkswagon, stuffed with Orff instruments, he drove to other school districts to spread the Schulwerk to music teachers and administrators. After he retired as principal, he introduced Orff's philosophy at numerous Montessori schools. Then he remarked, "I had to retire to discover the small child." These experiences reinforced his belief in the Schulwerk as the guiding principle of music education.

There is so much to remember about Joe: his plea for tasteful music; his call for experiences that culturally enrich children rather than those that play down to the lowest common denominator; his belief that schools must fill a cultural vacuum created by our mechanized and television-ridden environment; his dedication to AOSA and his awe at the growth of this organization from a fledgling group to an assemblage of almost 5,000; the many banquets at national conferences that began with Joe leading "Viva la Musica." And then his continual question: "Why does the entertainment blare so?"

Joe's notes reveal that in 1970, when he was visiting in Salzburg, Carl Orff said to him, "All I am concerned about is to have done what I possibly could so that you young ones may carry on when I am gone." Are we ready to do that for Joe? I hope so. That will be the greatest memorial to Joe Matthesius.

*-Claire Levine*

*From a speech Joe Matthesius gave in 1964 to the Ferndale (Michigan) Board of Education.



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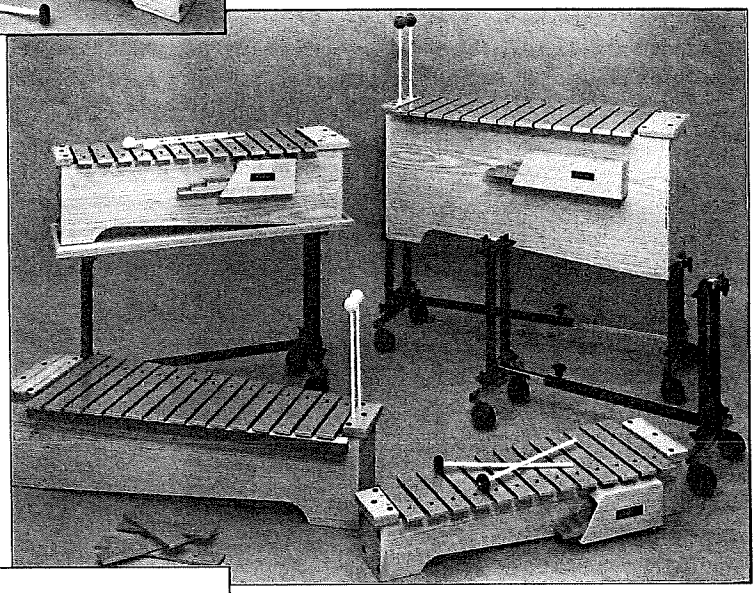

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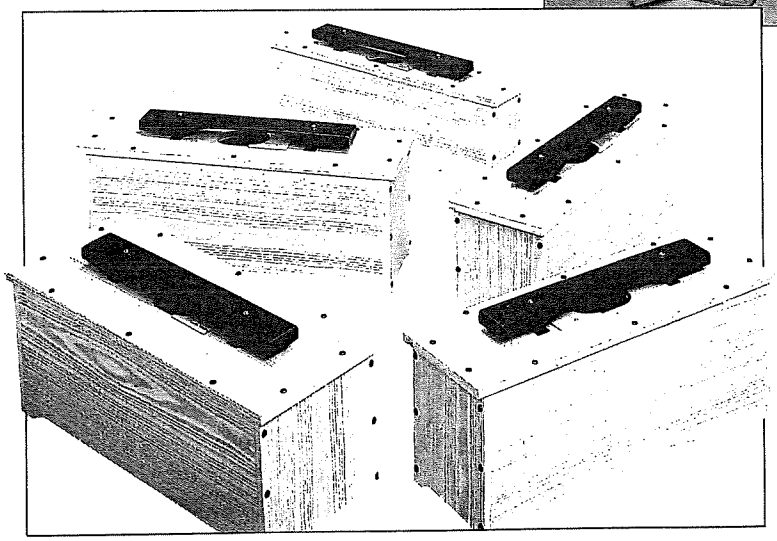

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# President's Message

## Carol Erion, AOSA President

# *There's Something About Us*

**Exhibit A**

The Scene: a theater off Broadway in New York City. The show is *Stomp*, and it opens with a single actor/dancer/musician who enters with a push broom. He is joined by other sweepers and the group sets up incredible rhythmic patterns with the brush and broomstick. All the rhythmic patterns are also movement patterns. Soon it becomes a rondo, with each sweeper taking a turn at improvising while the group maintains a simple background ostinato. The evening continues with music produced from various kinds and sizes of plastic and metal trash cans, plumbing pipes, automobile parts, the contents of a real garbage can, and even kitchen sinks! Improvisation, dance, and audience involvement by echo-clapping are all strong elements of the show.

This show had been described to me as "Orff for Grown-Ups"; that's why I traveled to New York to see it. Perhaps an even better description might be "Orff for Everybody." Certainly the youngsters and adolescents in the audience thought it was hip. Wow! This Orff-like stuff is a big hit here in New York. Bits of the show have also found their way into television programs. Wow, again. This Orff-like stuff is going mainstream USA.

**Exhibit B**

A Letter. Several years ago a much-loved Orff teacher died, and her school wanted to have a memorial for her. They commissioned four architecture students at the nearby university to design a music pavilion for the school in her memory. The young architects did their homework and after learning about Orff Schulwerk, determined they wanted their pavilion to be based on its principles. The architects were not sure what that would mean exactly, but they knew, at least, that part of their structure would be playable, would make sounds. They wrote to me asking whether such a building based on Orff Schulwerk had ever been built anywhere.

We've often seen and heard things in our "lives beyond school" and thought to ourselves, yes, that's very Orff-like. Often it may be difficult to articulate immediately what it is that has elicited that response. It's usually just a feeling. I've always been certain, too, that Orff Schulwerk principles could apply to other disciplines. I'm not sure which disciplines or how the applications would be made. It's just a hunch. The same hunch the architects had.

**Exhibit C**

An Encounter. Last spring the AOSA National Board of Trustees had a retreat where we developed a Ten Year Plan. Our retreat was led by a person previously unknown to us but highly recommended, who works outside the fields of music and education. At the end of our two days together she asked to speak to us in kind of an off-the-record fashion. The gist of what she said went like this: You Orff people have something quite remarkable, something quite special. What you have is what other organizations and large corporations are looking for and pay lots of money to find. The thing you have is so valuable, you might think about marketing it as a way of funding your dreams for AOSA.

What was it? It was the ability to believe so strongly in what we are doing that absolutely nothing could threaten the integrity of it. It was our determination to be inclusive of all cultures, ethnicities, and philosophical persuasions. It was our concern to include all members' ideas and needs in our deliberations, the nurturing of our grass roots. It was the great joy we seemed to derive from our work.

What is it about Orff Schulwerk? What is the source of its nearly universal appeal? In part, of course, it's the music and the movement, at once simple and sophisticated, so easily and perfectly adaptable to the materials, the people, and the situation at hand. But surely a large part of the appeal lies in the particular qualities its practitioners regularly exhibit: we take the time and spend the energy to break down barriers between people; we work hard to build connections — between individual and group, time and space, mind and body, art and life; we are open and we respond with sincerity; we are clear about what we do and why we do it; we are playful, gentle, hard-working and we care for one another. The very nature of Orff Schulwerk leads us to do so. And though we play, we move, we speak and sing, ultimately the appeal of Orff Schulwerk springs from someplace even deeper — its humanity.

# Regional American Music

*What is American music? Some would say it is any music sung and played by Americans; that a researcher could compile a list of American songs by simply asking a sampling of Americans what they consider to be "their" music. Though America's music is as diverse as its people, I cannot quite accept the idea that all music that comes across our borders can be claimed as ours. For example, millions of American children know and love "Frere Jacques" — does that make it an American song? I say "no." On the other hand, if we deleted "Frere Jacques" from our list, could we still consider American all the songs we sing to that French tune, such as "Where is Thumbkin?"*

*Does a song have to pass a test of time and general popularity to be considered representative of American music? (Could a song composed yesterday by one of your students make the list?) Maybe we want to limit our list to "traditional" American music. But what is traditional? Every song was composed by somebody; some have just been sung for so long by so many people that we've forgotten who wrote them. If the criteria for becoming a traditional American song is that we don't know who wrote it, songs like "Oh Susanna" "Hokey Pokey" "Sweet Betsey from Pike" or "This Land is Your Land" will never make the list.*

*Every region of our country has a unique history and character. Music has always been part of what gives a region its individual personality. However, even if we went region by region (or block by block, in some cities), it would be impossible to compile a list of "truly" American songs because the music that is important to people is always changing. The old songs that meant something to earlier inhabitants of that region are often discarded in favor of newer popular music. Which should be included on the list as representative of that region: the old or the new?*

*In this issue of* The Orff Echo, *rather than trying to define what American music is, let us explore this small sample of regional music, some from the past and some from the present, and simply enjoy what we find out about the Americans from these regions and their music.*

-Martha Riley

# Gold Rush Revels

***Cecilia Riddell***

Ah, the Gold Rush! What a lively period of musical invention, poetic parody, and feverish activity. It all started with the discovery of gold by James A. Marshall on the site of Sutter's Mill, California, January, 1848.

Word spread quickly as the rush began. In the May 17, 1848 edition of the *San Francisco Californian* a reporter commented, "merchants and mechanics are closing doors... lawyers and alcaldes leaving their desks, the farmers neglecting their crops... whole families forsaking their homes, all suffering from the effects of this fever."

A Company of prospecting miners.

Mention of gold in California by President James K. Polk later that year spread the word even further. People began to come to the Sacramento area from far corners of the world. Within a year there was serious concern that "gold fever" would create ghost towns on the east coast. Someone determined that as many as one out of five men, for example, had left their homes and families back in Plymouth, Massachusetts.

Many of the people we call "'49ers" journeyed overland, first meeting up with expeditions staged at Independence, Missouri. (Sweet Betsey and Ike, remember, were residents of Pike County, Missouri). "Gold Rush by Sea" was the other well-traveled route. Prospectors sailed from the East, either around Cape Horn or through and across the Panama Isthmus, some on the modern steamships built for faster speed. Still other gold seekers sailed to the "West" from Australia, Chile and China. Whichever route, the songs tell us, it was not an easy voyage. No wonder so many sailors, when they arrived in the harbor near San Francisco, simply abandoned their ships, leaving some of them to sink.[1]

During these eventful months of 1848-1850, thousands of words were written about the Gold Rush. It was as if the whole world wanted to share this great American adventure. Letters home eventually found their way into virtually every city's newspaper or some other form of archive. Rhyming descriptions of the trip to California clung easily to familiar tunes. These remain in a host of documents; to name them, and help you find them is the purpose of this article.[2]

### Songbooks

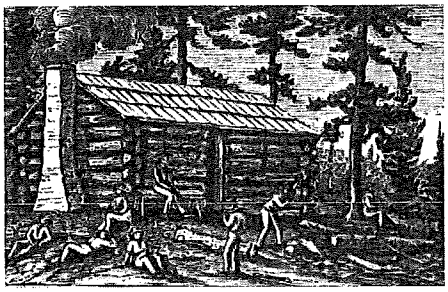
Gold Rush period songs, while obviously important to California teachers and children, are perfectly appropriate for students across the country. The music teacher can provide resources to enlighten 5th grade "Westward Expansion" history, and the children will delight in the plentiful Irish-derived tunes, as well as in the very singable popular tunes from Stephen Foster and minstrel repertoire.

Let's begin an extremely rich collecting expedition by examining two songsters dating from the gold rush period — *Put's Original California Songster* (1854) and *Put's Golden Songster* (1858). Both were printed by the San Francisco publishing

company, D. E. Appleton & Co. In these collections we'll find "The Lousy Miner," "The Fools of '49," "Arrival of the Greenhorn," "Hangtown Gals," and "Seeing the Elephant" (the first gold rush song actually composed in California). We'll also find two others considered among the most popular songs: "Emigrant from Pike," and "Sweet Betsey from Pike."

The ballad of Betsey and Ike's trip across the plains and the Sierras, wrote Alan Lomax, "has come to represent the story of all the others who traveled that highway. Some waggish camp entertainer set their tale to the lively English air, 'Villikins and His Dinah,' and so has caused them to be remembered beyond all the rest who slept under those stars, dreaming dreams of gold."[3] That waggish camp entertainer was affectionately known as Put.

"Old Put" was entertainer and song writer John A. Stone. He and his singing friends called themselves the Sierra Nevada Rangers; they traveled to gold mining camps, entertaining the miners with their



parodies set to familiar tunes. Put, who had made a fortune in the gold mines, retired to devote his life to reflecting upon these experiences, setting witty stanzas to well-known tunes. Put's two pocket-sized song books contained lyrics; the tunes were identified by name only. *Put's Original California Songster* is subtitled "Giving in a few words what would occupy volumes, detailing the hopes, trials and joys of a miner's life." A third rare and wonderful book is the 1861 Appleton publication, *The Pacific Song Book*, containing the songs of the Pacific coast and California by various authors such as John A. Stone and a Dr. Robinson. Among other places, 1850s pocket songsters can be examined in half a dozen University of California libraries, in the Huntington Library (restricted, unfortunately, to established scholars), and the central Los Angeles Public Library, which contains thousands of manuscripts of California history.[4]

*The Gold Rush Song Book*, by Eleanora Black and Sidney Robertson is a good substitute for those who can't physically or

electronically browse in such libraries to see the rare books or primary source material. Interlibrary loan will help you find this treasure. Black and Robertson draw heavily upon the original songsters published by Appleton, printing the missing tunes. They were able to find a living gold miner/singer, named Leon Ponce, prior to completing their study; and they recorded the voice of another singer for the Archive of California Folk Music at the University of California, Berkeley. He was John McCready, from Groveland, Tuolumne County, who sang "Sweet Betsey from Pike," among other songs. Black and Robertson admit to adapting a few melodies from 1850-1882 minstrel and fiddle tunes, but so did the '49ers.

Black and Roberston's enlightening introduction to *The Gold Rush Song Book* also mentions that a few remaining miner songs were collected and recorded by the Farm Security Administration and by the Works Progress Administration. The W.P.A. publication is a terrific resource. It exists within a series of mimeographed volumes on California's musical history. Titled *History of Music Project*, and published beginning in 1939, it is the work of teams of writers/musicians who were hired to collect information. "Music of the Gold Rush" is the title of Volume 1, while "San Francisco Songsters" is that of Volume 2. One can read about a variety of musical entertainments from the era, ranging from Chinese acrobatic performances to black-faced minstrel shows and European opera. Actual dates, places, and, in some cases, programs were faithfully recorded by the W.P.A. teams. These are the most comprehensive accounts, probably anywhere, of music and musicians in California in the 1850s.[5]

If the W.P.A. volumes are unavailable by interlibrary loan, you may want to read more about them in *California's Musical Wealth, Sources for the Study of Music in California*, 1988. Inside these conference proceedings are essays about the W.P.A. studies and publications in three cities: Los Angeles, San Francisco, and San Diego.[6]

The commentaries of Alan and John Lomax also paint a lively portrait of Californian immigrants, specifically gold seekers. Since their published collections of folk songs are widely found in public libraries, one can always obtain the necessary gold rush history and song repetoire from the Lomaxes, who sometimes quote from '49er diaries. For example, a Mr. A. B. Hulbert was camped out at Independence, Missouri on April 30, 1849, listening to:

> "the wail of fiddles, the strumming of banjos, or the snap of cards laid down vindictively on improvised, lantern-lighted 'tables'... No earlier cause ever called together in the New World such a strange medley of men...There they lie... white men, black men, yellow men, Germans, Russians, Poles, Chileans, Swiss, Spaniards; sailors, steamboat men, lumbermen, gamblers... singing, cursing, weeping and laughing in ther sleep; [with them, their] cherished accordions, melodions, flutes, fiddles, banjos; [they hail from] almost every state, nation, county, duchy, bishopric, island, peninsula, bay and isthmus in all the world — dreaming of gold, where those California trails zig-zag away over a hundred rough knolls..."[7]

Standing alongside "Betsey from Pike" was another memorable pioneer woman, "Clementine." While "Clementine" was originally intended as a college song, composed in 1884 by Percy Montrose, the lyrics naturally merge with other classics of the gold rush. When you sing this with your fourth- and fifth-graders, do add these wonderful final comic verses:

> In my dreams she still doth haunt me,
> Robed in garments soaked in brine,
> Though in life I used to hug her,
> Now she's dead, I'll draw the line.[8]

A more serious portrait of women during the Gold Rush is provided in a new

*continued ...*

study by Joann Levy titled *They Saw the Elephant: Women in the California Gold Rush.*[9] In it, Levy dispells the notion that gold rush women were mostly scarce and mostly prostitutes. They were also theater directors, concert artists, "mule riders, boardinghouse keepers, miners, missionaries and actresses... church builders and gamblers, school teachers and temperance speakers." Levy, whose research led her to journals and diaries in archives at Stanford, Yale, Mills College, Huntington Library, Bancroft at U.C. Berkeley and other locations, discovered the identity of a woman stage driver for Wells, Fargo, and Company. She also discovered that at least two women were already mining for gold prior to the Gold Rush.

Now we come to the most informative, useful, and comprehensive song collections with histories. They are two books by Richard A. Dwyer and Richard E. Lingenfelter. The first is *The Songs of the Gold Rush*, an extremely well-written, authoritative resource, containing eighty-eight songs. Among the unusual sources consulted were Professors D. K. Wilgus and Charles Seeger, the Society of California Pioneers, and the San Francisco Sutro Library. The collection of songs is remarkable: we find the Honest Miner, the Sensible Miner, The Happy Miner, The Unhappy Miner, The Vocal Miner, The Lousy Miner, and "Ye Ancient Yuba Miner." Likewise the collection encompasses multiple musical portraits of bank robbers, gamblers, horse thiefs, "Chinamen," and sailors.

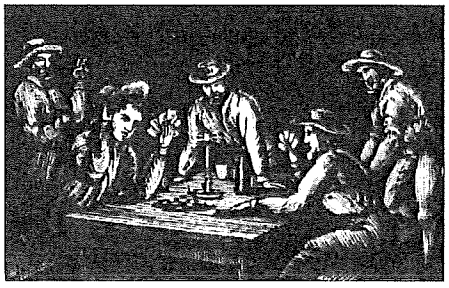
Some of this material was then incorporated by the same authors in *Songs of the American West,* their second extraordinary annotated song collection which covers the Westward Movement comprehensively. To possess a copy of this 595-page book by Dwyer and Lingenfelter is to have access to a wide musical period, for the writers include annotated songs of cowboys, lumberjacks, railroaders, sailors, hoboes, Sioux Indians, soldiers, and Mormons. Favorite mining songs here number nearly forty; the bibliography cites 270 journal articles and books. Interlibrary loan is a good way to obtain this superb resource.

To further broaden our understanding of the Gold Rush period, we should read about musical contributions of Chinese '49ers in the book *Flying Dragons, Flowing Streams* by Ronald Riddle. Riddle chronicles the musical life brought by "tens of thousands of 'Celestials'" (Chinese). Their term for San Francisco, Riddle tells us, translated from idiomatic Cantonese, is "Gold Mountain." In his book Riddle describes entertainment troups, musical clubs, and opera which Chinese immigrants brought to California during the gold rush.

### Records and Cassettes

Folkways titles have been released on Smithsonian/Folkways as cassettes. Therefore one can easily purchase a cassette of an old, standard repertoire reflecting the era of Put's songsters. Logan English's "The Days of '49," has fifteen good songs, including: "A Ripping Trip," "Sacramento Gals," "California Stage Company," "What Was Your Name in the States?," "Sweet Betsey," and "Clementine." Lyrics and notes by Kenneth S. Goldstein are enclosed.[10] Another recording containing gold rush songs is an old Bowmar L.P., "California History Through Folk Songs," sung by Sam Hinton.

Some very old and rare commercial recordings of gold rush songs exist. Of particular interest here are the "Sweet Betsey from Pike" cuts on Stinson and Folksay labels, sung by Bill Bender and Woodie Guthrie. Burl Ives also sings her song on "The Wayfaring Stranger" (Columbia #C103) as well as another recording (Asch #345). Earl Robinson sings it on the Keynote label (record #132). Here in California L.P.s are making a comeback at swap meets and specialty stores; they've always been plentiful in thrift shops. You might also want to acquire and compare some of Betsey's variants in print; you can find a list of twenty-three examples in Dwyer's and Lingenfelter's *Songs of the American West.*



### Cassettes of the "Westward Expansion" Period

While the Gold Rush was short-lived, 1848-1855, the Westward Expansion, which began earlier and ended later, was vastly more significant than any fortunes that were made or lost by the '49ers. Music of the Westward Expansion, seen from California, is a topic of great and varied musical resources. The repertoire includes the music of people we've scarcely mentioned here — the "vaqueros" (cowboys), Native Californian Indians, the Civil War musicians (who played marches by day and fandangos at night), the railroad workers, and many more. All these people were known by their songs, dances, and musical instruments. A new two-cassette recording of narrated history and songs, called "Moving West," is a fine choice for learning about this expanded period. There are forty-four well-researched songs, sung by Rusty and Keith McNeil, who also provide lively instrumental accompaniment.[11]

### Videotape

While most gold seekers had little or no experience as miners, one group from Cornwall, England, came to California as experts in tin mining. As it happens they also brought their specialized choral tradition, which is still honored with a concert every Christmas in Grass Valley, California. Descendants of these English '49ers, many of whom were gold miners, too, can be viewed in a "Christmas Special" videotape, part of Huell Hauser's "California Gold" series. They sing Cornish carols in the traditional all-male, part-singing style. The old time miners also take viewers deep down inside a real, working gold mine.[12]

It is fortunate that Old Put decided to leave the mines to write California's first popular songs. It is also fortunate that Pecos Bill preceeded Put by a few years. According to the Walt Disney version of the song, "Pecos Bill" (written by Eliot Daniel and Johnny Lange), he began his journey to California on a cyclone that carried him from Kansas to Texas. Then rain washed

him out of the Grand Canyon, incidentally creating the Gulf of Mexico. Finally Pecos landed hard on Death Valley, so hard that "the impact drove the place down more than a hundred feet below sea level."[13] Nearby, Pecos Bill caught a bunch of ornery cattle rustlers and kicked out their fillings. And that's how gold got in the hills of California in the first place. Thanks, Pecos! Revels, anyone?

*Cecilia Riddell received her B.A. from Pomona College, M.A.T. from Harvard Graduate School of Education and Ph.D. from U.C.L.A.. She holds a Level Three Orff Certification from the University of Southern California. She has been a presenter at four AOSA national conferences and served as Los Angeles Chapter president. She was named Outstanding Music Educator of the Year in 1994 by the California Music Educators Association, Southern Section. Dr. Riddell is on the faculty of California State University at Dominguez Hills and Santa Monica College.*

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—*Put's Golden Songster,* San Francisco: Appleton & Co., 1st & 2nd eds. 1858.

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Illustrations from *The Miner's Life* used by permission, Huntington Library, San Marino, California.



Footnotes

[1] You can read about ship carcasses that became foundations for a prison, a saloon, and a hotel in Stan Hugill's *Songs of the Sea...*, San Francisco: McGraw-Hill, 1977. Alcazar Music, in Vermont, 1-800-541-9904, can help you locate recordings of 19th c. shanteys, such as Gordon Bok's "Schooners."

[2] Two non-musical but useful accounts of this gold rush history for teachers are: *Oh, California*, Boston: Houghton Mifflin, 1991, and *History-Social Science Framework*, 1988, available from California Department of Education, PO Box 271, Sacramento, CA 95812-0271, telephone (816) 445-1260; $6.

[3] Alan Lomax in *Folk Song U.S.A.* See Bibliography.

[4] One way to find out what's where is to browse through the catalog with a modem and Internet. California University libraries are accessed with Internet: Melvyl. To access the L. A. Public Library catalog, use Internet and choose either Telnet or Hytelnet. Telephone (213) 228-7400 for details, which will be faxed to your modem.

*continued ...*

[5] The W.P.A. also filmed the "Broderson material" at Sutter's Fort. William Broderson was a music teacher and fiddler, known to have played for dances in Calaveras County around 1862. Broderson's music library was bequeathed to Sutter's Fort in Sacramento, yet another private library where inquiries can be made.

[6] A serious student of California's music history needs this130-page reference; write to the S. California Chapter Music Library Association, attn. Louise S. Spear, U.C.L.A. Ethnomusicology Archive, 405 Hilgard Avenue, Los Angeles, 90024.

[7] From *The 111 Best American Ballads: Folk Song U.S.A.* by John and Alan Lomax, N. Y. Duell, Sloan and Pearce, 1962. This edition is perhaps the best of several of Lomax American folk song collections for its portrait of the '49ers. In the same vein is Carl Sandburg's *The American Songbag*. Both are standard song collections in local and university libraries.

[8] These appear in both Dwyer and Lingenfelter's *The Songs of the Gold Rush*, and in Sterling Sherwin and Louis Katzman's *Songs of the Gold Miners* (N.Y.: Carl Fischer, 1932).

[9] "Seeing the elephant," Levy tells us, refers to the "exotic sight . . .unequalled experience, the adventure of a lifetime" which aptly described the Gold Rush era.

[10] Order by telephone: cassette FH5255; (301) 443-2314, or write to: 414 Hungerford Drive, Suite 444, Rockville, Maryland, 20850.

[11] Purchase from W.E.M. Records, 162230 Van Buren Blvd., Riverside, CA 92504; (909) 780-2322; FAX (909) 789-0130.

[12] You can purchase this interesting television documentary by telephoning 1-800-266-KPBS (ask for video #413). $21.35 includes shipping.

[13] *For A Cowboy Has to Sing*, by Jim Bob Tinsley; University of Central Florida Press, 1991. p. 272.

# Musique le Coeur des Cajun (Music the Heart of Cajun)

*Jim Ryan*

The pale moonlight drifted through the branches of the huge oak tree down on the large circle of dancers below. The sound of their singing rang out in the night as they moved gracefully around the proud old oak. Every Sunday in Lent almost all who could walk, from the very young to the very old, came to join in the singing and dancing. Many lifetime loves and more than a few passing flirtations were born at these Sunday gatherings. Known as "Soirees de Careme," these Lenten play-parties began after church and were moved to different houses each week. They were held in Southern Louisiana on a regular basis until about sixty years ago.

Because the use of musical instruments for dancing was discouraged during Lent, a "caller" would lead the singing, setting the tempo and often singing the instructions for the dances. This song leader was called a "Chanteur" if a male or "Chanteuse" if a female. These circle dances were called "les danses rondes" after the French "ronde," a form of dancing in the round. Although they were most popular during Lent, these Sunday soirees continued throughout the year, providing a regular social setting for courting and discussing the issues of the day. They are the predecessor of the Fais Do Do (free Sunday dances) parties that are held in dancehalls all over Southern Louisiana today.

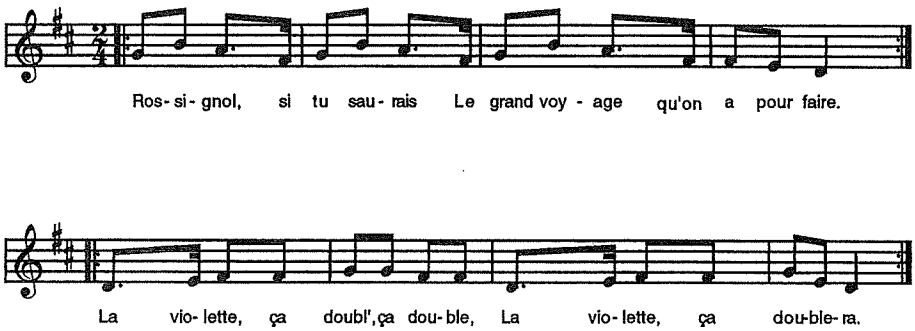
Although the origins of the lyrics, melodies and dance steps of the *danses rondes* are found in Grand Pre France, they were transplanted to Nova Scotia for a time. The ancestors of the present day Acadians living in Southern Louisiana came to old Acadie (now called Nova Scotia) from France in 1604 and founded the first permanent European colony in North America. Their move to Louisiana came when they were expelled by the British in 1755. At that time they were given lands in the French colony of Louisiana, north and west of New Orleans along the Lafourche, Teche and Vermillion bayous. Over several centuries of life in the bayous these lovely play-parties developed their own Cajun flavor with a new accent and happy, moving rhythms.

The *danses rondes* "La Violette" is a derivative of the French *ronde* "J'ai Un Long Voyage a Faire," a French folksong from Touraine. The original version has five stanzas dealing with a conversation between a young woman and a nightingale bringing a message from her lover. Joseph

*continued on page 15...*

## LA VIOLETTE

♩=104 CAJUN FOLKSONG




**TRANSLATION**

Nightingale, if you did know
How far it is I have to go.
Violet, you grow double, double,
Violet, double you will grow

**DANCE**

Formation: Single circle of partners, girls to right of boys.
Measures 1-4 and repeat: All circle right, two steps to each mea
Measures 5-8 and repeat: Grand right and left around circle.
Boy keeps as new partner the girl whose hand he holds at the end of the song.

from *Les Danses Rondes*. Used with permission.

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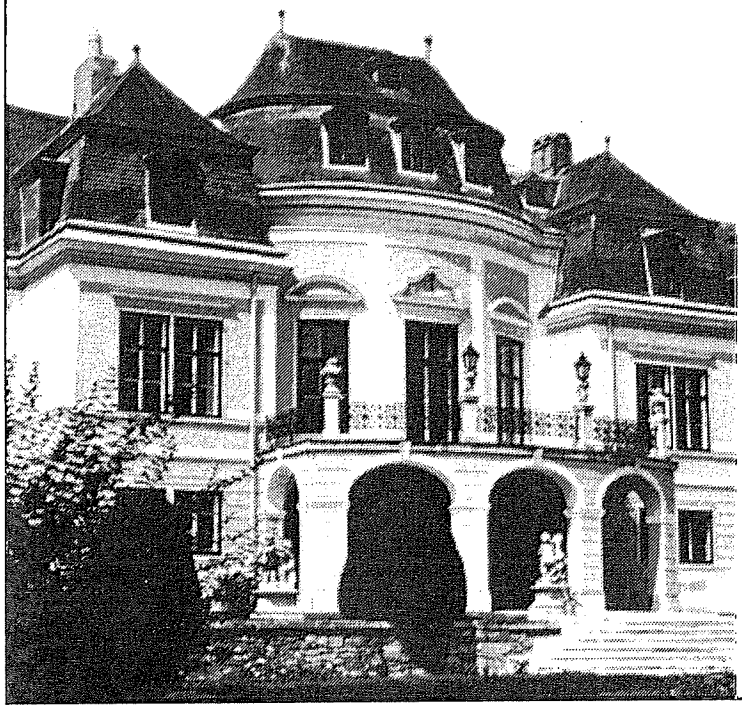

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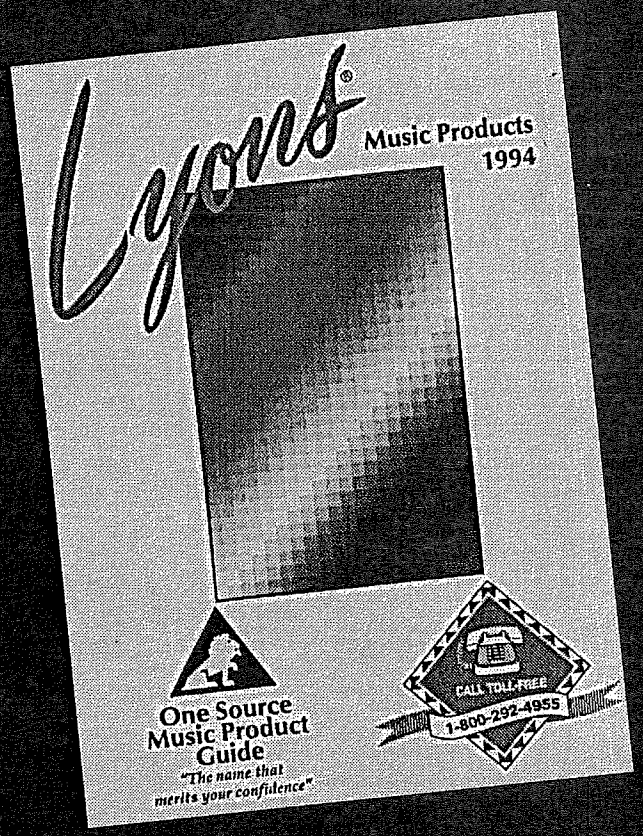


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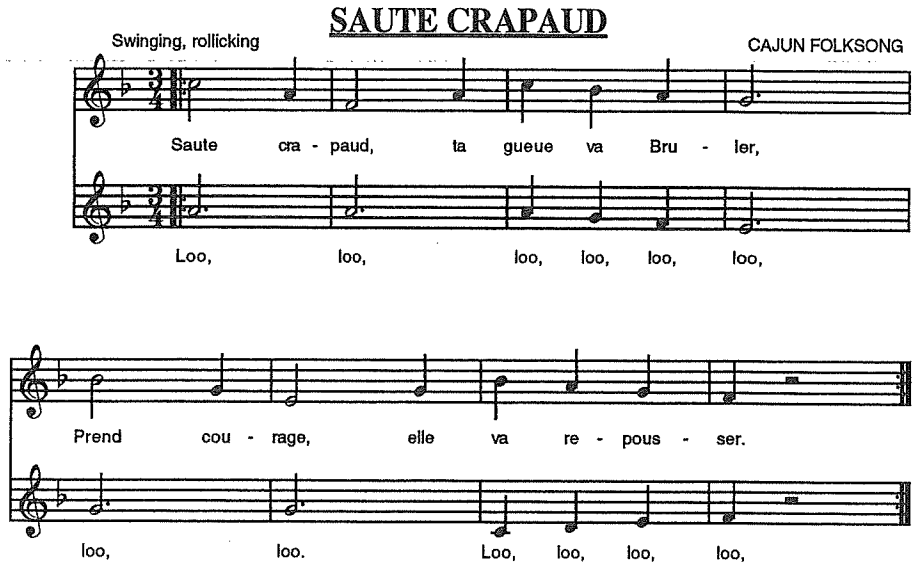
...continued from page 13

Cantaloube says in "Les Chants des Provinces Françaises" (translated): "'J'ai Un Long Voyage a Faire' reflects the impressions of calm and moderation, noble elegance and delicate spiritual grace which have earned for Touraine its title of 'Garden of France.'"[1] The Louisiana version, on the other hand, is only one stanza long and sacrifices the noble elegance and delicate spiritual grace to a lively and lighthearted gaiety.

The translation of "La Violette" in a curious way tells the story of the Acadians and their travels to find a homeland. The verse translates, "Nightingale, if you did know how far it is I have to go..." It expresses the same doubts many of these Acadian pioneers must have had as they moved to new lands searching for a home. The refrain states, "Violet, you grow double, double. Violet, double you will grow." Just like the violets in the song, the Acadians continue to flourish and thrive in Southern Louisiana where they have developed their own uniquely French/American culture.

The *danses rondes* "Raisin, Raisin" was originally a work song of the French grape crushers. The spirited Louisiana version includes a "wring the dishrag" figure near the end that occurs during the lyrics, "My grandma, turn your back on me." After this delightful turn the circle reforms and the boys progress to a new partner. The song is repeated until the boys return to their original partners.

"Saute Crapaud" is a lively Cajun French folksong that moves quickly like a frog hopping rapidly along the bayou. The words translate, "Jump frog or your tail will burn. But have courage, it will grow back." The lower part may be sung separately or together with the melody. "This little song is one of Acadiana's best known folktunes for small children."[2]

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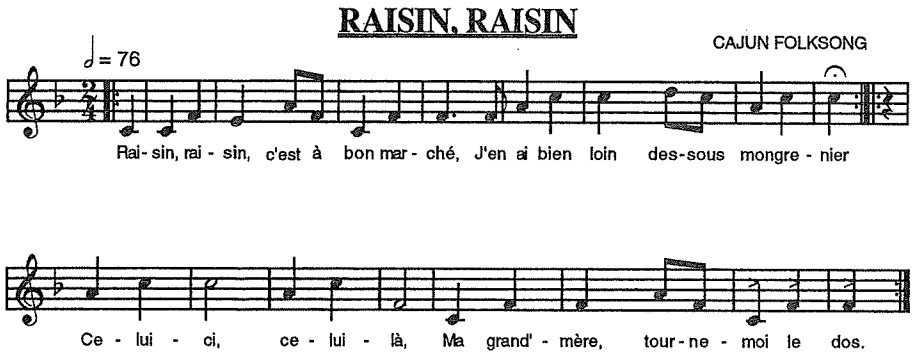



**DANCE**

Formation: Single circle of partners, girls to right of boys.
Measures 1-8: Circle right, one step to each measure.
Repeat: Reverse direction and all circle left.
Measures 9-12: Hands still joined, all take two steps to center and two steps back to place.
Measures 13-16: Partners drop neighbors' hands, raise their joined hands and walk under the arch, a sort of wring the dishrag figure.
Repeat of Measures 9-16: Reform circle, and, hands joined, take two steps into the circle and back into place.
Repeat of Measures 13-16: Face partner, take right hands and walk past partner to new partner.
Reform circle, with girls to the right of their new partners and all join hands to repeat dance.

**TRANSLATION**

New grapes, new grapes,
they are cheap to buy.
I have some hung in my attic high.
This one here, that one there,
My Grandma, turn your back on me.

from *Les Danses Rondes*. Used with permission.

Music is imbedded deep in the soul of Southern Louisiana. The unique geographical isolation and mix of languages in the area have combined to create a musical microcosm. It is a living tradition that continues to grow and prosper. New interest in the last ten years has sparked a revival in the preservation of the Acadian musical heritage. Several cultural centers have been built and there is a state agency directly involved in saving Cajun French language, music and literature for posterity. Musique, the heart of Cajun, beats on with a spirited, happy tempo.

*Jim Ryan has taught elementary music in San Antonio for eighteen years. He received his Orff training at the University of New Orleans, East Texas State University and Colorado State University. He has presented sessions at the T.M.E.A., National and State Bi-ligual, L.M.E.A. and O.M.E.A. conferences. He owns and operates Brain Dance Ink, a publishing company that specializes in multi-lingual/ multicultural music and dance from the Texas and Louisiana area.*

Illustration by T. C. Girouard from *Chantez La Louisiane*. Used with permission.

[1] Blanchet, Catherine Brookshire and Marie del NorteThériot. *Les Danses Rondes*. Brain Dance Ink, San Antonio, 1992.

[2] Gilmore, Robert C. and Jeanne. *Chantez La Louisiane*. Acadiana Music, Lafayette, 1970.

# Music of the Spirit

## Intertribal American Indian Music from Michigan/Indiana

*Martha Chrisman Riley*

*"The songs are our prayers. We're not singing for ourselves; we're singing for the people, for the betterment of the people. We're just the instrument."*[1]

Hundreds of years before Europeans came to North America, this land was inhabited by American Indians. It is generally accepted that these people immigrated to North America from Asia via a land bridge that once connected Siberia with Alaska. By the time Europeans discovered the Americas, there were hundreds of tribes throughout North and South America.

When Europeans first explored the wilderness territory that later become known as Indiana and Michigan, they found large tribes of Potawatomi, Ottawa, Chippawa, Delaware, and Miami as well as smaller groups of Shawnee, Wabashi, Wea, Kickapoo, Wyandot, Piankeshaw, and others. Though these tribes had different languages and traditions, they all followed a way of life characterized by a profound respect for the earth and environment. They lived in harmony with the world, using what was needed but never being destructive. They held a deeply spiritual view of nature and existence.

It is impossible to know for sure how the music of the earliest American Indians sounded. Not only were there no recordings, there were no musical symbols or notation. Songs were handed down from one generation to another by oral tradition. However, because that tradition continues, we can guess that American Indians today sing in much the same way their ancestors did. Members of the still-active Potawatomi (pronounced Po-ta-WA-to-mi) tribe in northern Indiana and southern Michigan were willing to share with this author some of the music and dance that is meaningful in the life of their tribe today.[2]

### Songs

Songs have always been an important part of American Indian spiritual life. At the foundation of American Indian spirituality is the belief that animals, trees, and objects have spirits and that the spirits have power. This power can be accessed through song.[3] For generations of American Indians, every facet of life was approached with an attitude of worship — planting and harvesting, cooking, weaving, hunting, war, healing — and in every circumstance, songs conferred power to the singer. Songs were not traditionally performed for entertainment, but as prayers to honor the spirits, the deceased, and the Creator, the Great Spirit.

Every song has a spiritual significance and use. Some songs have words, but not many words, since the meaning of the song is understood with just a few. Others are sung with vocables like "hi yi" or "ho." These vocables were first used instead of words when different tribes met together, perhaps at a powwow. Vocables made it possible for tribal members to join together in singing a song in spite of the fact that they did not know each others' languages.[4] Many songs have been sung for generations; others are newer. A song is sometimes given to a singer in a dream or vision. That song belongs to him or her, and nobody else may sing it unless the singer gives it away.

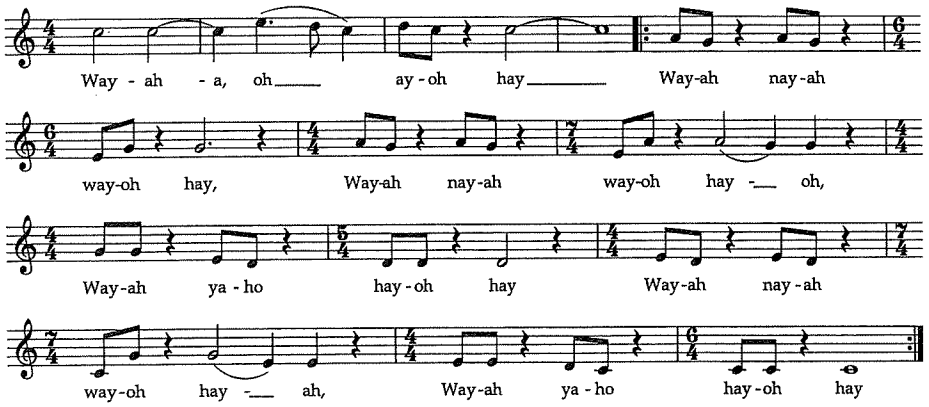
Songs are sung by a single voice or by several voices in unison, usually accompanied by drums. The melodies are often based on the pentatonic scale, and may be either "do-based" or "la-based." They usually begin with high pitches and descend to lower pitches as the song ends. Most songs have three parts: a short high-pitched introductory phrase sung by the lead singer, a main section sung by the group, and the main section repeated with slight variation in the drumming (introduction A A'). The entire song is then repeated, including the lead singer's part. Four times is customary because four is a significant number (four seasons, four directions), but the singers may continue as long as they wish. As the song goes on, the singers become more excited, and toward the end they are usually singing faster and louder than at the beginning.

The singing has a wild and haunting character. The introductory section sung by the lead singer is so high-pitched it sounds as though it must be sung in falsetto, but it is not. The sound, which takes much practice to achieve, is produced far back in the throat. The other singers join in a normal pitch range. Group singing is often loud, almost like yelling on pitch, with a nasal vocal quality.

Many of the typical characteristics of American Indian song can be found in the "Wayah Song." This is an intertribal song; that is, it has been shared between tribes and many tribes now sing it. The tempo is moderate, suitable for dancing the two-step dance described later.[5]

## Wayah Song

Native American



### Drums

"The drum has a spirit of its own. That's why we wrap it in a blanket and treat it like an elder. It is the heartbeat of our people."[6]

The use of instruments in American Indian music varies widely from tribe to tribe. Depending on the resources available in nature, instruments might be constructed of shells, bones, canes, gourds, sticks, wood, or animal hide. Regardless of the choice of instruments, they are used to accompany singing and dancing. There is virtually no traditional purely instrumental music. For the Potawatomi Indians, the drum is the central (and usually sole) instrument used to accompany singing. It is customary for only men to play the drum, although boys who are learning may sit around the drum and play it on the edge. Women never play, move, or touch the drum at all.

A tribal drum is quite large, usually several feet in diameter, so there is room for many men to sit around it and play. The singers form rings around the drum; the men playing the drum form the first ring; the women stand behind (around) the men. Before the singers begin, they customarily lay some tobacco on the drum head as an offering to the Creator, so that he will hear their prayers and know their hearts.

Many songs are accompanied by a steady beat in 4/4 time. During the repeat of the A section, some harder beats can be heard every other beat. These are "honor" beats. Their purpose is to recognize and to honor relatives and ancestors who have gone on into the spirit world. "Even when we're singing to have a good time, we make sure we recognize the people who've gone on before, that sang before us, that gave us these songs."[7] When the dancers hear these beats, they bend low to the ground as they dance.

There are other drumming techniques. The drum can be played very quickly, almost like a tremolo, or with strong, sharply accented blows. Sometimes the players may beat a steady crescendo, then suddenly stop. These sounds may accompany the story line of a song as they describe the actions of a war party or hunting trip.

One other drumming tradition sometimes occurs near the end of a song. The drummers abruptly stop playing, though the singing continues at full speed and volume. When the drum stops, dancers stop as well. The effect is dramatic and spine-tingling. The purpose of this special ending, or "tail," is to honor the drum. When the song repeats, all resume playing and dancing once more to the end.

### A Two-Step Dance

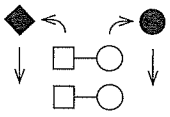
There are many kinds of American Indian dances: traditional dances, fancy dances, ceremonial dances, and couple dances in which the entire tribe can participate. The two-step dance is a couple dance. Traditionally the women choose partners. The couple joins hands with both hands, then turn so they are side-by-side facing forward.

The footwork is a small step forward with the left foot on the strong beat, then a "catch-up" step beside it with the right foot on the second beat. The same foot always leads. The hands move gently down and up with the footwork. The formation is a long line of couples behind a lead couple. Several figures are danced:

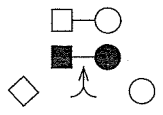
□ = men
○ = women

- all facing forward, the lead couple dances the two-step forward followed by all the couples (no certain number of steps - just as long as desired).
- the lead couple turns sideways; all turn sideways, one after another, so eventually there is one long line - all doing the two-step sideways.

- the lead couple turns backwards - all turn backwards, one after another, and dance the two-step backwards.
- the lead couple turns sideways again, followed by all.
- the lead couple turns forward again, followed by all.
- the lead couple casts, that is, the dancers turn out away from their partners and two-step down the outside of the row of dancers; everyone follows the lead person of their line.



- the lead couple makes an arch with their arms and dances in place; each couple dances forward through the arch and makes an arch beside until all are through, continuing to dance in place as others dance under.



- the lead couple two-steps under all arches; everyone follows.[8]

This dance symbolizes marriage. In a marriage, the couple is usually in harmony; sometimes they argue and go their separate ways (casting), then come back together (arches). The dance can be done to the "Wayah Song."

American Indian music and spiritual traditions are not frozen in the past. One can hear the music and see traditional dances at powwows in many areas of our country. These are like reunions, where people of several tribes renew friendships, share songs, and teach the children about their heritage. The American Indian way of life has changed dramatically since Europeans came to this country, but the American Indians have adapted while keeping their songs and traditions active and growing.

*Martha Chrisman Riley is an Associate Professor of Music at Purdue University in West Lafayette, Indiana, where she teaches music education courses and leads summer workshops for teachers. She is the author of several publications, including* Singing Indiana History: A Musical Resource Guide for Teachers *and* English Country Dances for Children. *Martha serves on the Editorial Board of* The Orff Echo.

### Notes

1. Statement by John Warren of South Bend, Indiana, member of the Potawatomi tribe, May 14, 1991.

2. This essay is based on a series of interviews which took place in the spring of 1991 with members of the Potawatomi tribe living in northern Indiana and southern Michigan.

3. R. David Edmunds, *The Potawatomis: Keepers of the Fire*, (Norman, Oklahoma: University of Oklahoma Press, 1978).

4. Statement by John Warren.

5. Pronounced WAY-ah, with a long "a" in "way." This version of the song was notated by the author from a performance by Tom Topash, Vice-Chair of the Potawatomi tribe, in April, 1991.

6. Statement by John Warren, May 14, 1991.

7. Statement by Phil Francisco of Michigan, lead singer of the White Thunder Singers, May 14, 1991.

8. This version of the dance was demonstrated to the author by Clarence White, member of the Potawatomi tribe.

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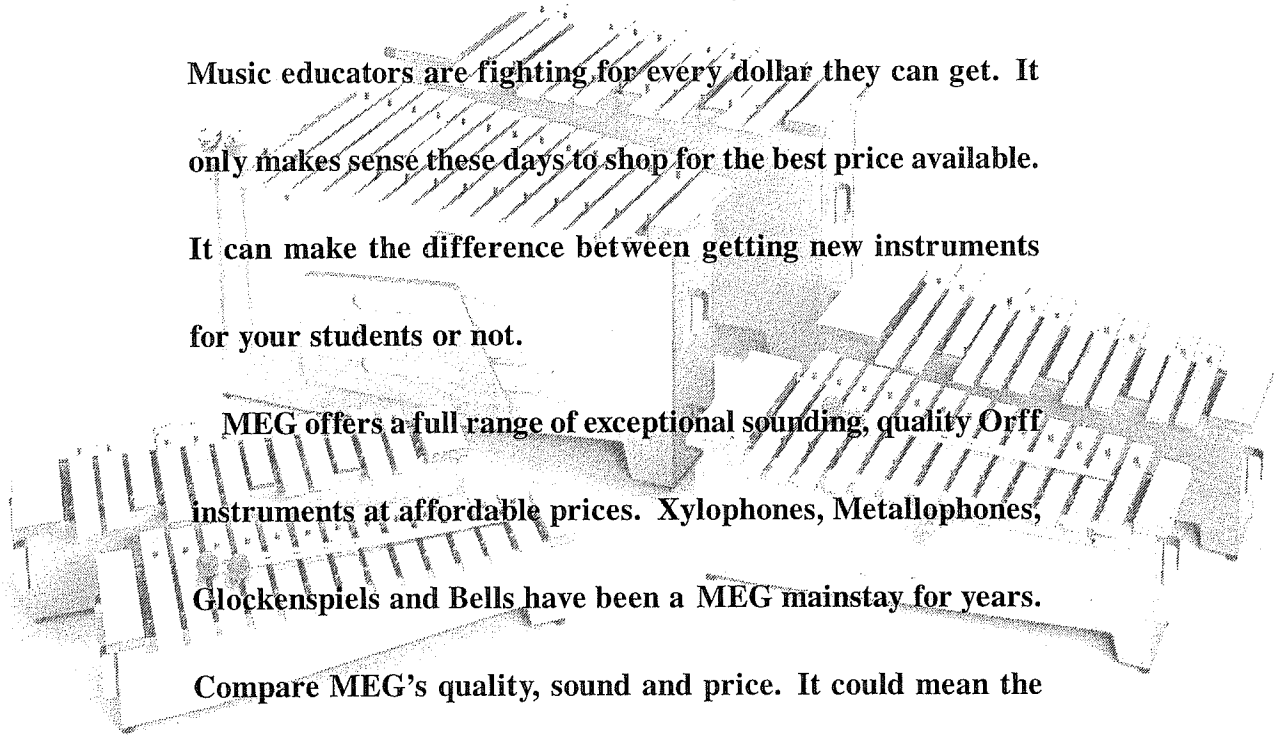

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*Leah Jackson was born in Versailles, Indiana, on September 7, 1892, the daughter of Newton and Allie B. Jackson. Even as a young girl she was quite studious and industrious. By the time she entered Franklin College in 1909, when she was only seventeen years of age, she was an accomplished pianist. She was genuine, cheerful, unselfish and kindly. I first met her when we entered Franklin together. Both of us completed the four year course in three years and graduated in June, 1912. I went to the Law School at the University of Chicago, and while I was there she was a student in the English Department and took her master's degree there in 1915. Her Play-Party manuscript was originally her master's thesis at the University. When Indiana celebrated its centenary in 1916, this was printed by the State as* The Play-Party in Indiana... *We were married on September 7, 1916. She taught English for a while in High School in New Albany, Indiana. Our son, Thorp Lanier Wolford, was born there on January 8, 1918, and she died six days later on January 14...*

-Leo T. Wolford, 1958

**Leah Jackson Wolford**
**1892-1918**

# The Play-Party in Indiana

## *Leah Jackson Wolford*

Excerpted with permission from *The Play-Party in Indiana* (Indianapolis: Indiana Historical Society, 1959)

The old-time play-party began at sundown. From ten miles around the people would come — whole families bumping along in the big jolt wagon, young men on horseback, several of them having their fair partners for the game seated securely behind them; and finally came the near neighbors picking their ways through the cornfields.

But preparations had also been going on at the farmhouse. In the spare room the rag carpet had been lifted, not because it was too smooth for the games, but because the rough boots and coarse shoes of the players wore it out. Around this same room heavy blocks of wood held up long boards, which made a bench for the lookers-on. In the kitchen a roaring fire was kept in the fireplace; here the parents and children were to stay. Usually there were fewer old people than young; yet there were enough men to discuss the prospective crops, the coming election, the slavery question, and predestination; and plenty of women there were to pop the corn over the coals, crack the walnuts, wash the winesaps, and cut the cakes.

About dusk the first players arrive. The girls at once retire to the bedroom to slip off their long black calico riding skirts and to leave their heavy wraps. The boys' overcoats and caps, too, are piled on the bed and now all are ready to play. There is no need to wait for ceremony. Thaddeus knows Josie, and Josie knows Hiram. Receiving line and formal introductions are far from the spirit of the play-party. The first four players are not slow in starting the games with the old drinking song, "All Go Down to Rowser's." Others arrive, and in spite of the dim candlelight and the increasing confusion, each boy can easily pick out the favorite girl, in the fairest muslin dress, to be his partner for the next set. A few rounds of "Old Dan Tucker" are immediately succeeded by "Needle's Eye," "Skip-to-My-Lou," and "We're Marching Down to Old Quebec." Several couples silently drop out when "Weevily Wheat" is named as the next, for it is played like the dance, "Virginia Reel," and offends the more scrupulous consciences. A stanza from a Texas version echoes this feeling,—

> Take a lady by her hand,
> Lead her like a pigeon,
> Make her dance the Weevily Wheat,
> She loses her religion.

The hours go quickly and there is always reluctance to stop, for the next game may bring as partner the best player in the crowd, another set may mean a kiss from the girl who is secretly most admired. There is a fascination in the singing, in the rhythmic movement of the dance, and in the significant acting, which has no exact parallel in other amusements.

A teacher of the new dance steps would never have called the movement dancing, nor could the critical magazine editor have been surprised into calling the words poetry. There was a rhythm to the whole thing, a certain keeping time to the music, but this rhythm was almost as much of the arms, head, and body, as of the feet. The players bowed, they knelt, they kissed, they promenaded, they swung, each keeping time to the singing in whatever way his innate sense of dance directed. The walking, the running, the skipping, and the promenade steps could all be recognized, but the players did not all use the same. The impression which a visitor would get from the dance was that of a jumble of old dance steps, all in time, yet related in no other way. In the promenade a few couples two-stepped, but they were pointed out as doubtful characters, and probably had attended real "hoe-downs," the local name for the dance.

What did they sing? Oh, that was of the least importance. Whence the words had come, no one knew, and certainly no one cared to question. They were the stanzas which belong to the game, and those which had given it its name. They were queer, not always intelligible, and little more than di-

*continued on page 21...*

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...continued from page 19

rections for the dance in many instances. Yet they were always gay. Many of these songs had been taught to members of this group by individuals from other communities. The only requirement was that the words indicate, or at least conform, to the movements of the dance. Since the refrain alone usually accomplished this, the singers were at liberty to use the traditional stanzas or to improvise others to suit the occasion. It was customary to have all of the verses conform to a simple rhyme scheme, but even this was not obligatory.

Tired by the strenuous movement of the games, a couple might retire to the kitchen or to the bench for onlookers, and "sit out one set"; especially was this the practice when the two were engaged and disliked to "play" with other partners. Yet this plan had to be used with discretion, for a frequent resort to it laid them open to the suspicion of being "sweethearts," and so to the taunts of all the others.

About midnight the plentiful yet inexpensive refreshments were passed around and enjoyed. Soon after this the parents gathered together their sleeping children, gave the usual series of invitations, and in a short time the big wagons were rumbling on their way homeward.

But in the spare room the dancers continued their games until the boys without "girls" had each summoned enough courage to ask his partner if he might "see her home safe," or until the head of the house, in a rough voice called out the hour. Hasty departure was a relief in that awkward moment. While the boys fetched the horses, the girls slipped on their riding skirts. In an incredibly short time each girl was mounted sidewise behind her partner, and all were riding away, some talking about the party, others singing old time ballads, and several couples enjoying a lively horse race.

The same play-party still lives in this and a few other communities of Indiana. When the neighborhood contains a lively crowd of young people between the ages of thirteen and twenty-two, this form of amusement flourishes. In the summer of 1915, before the August camp meetings began, there were about two parties a week, until practically every family had entertained the crowd.

The changed environment has given to the play-party something of a new aspect. Instead of sending a messenger on horseback to each house, announcing the party, as was done a half century ago, today [1915] one only gives the general ring on the farmers' line telephone, and at once the neighbors are listening. Practically all the inviting is done by phone.

The hay wagon in summer and the bobsled in winter, when sleighing is good, are prominent features of the play-party today. The big wagon is no longer a means of conveyance, and only occasionally is a horseback rider to be seen. In place of these, there is the rubber-tired buggy or carriage, drawn by spirited driving horses, and it is not unusual to see two or three large touring cars full of young people and those of middle age unload in front of the house where the play-party is given.

In the summer the entertainers like to set the date by the almanac so they will have a moonlight night. Often Japanese lanterns light the smooth, grassy lawn and make it impossible for a stranger-guest to mistake the place. A pretty picture it makes, the girls in their starched white dresses and gay ribbons, the boys in their Sunday suits and with ties in the latest fashion.

These players are not less eager to begin the games than their grandparents were. So the lively crowd of from four to fifty dancers repeat the "Old Dan Tucker" and the "Weevily Wheat," which they have inherited, and give to these song-dances a ring of melody and an unaffected gracefulness of physical movement, which in no way discredit the games of sixty years ago.

From such a party the boys seldom reach home before three or four o'clock. Yet the lateness of the hour is not allowed to interfere with work the next day. The husky country lad oftentimes merely changes from his Sunday clothes to overalls and goes out to do the feeding, ignoring till the next night his loss of sleep.

# Folk Songs of the Ozarks

*Alan L. Spurgeon*

In the current pursuit of multicultural music, the songs of one heritage, that of Americans descended from immigrants from the British Isles, are often overlooked. A look at the music of the Ozark Mountains of the south central United States reveals a wealth of exciting material. The folk songs of the Ozarks are primarily indigenous American songs or songs of the British, Irish, Scottish, or Welsh people who settled there. Although many of the songs of this area are already a part of the standard children's folk song repertoire, others will be new to teachers and children, as they were to this researcher.

### Historical Background

The Ozark Mountain region is a loosely defined area made up of the southern half of Missouri, northern and western Arkansas, and a small portion of eastern Oklahoma. It was settled during the first half of the 1800s, primarily by people from the Appalachian Mountain region of Tennessee, Kentucky, Virginia, Georgia and North Carolina. Most were farmers looking for a better life on the frontier. Like the Appalachian area, the Ozark region was settled primarily by whites whose families originally came to this country from the British Isles. Few owned slaves, so there was virtually no African-American influence on their music.

The Ozarks was an isolated region without railroads and passable roads. The only large towns in the region were Springfield, Missouri and Fayetteville, Arkansas. All other communities were relatively small and rural. As a result, a strong folk culture was preserved there well into the mid-twentieth century.

The folk songs of the Ozarks are full of hair-raising adventure stories, tragic tales, and unhappy endings. Some are delightful and charming, full of references to rural life on the frontier. There are countless cheerful children's songs and play-parties.

Some of the songs date back to the settlers' roots in the British Isles. In the late 1800s, Francis James Child categorized and published a collection of 305 English and Scottish folk ballads. This collection had great influence on later folklorists who discovered variants of his 305 tunes. Vance Randolph, the most authoritative collector of Ozark folk songs, found 40 different Child ballads in the Ozarks between 1911 and the late 1970s. [1]

### Collections of Ozark Songs

Major collections of Ozark folk songs are located at three different sites. The most accessible collection may be seen at the Ozark Folk Center in Mountain View, Arkansas. It is located in an Arkansas State Park and has facilities for the performance of folk music as well as living culture demonstrations. One can hear a concert of folk music sung by local families who have lived in the area for generations, then visit a quilt maker, a blacksmith, a gun maker, and many other artisans practicing their age-old crafts on the Folk Center grounds. The center sponsors classes on dulcimer playing, clog dancing, and folk music during the summer months.

Some of the original field-recorded tapes of Vance Randolph are housed in the Special Collections room of the University Library at the University of Arkansas in Fayetteville.[2] The field-recorded tapes of Mary Celeste Parler are housed in that Library as well. Ms. Parler taught English and Folklore classes at the University for many years and she and her students collected several thousand songs, stories, and tales from the Ozark region in the late 1940s through the 1960s. Parler and Randolph, who eventually married, were instrumental in initiating the Fayetteville Folk Festival in the early 1950s. Tapes of these Folk Festival performances are also housed in the Library.

The Green County Public Library in Springfield, Missouri houses the majority of Vance Randolph's field-recordings and papers. Unfortunately, the recordings and other materials at the University of Arkansas and those at the Green County Library are available only to researchers.

Perhaps the best published source of Ozark folk songs is the one-volume book by Vance Randolph entitled *Ozark Folk Songs*. This collection is a reprint of songs selected from Randolph's extensive four-volume set, originally published between 1946 and 1950 by the State Historical Society of Missouri. The four-volume set is now out of print. Randolph's book has many songs suitable for children, such as play-party songs and humorous songs. Randolph provides notes about each song and the original performer who sang the variant he chose to publish.

### About the Songs

There are several types of Ozark folk songs. Perhaps the most interesting are the ballads; some have more than twenty verses and tell stories of heroism, tragedy, and the supernatural. Many recount events that actually happened in this country or in Britain. Folk singers were able to remember the multitude of verses with great clarity, in spite of the fact that some of them were advanced in age and had probably learned the songs many years earlier. A comparison of the same song sung by several sources reveals little deviation from the original story. Many of the Child Ballads such as "Barbara Allen" (Child number 84) and "The Brown Girl" (Child number 73) date back to the 1600s.

Play-party songs abound in both the published Randolph collection and in the recordings at the University of Arkansas. There is even a recording of an actual play-party taped at a home in rural Arkansas in 1953. On the recording one can hear young children and adults singing and dancing to the unaccompanied folk song "Pig in the Parlor" along with other similar songs.

Many Ozark folk songs feature mixed meters and dotted rhythms. Those performing the songs often add or delete beats in a way that makes it obvious that this is what they intended. Few performances are "straight" and one can only approximate the actual rhythms when notating the performances. Some are pentatonic and several are modal.

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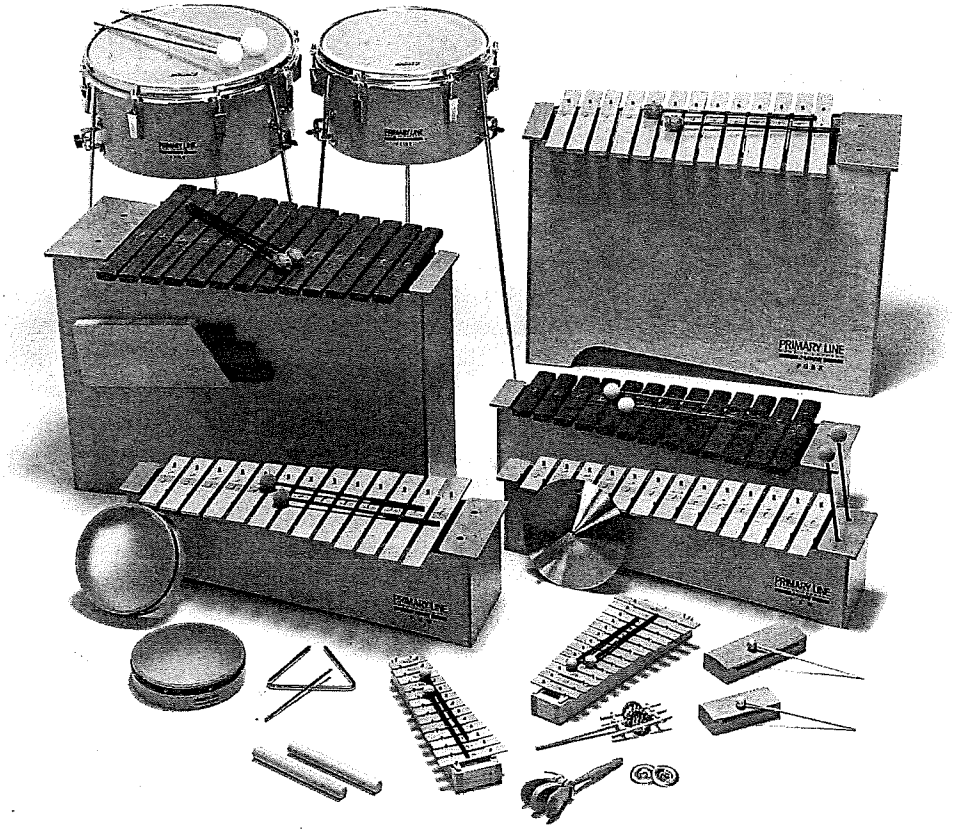


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*continued from page 23...*

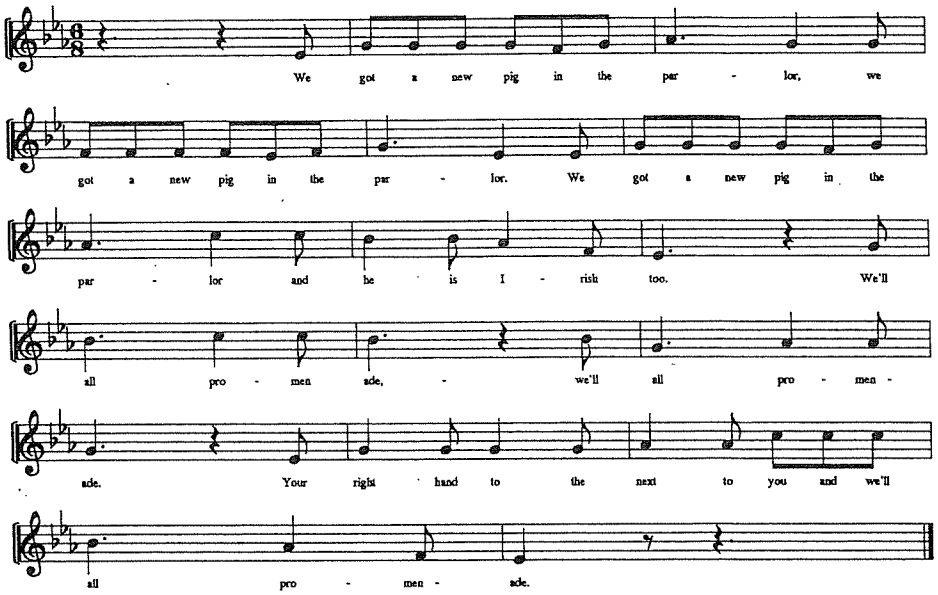
The music of the Ozark Mountain region of the south central United States recounts the colorful past of its early settlers. Many of these songs date back to a more relaxed and optimistic era. Today's children deserve to know them for they are part of our American multicultural heritage.

*Alan L. Spurgeon, Ph.D., is Assistant Professor of Music Education and Director of Graduate Studies in Music at Southwestern Oklahoma State University in Weatherford, Oklahoma. He is director of the Orff teacher training program at Southwestern and is treasurer of the Oklahoma Orff Chapter. Dr. Spurgeon is presently notating the large collection of folk music collected by Mary Celeste Parler and her assistants at the University of Arkansas through a grant from the Center for Arkansas and Regional Studies.*

"Pig In The Parlor" was recorded at the home of Mr. and Mrs. Henry Weare of DeValls Bluff, Arkansas in November, 1953. It was collected by Mary Celeste Parler and transcribed by Alan L. Spurgeon.

[1] Randolph, Vance. *Ozark Folk Songs.* Urbana, Illinois: University of Illinois Press, 1982. xix.
[2] I am presently studying the collection of folk songs at the University of Arkansas through a grant from the Center for Arkansas and Regional Studies.

## Pig in the Parlor




We got a new pig in the parlor, (three times)
And he is Irish too.

He ate a carload of potatoes, (three times)
And they were Irish too.

Your right hand to your partner,
Your left hand to your neighbor,
Your right hand to the next you meet,
And we'll all promenade.

All promenade, We'll all promenade,
Your right hand to the next you meet,
And we'll all promenade.

*These four stanzas are repeated except the first line is varied:*

We got a new hog in the parlor,
Same old hog in the parlor

# In Search of Music in American Cultures

*Patricia Shehan Campbell*

As the wildflowers grow, so do musical styles flourish and change according to the climate and conditions of their environment. In North America, there is a great variety of thriving regional styles, a tribute to more than five hundred years of immigration and cultural fusion. The cultivation of these musical styles has never been carefully controlled by any select set of musical judges, but has sprung rather naturally from the hearts, minds, and voices of the rich variety of people who have settled this land. Like wildflowers, regional musics have come in many colors, and while some remain partially hidden from view, others have grown stronger over time.

Carl Orff, the composer, would undoubtedly be greatly inspired by the riches of today's American musical soundscape. His teaching self would likewise find ways to uphold the oral traditions from which the music emanates, and through which it is transmitted. Just as his favorite wildflower takes root and prospers when given favorable conditions, regional styles of North America continue to be nourished by the people who perform them, and like the Schulwerk, are "alive," organic, and evolving.

### American Regional Musics

Just what is American music? Despite the supposed homogenization of American culture through the media's powerful influence, there are many responses to the question. Indeed, some responses are governed by an up-to-the-minute awareness of "what's hot" (Nirvana, TLC, Pearl Jam, Michael Bolton), but others reflect the respondent's classical music training and experience (Charles Ives, Aaron Copland, Leonard Bernstein). Just under this veneer, however, is the great gamut of American regional musics. Among the best known are those linked to ethnic identity: blues, powwow, bluegrass, Cajun, zydeco, Tex-Mex, gospel, klezmer, and Hawaiian slack key. Within these styles are sub-styles, and only those within an ethnic community or geographic region can immediately differentiate bluegrass from newgrass, old-style zydeco from the current "la-la" style, and *musica norteño* from urban-based Tejano music.

Some American musical styles have quickly progressed from regional to national stature, and this rapid rise and widespread embrace of the music has blurred whatever regional styles there once were. Such is the case of the Detroit gospel style and R and B sound of Aretha Franklin, and in the progress of Loretta Lynn's local "hills-and-hollers" hillbilly sound to the style to which female singers of country/western music across the nation aspired for over two decades. Still, even regional musics that go "national" are changed again by the personal and cultural perspectives of performers. Hence, Whitney Houston's schooling in the twin arts of gospel and soul singing by her mother, Cissy — and certainly by Aretha Franklin's own sound — helped her to develop her own characteristic style. Whitney Houston's music, while clearly not regional, can nonetheless be traced to its roots in the black churches of her upbringing.

The beauty of American music is partly its regionalism, or at least, its regional and ethnic roots. Music is alive in many regions and communities, through performances at Saturday night socials and Sunday morning services, at weddings and funerals, at "holy communions" and bar mitzvahs, at picnics and reunions, and in seasonal celebrations throughout the year. Although the music may be performed by adults, it lives in the children of these communities. They are musically socialized into their community from early on, and they carry their musical roots for the rest of their lives. Beyond the media influences and the musical training they will receive in their lifetimes, children are likely to maintain strong links to the music of their young lives, experienced within their families and ethnic-cultural communities. Thus, the early musical experiences children know are regional — or even more localized — American music.

One of the noble goals of a music program may be to direct children's attention to the regional musics of North America, and to provide repertoire that they can perform, or occasionally, to which they can listen and respond. Over the course of a year (or more likely six years), children can be led to discriminate from among American regional musics, and even to perform representative pieces with appropriate stylistic nuances. However, the great diversity of these styles can also overwhelm teachers responsible for achieving such a curricular goal. The good counsel of some of the most seasoned teachers directs us to a different approach to American musics: a look into the local communities for what they may offer. Indeed, this may be the launch to more relevant lessons, and the link to a later look at the regional styles of North America.

### Ethnography: Searching Out a Method

If convinced by the arguments (a) that local communities are rich storehouses of American regional musics; (b) that children need to know not only the music of their own personal-cultural environments but also some of the musical riches of their neighbors within the community and region; and (c) that teachers need knowledge of these local community musics and music makers (so as to develop relevant lessons based upon "real" music), then a search for such music should be initiated.

The search, in actuality, is research. This research is not of the number-crunching genre typical of experimental psychologists. Neither is it research amidst the tall library stacks of the community library. The pathway to knowledge taken here is one of a set of "qualitative" paradigms that has recently emerged among music educators as a bona fide means of describing and interpreting events of musical and educational significance. The particular paradigm described here is called ethnography, a process that knows a long history in anthropology, sociology, and more recently in education. The "break-through" studies of

*continued...*

anthropologists Francis Boas, Margaret Mead, Ruth Benedict, and Gregory Bateson brought form to the method, so that a series of ethnographic procedures have been systematized and applied to many contexts.

Briefly, ethnography is the study of cultural and social phenomena. Research questions might include: Who plays zydeco music (ethnicity, age, gender)? What instruments are played? Where is it played? At what events would zydeco be played? What are the song texts about? What do people do when the zydeco band starts to play? (For example, do people listen, talk, dance, eat, drink?) These questions are just the "tip of the iceberg," because in ethnographic research *all* events are open to observation and later interpretation.

Ethnographic research frequently includes "unstructured" data. In other words, the data is not coded or placed into a closed set of categories. Quantitative tables and figures seldom appear in ethnographic reports. Rather, the point of ethnography is to keep an open mind on all events that are observed within a setting, and to search for implications after the last observation is made. In a formal presentation of ethnographic research, the write-up takes the form of descriptions and explanations.

Misinterpretations of the ethnographic method abound. Contrary to what its title may appear to imply, ethnographers need not observe distant and exotic cultures, or choose questions that surround issues of cultural diversity (although in this case of searching for regional musics, they may). As well, ethnographers concerned with musical matters are not necessarily collectors of folk songs (although this indeed can be useful data). Ethnographic research may even seem a bit like what teachers do all day, as they listen to and watch their children learn within the context of the classroom. Yet in and beyond the classroom, there are certain rigors applied by ethnographers, and systematic means by which to take and interpret data, that require a different lens than that through which we look while teaching.

**The Search Proper**

The purpose of the fieldwork is to search out music, musicians, and musical meanings and functions within a community. This search is directed toward enabling us as teachers to understand "what's out there" in order to connect the music of the community to the school music program, and to bring the outside in. Based upon the writings of anthropologists and ethnomusicologists trained in the method, the following is a description of the process by which ethnographic research can be conducted in any region or community.

1. Decide which American regional or community music you wish to investigate. Is your own curiosity driving you to know something about the bluegrass band that plays down at the neighborhood tavern? Are you intrigued with the Tex-Mex culture that may be the background of some of your students? Have you always wanted to know what powwow music is all about? Any research endeavor will demand much of your time and energy, so your interest needs to be keen at the onset in order to carry you forward.

Are you uncertain about which musical styles may be present in your community, or where to go to hear them? Call the Chamber of Commerce. Talk to local church groups. Sacred, or even secular music, may be identified with members of a congregation. Ask the waiters and waitresses (or the management) of local restaurants. Talk to your children, and to their parents.

2. Know something about how to operate the equipment that you will take into the "field." Pen and paper are seldom sufficient for field notes and interviews. A camera can provide invaluable "still shots" of musical events, if you can control for an appropriate balance of light/dark images. Be sure your tape recorders and camcorders have batteries (as you may not be situated well for wall-plugs) and that you have an ample supply of tapes. Test the procedures for taping, and sample the volume; music (and sometimes, subjects of interviews) do not always give you sufficient "set-up" time.

3. Seek a way to enter the musical culture. A colleague, students, their parents, friends, neighbors, a friendly church member or restaurant worker may help you gain access into the culture of your choice. Many venues for community musics are open to the public and will require no special invitation or "pass-key"; others will. But if one wishes to interview musicians and their audiences, or to record or videotape an event, it may be vital — or at least culturally correct — to make formal introductions, or even to explain your interest in advance of the fieldwork. This may require a liaison or informant, someone who knows those within the targeted community.

4. Begin on-site observations of the community music and its musicians. In the field notes taken, be sure to indicate the obvious as well as the unusual or "exotic." Give dates and times for each observation, and describe the setting of the music and musicians. Is the performance space large/small? Hot/cold? Dark/light? Modern/rustic? Are there chairs? Tables? A stage? A sound system? How do the musicians communicate to one another? To the audience? What is the response of the audience? One observation rarely provides enough information or represents a community and its music adequately; multiple observations (between 6 and 10) will shape a more reliable impression.

5. Conduct structured interviews with musicians. Establish questions in advance of the interview, because time with musicians may be limited to breaks and before and after the performance. When conducting structured interviews, do not suggest an answer, or let another person answer for the person you are interviewing. Come prepared with an agenda of questions, and through practice, perfect a style of "interested listening" that rewards the respondent's participation but does not evaluate the responses. A more traditional ethnographic style of interview is unstructured, open-ended, and in-depth (see Atkinson and Hammersley, 1994). In every case, tape the interview if your informant will allow it, as you probably cannot write fast enough to get the details.

Questions that bring information relevant to the teaching of regional and community musics vary. They may be about the musician's training (Who taught you? How did you learn?), repertoire (How much music do you know? Is this standard repertoire for the genre? What is your favorite piece? Why?), or function and meaning (Where else would we hear this music? Why do you think people receive it so favorably? Why do you like to perform it?). Such information helps to frame the musical sound itself.

6. Tape and videotape the music. Allow the necessary time to set up, and to operate on-site checks of sound and image quality. Once the musical event begins — and providing that you have permission of the musicians to record them — roll the tapes and keep them rolling. Remember that the sounds in-between and around the music itself, from performers and their audiences, may reveal important contextual information.

**The Post-Search Application**

For those of us who teach, research takes on special meaning when the data and its interpretations can be applied to our work with children. Once we have had sufficient time in the field of our targeted music — be it club, restaurant, or community center, or following a particular musician's circuit of performances, we can proceed to the post-search stage. It is at this time that the data is carefully examined: field notes are read and reread, interviews are studied from notes and recordings, and the music is listened to repeatedly, and with an "analytical ear." Notes, recordings, and videotapes are cross-checked to determine intriguing incidents and patterns of musical and cultural behavior.

As musicians, we cannot help but want to transcribe melodies and rhythms, if not the complete density of textures we hear. Such transcriptions may trigger the use of techniques gained in ear-training and theory classes, as we find "real-life" application for the skills gained from dictation exercises. Using standard Western staff notation, small segments of tape are replayed until a song or musical excerpt finds an accurate realization. Musical intricacies that do not fit staff notation are depicted with additional signs or verbal remarks: arrows can indicate higher or lower pitches, squiggles can show glissandi, and words can attempt to explain musical nuances. These transcriptions can add another dimension to the instructional experiences to be designed.

The application of the search/research findings is then in the hands of the bright and talented teacher. As always, the design of successful lessons relies on the ability of the teacher to know her/his children — their musical needs, interests, and stage of development. A unit of study on the blues, for example, will fall nicely into place when it is based upon a careful field study. Photographs of performers blown up to poster size can entice children, as will stories about who they are, how they learned, and what the music means to them. Short, edited audio and video recordings can bring the community context into the realm of the classroom. An opportunity to learn a blues song, and then to match it to the field recording, can challenge children's listening skills. And no doubt, a visit from the informant — the blues musician himself — can be a memorable experience that underscores the style's living legacy.

Many musical veins run through the regions of North America. From the heartlands to the hill country, from the southern bayous to the northern woodlands, and from one urban area to the next, the musical diversity is stunning testimony to a continent of immigrants. As we bend our listening ear to the sounds around us, we may be convinced that we must as individuals stalk the musical wildflowers of our communities — and add our findings to the musical experiences we give to children.

*Patricia Shehan Campbell is Professor of Music at the University of Washington. She is a consultant on music in early and middle childhood, multicultural/world music education, and Dalcroze. She has lectured and published widely, and is author or co-author of seven books, including* Lessons from the World, The Lion's Roar: Chinese Luogu Percussion Ensembles, Roots and Branches, *and* Music in Childhood. *Dr. Campbell is chair of the Society for Ethnomusicology's Education Committe and serves on the boards of the International Society for Music Education and the Journal of Research in Music Education.*

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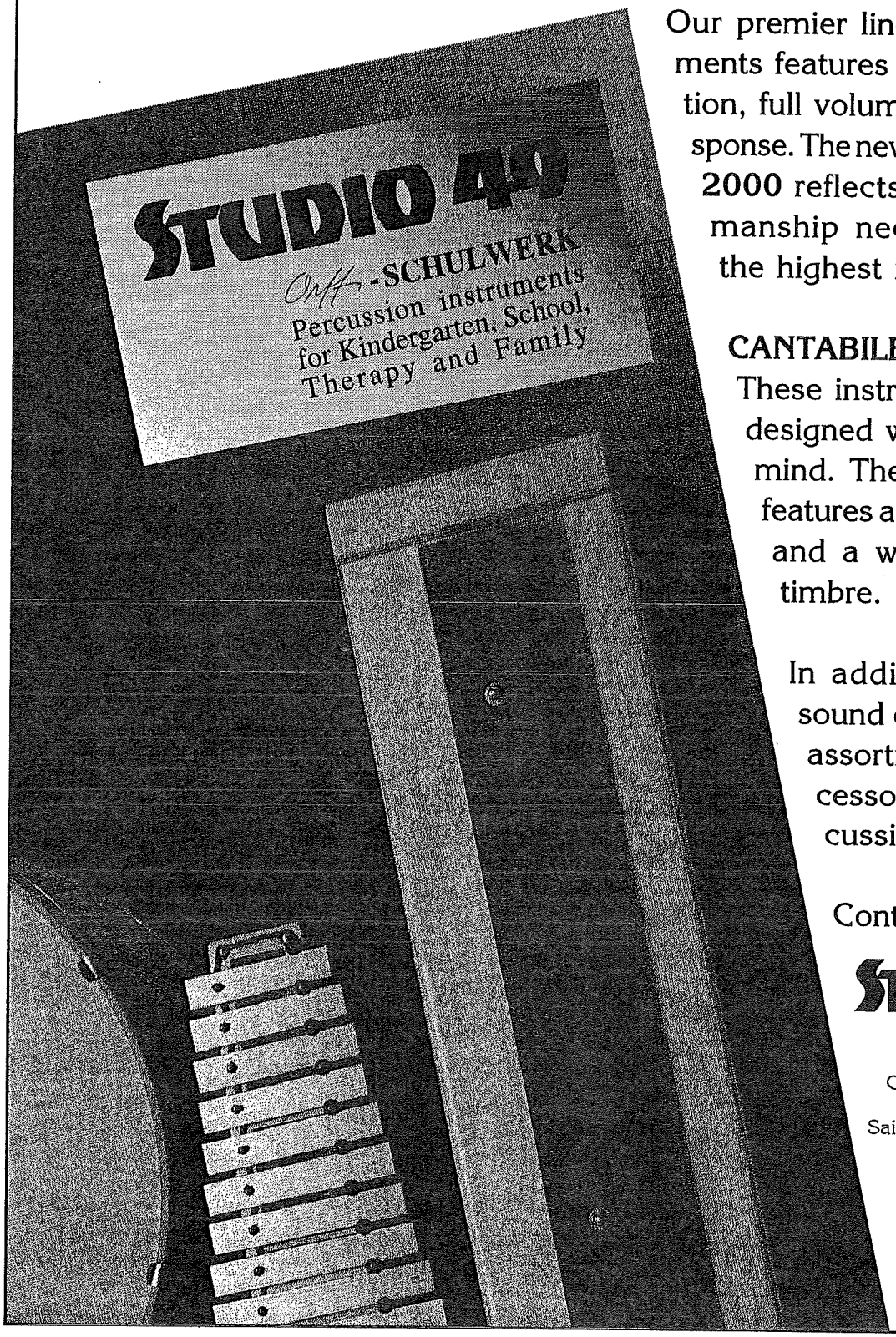


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# *"Unless we look for Orff's deeper message we cannot truly understand Schulwerk in all its depth..."*

**Brigitte Warner**

*Editor's Note: The following is excerpted from Brigitte Warner's comments upon acceptance of the 1994 AOSA Distinguished Service Award at the Philadelphia National Conference.*

I would like to share with you my thoughts on an aspect of Orff Schulwerk that is rarely talked about, one that goes beyond the obvious of teaching music, dance and improvisation. It concerns the question of how we as teachers can uphold Orff's ideas and do justice to his work. This, of course, presupposes an intimate acquaintance with his philosophy. I am not talking about a narrow educational philosophy, but rather about the philosophy of life and living that underlines Schulwerk and actually allows it to function as it does. Orff once said, "In all my work my final concern is not with the musical, but with the spiritual exposition." We all know that music has special powers, and that humanity has always used them in its search for deeper spirituality. Orff has gone back to uncover these sources so that we and our children may be reconnected with our inner selves.

Thus, Orff is a teacher not only of children, but of adults also, which means of ourselves who instruct the children. I firmly believe that, unless we look for, and find Orff's deeper message, we cannot truly understand, and therefore teach, Schulwerk in all its depth and with all the success it deserves. In that case, it will eventually become a passing fad, because it has been allowed to be used in a superficial way only.

We believe that Orff Schulwerk is a very special approach. It follows that those who teach it must be very special people. Teachers, at times, are required to undergo self-evaluation, the purpose of which is to make them aware of the quality of their teaching. There are also evaluations by administrators and — if one instructs at college level or is involved in Orff Schulwerk teacher training courses — also by one's students. The results of such evaluations — if made available — may be heartwarming and gratifying, but also sometimes uncomfortable and hurtful. They may or may not be fair or helpful. The truth is, the person you are and the way you are perceived by others often are two different things. At times when perhaps we feel ourselves misunderstood or misinterpreted by students or colleagues, we may have to remind ourselves that it is not possible to be accepted by everyone. If one is, chances are that there is some people-manipulation going on. But no matter what, we cannot sit back and be pleased with ourselves. On the contrary, it is important that we constantly take stock of ourselves and our work. And so, since you have given me this splendid and once-in-a-lifetime opportunity, I'll share with you my thoughts on what I feel an ideal Orff Schulwerk teacher should be like.

The key word is integrity. At a first glance it doesn't seem as if it were anything special. It is a word, often used, not always practiced and seldom reflected on. Once we take a closer look, the picture becomes more complicated, perhaps even a little uncomfortable. Orff Schulwerk is an extremely hard taskmaster and the integrity it expects from us not only concerns our professional work, but also our personal lives.

One thing I know: it is not a quest for perfection, because perfection is not attainable. Sometimes I have been called "perfectionist" and it bothered me a bit. Then I realized that trying to do one's best and urging others to do the same can easily be confused with perfectionism. We don't need to, nor can we ever be perfect, and we certainly should not expect it from our students. Instead, there should be an ongoing effort at self-improvement, on a personal as well as on a professional level. Self-satisfaction is like the end on a train line — everything stops and goes no further. An Orff Schulwerk teacher should never reach the end of the line.

Integrity has many other facets, of which I will mention only a few. First and foremost is our loyalty to Orff Schulwerk and its teachings... We must never forget that Orff and Keetman are the originators, and although many talented and gifted people have followed in their footsteps, have contributed and added, have clarified and enhanced the approach, none can claim to know or do better. We are followers and protectors of Orff's message. It sometimes takes a certain amount of modesty to admit to it. However, I do want to mention specifically that the American contribution to the art of modern and imaginative teaching has been outstanding and has served as a model in many countries.

Constant change is a natural part of life. But not all changes are for the better. Therefore, we must take care not to lose the essence, the soul of Schulwerk in the process of change. We must become competent enough that we can make our own judgments and decisions and need not rely on others' opinions.

At times it takes courage to stick to one's guns because one's own convictions are different from those of most others. Or, on a less personal level, we must uphold the educational philosophy of Orff Schulwerk even though it may run counter to some of the established values in our society. This fact may cause confusion among the children. For instance, competition and competitive spirit are carefully fostered in our young, yet for our purposes it is destructive, and Orff Schulwerk discourages it. Instead, cooperation and group effort are stressed... [Cooperation] has nothing to do with winning or losing, with being better or "not as good as," but it is about creating something pleasing and beautiful that everyone can enjoy...

A more difficult and sensitive matter concerns the quality of materials we use. Here we find great diversity because the choice is largely left to the taste and preference of the teacher. The musical and textual examples in the original five volumes, *Music for Children,* leave no doubt as to the quality Orff and Keetman had in mind. And it behooves us to remember that one of the aims of music education is, or ought to be, to instill in the children we love an appreciation for our musical heritage. We don't have time to bow to popular taste and mediocrity in general. These the kids assimilate anyway because they are surrounded by them. Therefore, in the little time we have at our disposal with the youngsters, let's give them the very best and most memorable experiences in speech, music, dance and play.

## Video Preview

# Bryan Burton: Entering the Circle

*Donna Marchetti*

"Entering the Circle," one of eight new tapes from last year's Philadelphia conference, presents an introduction to Native American music, offering simple songs and dances, as well as an overview of the instruments often used to accompany them. Dr. Burton, who is of partial Native American ancestry, approaches the material with the kind of care and respect one would expect.

The significance of the "circle" in the title of Dr. Burton's session highlights a concept central to understanding the cultures from which the music springs. The circle is important, he says, "because everyone is joined in the great circle of life. And if one part of us messes up, it affects all of us." In a positive sense, this interconnectedness is evident in the music and dance, where each participant is equally important, regardless of inherent ability or grace. More significant than the individuals involved is the common purpose that unites them.

The first activity comes from the Tuscarora tribe of the eastern United States. Three drums beating in a heartbeat rhythm accompany the dance which is performed in a circle with all dancers facing the center. The words are antiphonal, consisting of two short phrases of vocables, each sung first by a leader then repeated by the group. The dancers circle to the beat of the drums, stepping first then dragging the other foot slightly, keeping it always in contact, says Dr. Burton, with Mother Earth. Dr. Burton is careful to point out that this dance, as well as all others used in the session, is a social dance, not a ceremonial one — a consideration in keeping with respect for the traditions of the cultures involved.

The second song/dance is the "Haliwa-Saponi Canoe Dance" from North Carolina. The vocal part consists once again of vocables, shedding little light on the meaning of the song. Dr. Burton says he has heard three vastly different versions of this canoe song story, each from a different member of the same tribe. Such is often the case in an oral tradition, and rather than detracting from the authenticity of the song it adds a richness not found when stories are written down and therefore prevented from evolving. The dance is performed in rows of four to six people, each person holding the waist of the person in front. The leader takes a few steps to one side, keeping time to a steady eighth note drum accompaniment. He then moves to the opposite side and slightly forward, leading the human canoe gradually down the river.

A great many Native American instruments traveled with Dr. Burton to this session, and at this point he takes some time to show and demonstrate them. There is a large collection of rattles made from gourds, rawhide, animal horns or buffalo rib, many of them decorated with feathers or other adornments. He shows a variety of flutes based on the same principles as recorders, the hole being blown directly into rather than across. Because they are handmade, each is slightly different in tone and even tonality. They are made from wood, bone or antler and are of many sizes. Dr. Burton shows a little-known stringed instrument, the Apache violin, that produces a soft tone by drawing a bow across its one string. Geronimo, he tells us, was known among his people for his love for this instrument.

The third dance comes to us from the Nanticoke tribe of Delaware. *O Hal'lwe* is a women's dance intended to honor the feminine role in guaranteeing the continuity of the tribe. It is important, says Dr. Burton, for as many generations as possible to participate in this dance. The song, traditionally sung by men, uses a metaphor of an oak tree dropping acorns, or the seeds that will insure new life.

A bear dance from North Carolina follows. It shows the importance of animals in the lives of Native Americans, says Dr. Burton, and particularly of the bear, who is considered to be man's closest relative. Stories about people turning into bears are not uncommon in the lore of Native peoples. The dance is improvisatory in nature, the dancers imitating bears eating, roaring, rolling and roaming, while accompanied by a two-phrase song.

"I Still Love You Yet," the session's final activity, is the only song presented in English. Some Native cultures began to use English words for social songs in the 1920s, says Dr. Burton. The dance is a "back and forth" dance, loosely organized, with dancers in various numbers taking a few steps one way, then the other. It doesn't matter, says Dr. Burton, how many dancers are together or how many steps they take in each direction as long as they are stepping to the drum beat.

In closing, Dr. Burton provides an overview of books and materials available that are of high quality and have been written either by or in consultation with Native Americans.

Throughout the session, videotaped examples of Native Americans performing the dances are shown.

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# The Standards — What You Can Do

There has been a great deal of talk about the National Standards for Arts Education — here in the pages of *The Orff Echo*, in other music journals, at conferences and workshops. But after you've familiarized yourself with the standards, what more can you do? Here are some suggestions offered by MENC in their pamphlet, "Implementing the Arts Education Standards: What the Arts Community Can Do."

### Make Connections

- Focus the advocacy efforts of arts organizations in your state and school district on Implementation of the arts Standards.
- Ask your state and local arts council to agree on an agenda for implementing the Standards.
- Through your local arts council, form an alliance with school administrators and arts educators in your school district; plan to work together to implement the Standards.
- Urge colleges and universities to require Standards-based classes in the arts for all future teachers.
- Collaborate with school boards to establish minimum arts requirements and appropriate assessment tools.

### Educate the Community

- Show how arts education helps students achieve established educational goals. Set up a speakers' bureau and offer to send representatives to school board meetings and conferences of teachers and administrators.
- Include information about the National Standards and state and local arts education efforts in newsletters, calendars of events, programs and other publications.
- Communicate your support of the Standards to decision makers: mayors, city council members, county commissioners, school board members, business leaders, state legislators, and governors.
- Let business and civic leaders know about the revenue generated for the community and the state by activity in the arts.

### Join with Arts Educators

- Contact arts educators in your area; meet to discuss common concerns. Offer to work with educators to implement the Standards.
- Cooperate on issues regarding arts in the community; offer your support for arts education and request the help of educators when programs of arts groups can benefit from their assistance.
- Help increase opportunities for students to perform and display their work and to have closer contact with the art produced in your community.

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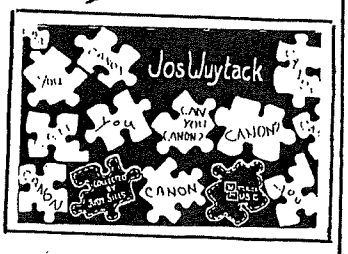


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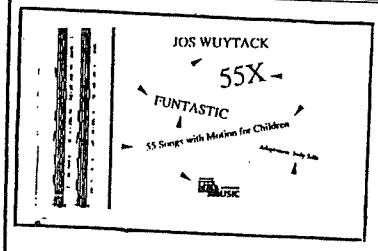


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# Strings with Orff? It's in the SCORE

*John Krumich*

For many young musicians, the transition from elementary school music to middle school music can be abrupt, even awkward. It is common for a child who has been experiencing an increasingly wide range of music activities in the elementary grades to suddenly have to decide in middle school between band, orchestra, jazz ensemble or chorus, perhaps to be slotted that way for the rest of the school years. This transitional time, coming at the age of eleven or twelve, is a watershed of musical development and a critical time for broad-based, challenging music activities.

For the past six years I have been developing a type of ensemble that seeks to mine the enormous musical potential of children this age, allowing them to continue to develop into well-rounded singers and instrumentalists while offering heightened ensemble challenges. SCORE is the name of the community ensemble that my collaborators and I have created, and it stands for String, Choral, Orff and Recorder Ensemble.

The acorn of the idea was planted in Savannah, Georgia, in the fall of 1989, and became the first Children of SCORE. For co-founder Lynne Tobin, a string teacher, and me, it started as a small experiment, but soon the project was consuming both of us, and the ensemble grew both as a musical entity and as a non-profit arts organization. What pulled us irresistibly onward was the wondrous sound that the children could make in so many striking combinations. After all the hard work — the planning, the meetings, the composing and arranging, the auditioning, the fundraising, and the legal chores to establish non-profit status — the moments when the music came together were a pure tonic.

I wrote of our first performance, with the Savannah Symphony, in the Summer, 1990 edition of *The Orff Echo* ("Savannah Children SCORE a Success") but where did it go from there? Over the next few years, we grew to more than sixty children, all between the ages of eight and twelve, from about twenty elementary and middle schools. Approximately half of the children accepted were already playing violin, viola, 'cello or double bass. It became necessary to divide the ensemble into two smaller groups: the Apprentice Group, made up of eight- and nine-year-olds; and the Concert Group, made up of ten-, eleven-, and twelve-year-olds. In our larger concerts, both groups combined to perform together, but usually rehearsed and performed separately.

In the four seasons that I was involved with the Children of SCORE in Savannah, the ensemble was featured several times with the Savannah Symphony, performed with the Hilton Head Orchestra, twice performed at the Piccolo Spoleto Festival in Charleston, South Carolina, was featured at the Governor's Inauguration in Atlanta (performing an arrangement with the Morehouse College Glee Club), performed at the Southern Division-MENC conference, and was featured at the Olympic Flags Luncheon celebrating the passing of the Olympic flags from Barcelona to Atlanta. The ensemble also made two recordings. Gradually a repertoire designed for the unique instrumentation of SCORE grew.

In the summer of 1993, I moved with my family to Virginia. In Savannah, Gary Smith stepped into the co-directorship of the SCORE group with Lynne Tobin, while Charlotte Gerkin, another experienced Orff teacher, took on the Apprentice Group. What we had started was in good hands and the Children of SCORE in Savannah continues to flourish.

In Virginia, I immediately set to work starting another SCORE group from scratch. The Hill School in Middleburg, where I began my new teaching position, is situated in a rural area about forty miles from Washington, D.C., with very few near-by musical opportunities for children. I sensed that I had landed on good soil for another acorn to be planted, though there were very few local string teachers or students. I was astonished at the immediate, strong support I received from many parents and arts patrons in the area. It helped, of course, to have the track record of the Savannah group and all the supportive materials I could use in my presentations: video-tapes, audio recordings, newspaper articles and published music. It quickly became clear that the idea of a SCORE ensemble can appeal greatly to a community that values cultural opportunities for children.

The three main goals of developing a SCORE group have remained the same since the beginning. Our first goal is to give highly motivated children an opportunity to join together to experience the joys and rigors of ensemble music. At their age, though their individual musical talents might be developing in private lessons and school music activities, they have very little chance to encounter the technical demands of playing together in various combinations. For example, in some SCORE rehearsals, we found that the 'cello and double bass players often dragged while the soprano and alto xylophones rushed ahead. Both groups had to listen and respond to new sounds in order to stay together. We also noticed that some of the very talented string players were greatly challenged chorally, and that some of the children with more singing experience had to work especially hard to play the Orff instruments with rhythmic precision.

***What pulled us irresistibly onward was the wondrous sound that the children could make in so many striking combinations... The moments when the music came together were a pure tonic.***

The second goal of the group is, for me, a fascinating artistic challenge: to find a musical esthetic, a SCORE sound, that is a true expression for children this age. Because of the instruments involved and the ages of the children, we have had to develop our own sense of appropriate repertoire. We do not want to skip or overstep natural developmental stages in order to sound like adult ensembles, or even high school ensembles. The sounds are elemental and the possibilities are endless, so we carve out our own sound by finding, arranging, creating, rehearsing, and performing music that fits this ensemble. Most of our current repertoire consists of works that I composed or arranged based on folk material. We have also performed Medieval and Renaissance pieces adapted from various sources, some popular songs

*continued...*

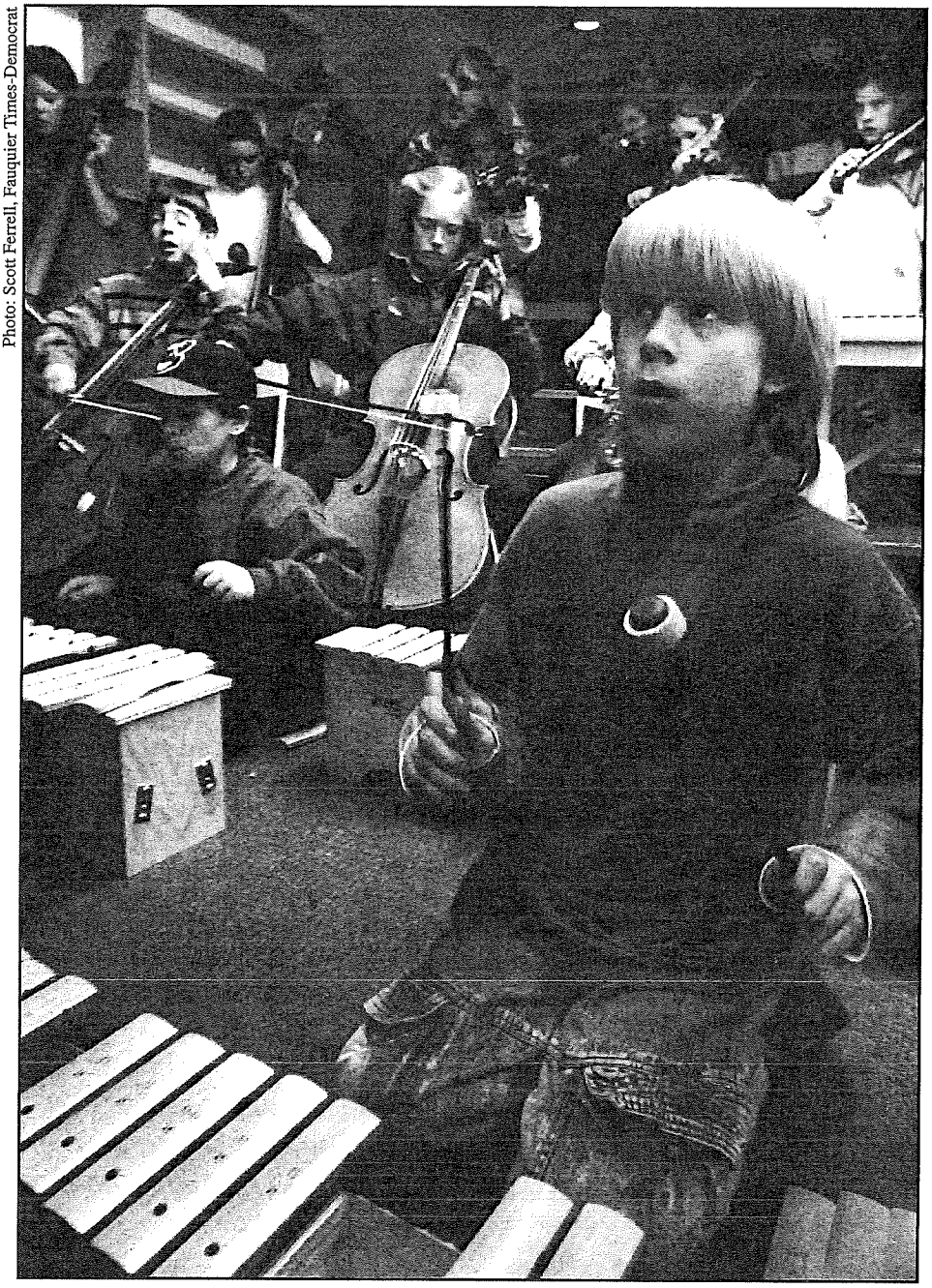

Photo: Scott Ferrell, Fauquier Times-Democrat

**SCORE in rehearsal**

(Gershwin, the Beatles, etc.), and pieces from the Orff volumes. Several of my colleagues have rightly pointed out that Carl Orff and Gunild Keetman included string parts in some of their pieces in the volumes. We have performed many of these as written, and have also added strings to others which did not originally call for them.

Our third goal, like the other two, owes much to organizations like AOSA. We want to stay in touch in order to learn, and to share what we have found successful. A SCORE group, though performance-oriented, is an educational organization. In our performances and workshops, we seek to demonstrate pedagogical principles and rehearsal techniques that enhance children's musical development. Likewise, we are always looking to draw from such various sources as children's choirs, Suzuki institutes, Dalcroze workshops, and Orff conferences and workshops.

Our new ensemble in Virginia, which we call the American Children of SCORE, is housed in its own music school, a modern building donated rent-free by a generous local patron. The forty-four children from fourteen area schools now have a successful Holiday Concert under their belts, and are preparing for a St. Patrick's Day Concert with an Irish band. We have a staff of three: Karen Chase as Choral Director; Christine Spinelli as Strings Director; and myself as Artistic Director.

In trying to build a first-rate ensemble, we are working to develop a rehearsal schedule that is not prohibitive to the busy lives of children, but allows for large-group, sectional, and individual practice. A typical two-hour rehearsal on Wednesday afternoons includes a 15- to 20-minute vocal warm-up; a 30-minute choral rehearsal; 45 minutes of recorder, string and Orff instrument sectionals in three separate rooms; and finally a combined rehearsal to integrate singing with the instrumental parts just learned. On Tuesday afternoons, I am available for small group or individual coaching on SCORE parts as needed. Not all of the children play string instruments, but all are trained on the Orff instruments, recorder and vocal parts.

The beginnings of a local string culture is evident in the numbers and the enthusiasm of many of our younger members. We have been aided greatly by the recent institution of a string program at the Hill School, where all second graders are provided with a rented violin or 'cello and taught throughout the school year. This has helped to swell our fledgling string section to twelve members, with more to come. Several children in SCORE who had no previous interest in strings have asked to begin private lessons, including three girls who take turns on our two double basses!

The time constraints of our ensemble, with only one full rehearsal per week, do not typically allow for the full process of having the children participate in composing or arranging the music. We find it necessary to have very efficient rehearsals, getting the children to the music immediately, starting with well-developed arrangements, so that we may prepare for our busy concert schedule. However, because I am also a full-time music teacher in a K-8 school, many of the musical ideas that I put into the arrangements and compositions come from a more thorough process of working with children, drawing from their ideas, and trying out many possibilities.

Likewise, because of space constraints, we do not yet include much movement in our SCORE training, though I am hopeful that we might in the future add a movement and dance studio when we move next year into an adjacent building. With my Dalcroze and Orff background, I have developed some movement techniques designed for confined spaces and efficient rehearsals of a concert ensemble.

Where can the SCORE idea go from here? Though it is a lot of work, this kind of ensemble offers great rewards. I believe that any community that has an active string program for children, along with good Orff music and movement instruction, can put

together a SCORE group. It could be a healthy trend, providing a natural musical bridge for children in transition from elementary school music to middle school music. It might also be an innovative way for symphony orchestras to develop their educational programs for young people.

Recently Lynne Tobin, my original collaborator in Savannah, has moved to Ann Arbor, Michigan to pursue graduate work. There she has encountered great enthusiasm for the SCORE idea from a community music school and plans to begin the Michigan Children of SCORE. Soon, I hope, there will be three SCORE groups! I would be very happy to help others get started.

*John Krumich received his B.A. in Music Education from Capital University in Columbus, Ohio. His graduate work included a year of study at the Orff Institute in Salzburg and a M.M. from the Manhattan School of Music in New York. His publications include arrangements and original compositions, some specifically for SCORE's instrumentation. A nationally-known presenter at Orff Schulwerk and Dalcroze workshops, Mr. Krumich also teaches full-time at the Hill School in Middleburg, Virginia.*

# Music, Drama and Integrated Language Arts

*Marianne A. Palastro*

The days of teaching children to read using Dick, Jane and their poor, over-run dog, Spot, are now blessedly past. We are finding more and more that reading is not a subject to be taught, but a way of life to be learned and lived. To inspire this notion in children, reading is now incorporated throughout the curriculum. In whole language, or integrated language arts, children are reading all day and taught to look at the whole picture before breaking it down into specific parts. As teachers of Orff Schulwerk, we have been incorporating language into our music programs all along, for language is intrinsic to it. However, we can do even more by seeking ways to help the classroom teacher expand on units of study, stories, or authors the children are already working on in class. This can add yet another dimension to the work the children are doing, helping them to truly "buy into" what is being studied, and inspiring them to read further works of this type. And perhaps, by using a story in a whole new context, the struggling young reader will find new inspiration and insight. This can only have positive results.

The development and building of dramatization in the music classroom using stories and folktales is an exciting way to integrate language arts into the music curriculum. It is best to start with the classroom teachers. Open the lines of communication with them; let them know you are interested in integrating your curriculum with theirs, be it language arts, social studies, or even science. The teacher may suggest a story or subject area to you — one they are already working on or will be soon. Look for stories that not only complement the subject to be covered, but also lend themselves to interpretation in the music room. Best are stories in which a variety of characters, events, things, or sounds can be highlighted with various classroom instruments, both non-pitched and pitched.

For instance, the first graders in my school study farms and farm life in the fall. They also read the story *The Farm Concert* by Joy Cowley. In the story, barnyard animals are making far too much noise for the farmer to sleep. After reading the story together, the children experiment with the classroom instruments, thus learning their names, how to play them and the sounds they make. They then select an instrument to highlight each animal sound. The first half of this story is intended to be read very loudly. After the farmer demands quiet, the animals converse softly. By using their voices and then their instruments to interpret the story in this way, the students are also learning the musical concepts of *forte* and *piano*.

The African folktale, *Why Mosquitoes Buzz in People's Ears*, by Verna Aardema, can be similarly interpreted with the students choosing classroom instruments to represent each animal and the mosquito. This is fun to do with a class that is studying insects in science.

Some stories have a repetitive refrain or event throughout, such as *The Three Billy Goats Gruff* as retold by Dennis Kendrick. Often this refrain can be set to a simple, pentatonic melody, and instrument parts added. The song can then be inserted during the story at the appropriate times. In *The Three Billy Goats Gruff*, the exchange between the first two goats and the troll can be turned into a song and performed when the goat crosses the bridge.

Many folktales include an event that is repeated over and over again while we wait for the characters to learn a lesson or meet with success. A refrain can be created that deals with this, and then be performed at the appropriate times during the story. An example of this would be the African folktale, *Anansi and the Moss Covered Rock*, retold by Eric A. Kimmel. In this story, the spider Anansi discovers a magical rock that can help him trick all of the jungle animals out of their food. Anansi plays his trick again and again, until Mouse-Deer catches him at his own game. A refrain can be composed dealing with Anansi's trickery and sung each time he deceives a fellow creature. The last refrain can be altered to describe how Anansi finally meets with justice.

When preparing a class for developing a dramatic and or musical interpretation of a story, follow some very basic steps:

1. Read the story aloud to the class.

2. Discuss the story — perhaps even creating a story map on a chart including the title, author, characters, setting, events, and outcomes.

3. Discuss characterization: How would each character act, feel, react to the events and outcomes in the story? Have the students experiment with enacting these things while reading the story again.

4. Decide as a class if there are any characters, animals, props or events that can be interpreted or highlighted by an instrument. Allow the students to choose what they will use and where.

5. Read the story again, having the students incorporate their instrument sounds. This is good exercise for their listening skills! You can also add the acting again.

6. If you will be using a repetitive refrain, teach the song through echo, along with any barred instrument parts you and your class wish to include. Be sure the whole class learns and can perform them, thus meeting your own music objectives. It is also important that any ostinati patterns be tailored to the learners involved. You want to be sure each is sufficiently challenged, and meets with success. You can re-read the story having the class insert the song where it belongs.

7. Divide the class into three groups: one to be the orchestra and perform

*continued ...*

the song; another to be the actors; and the third to provide the sound effects and instrumental highlights. Perform the story three times giving every student the opportunity to do each task. At this stage, it is nice to share the story and song with the classroom teacher.

8. Finally, by assigning a permanent job to each student and adding a little scenery, a prop and costume here and there, you have a performance you can share with parents, demonstrating the collaborative efforts between the music and classroom teachers.

In this time of integration and collaboration, it is more important than ever for the music teacher to make it known that she or he is an essential part of the whole process. All good Orff teachers have always incorporated language into their lessons. Perhaps this sheds some light on another way to do so. Lessons such as these give children a chance to delve into the story and its characters, as well as work together.

These lessons take several, if not many, class periods to accomplish. You can tailor them to your own needs, using as many of the ideas offered, or as few as required to reach your own goals and objectives. For instance, you may be focusing on learning the names of classroom instruments and want to use a story to do just that. Later that year, your class may be ready to work on simple ostinati on the barred instruments, so you might choose a story with a repetitive refrain and go from there. Or perhaps you have been asked to help prepare a show for parents. Now you incorporate all of the ideas. No matter which way you decide to go, the results can only be beneficial, as you and your co-workers find ways to challenge and inspire your students together.

We are responsible for educating the entire child. While teaching our regular music curriculum, we may also encourage the struggling reader to succeed, and the child who finds reading a chore to be excited about books. This, after all, is our goal: to develop a literate and well rounded generation.

*Marianne Palastro is an elementary general music teacher in Fairfax County, Virginia. She holds a B.A. in vocal performance from George Washington University and has studied Orff Schulwerk at George Mason University. She is active in her community as a church soloist.*

## Suggested Resources

**Each of the following has a repetitive event which lends itself to a musical idea.**

*Anansi and the Moss Covered Rock*, retold by Eric A. Kimmel; Scholastic Inc., 1988.

*The Fat Cat*, a Danish folktale by Jack Kent; Scholastic Books, 1971.

*King Biggood's in the Bathtub* by Audrey and Don Wood; HBJ, 1985.

"Lazy Jack," an English folktale retold by Elizabeth McKinnon from a collection titled *Teeny Tiny Folktales*; Warren Publishing, 1987.

"Little Fox and the Tiger," a Chinese folktale retold by Elizabeth McKinnon, also from *Teeny Tiny Folktales*; Warren Publishing, 1987.

*The Miller, the Boy and the Donkey*, based on a fable by La Fontaine; Franklin Watts and Company, Inc., 1969.

*The Three Billy Goats Gruff*, retold by Dennis Kendrick; Random House, 1979.

*Tikki Tikki Tembo*, a Chinese folktale retold by Arlene Mosek; Holt Rinehart and Winston, 1968.

*Too Much Noise* by Ann McGovern; Houghton Mifflin, 1967.

"The Very Big Carrot," patterned after the Russian folktale "The Enormous Turnip" and taken from *Sun and Shadow*; HBJ Primer, 1983.

*The Very Ouiet Cricket* by Eric Carle; Philomel Books, 1990.

**These books by Joanne Oppenheim all have repetitive events. Many are patterned after classics.**

*The Donkey's Tale*, patterned after "The Miller, the Boy and the Donkey"; Bantam Books, 1991.

*"Not Now," Said the Cow*, patterned after "The Little Red Hen"; Bantam Books, 1989.

*Rooter Remembers*; Viking Press, 1991.

*You Can't Catch Me*, patterned after "The Gingerbread Boy": Houghton Mifflin, 1986.

**The following lend themselves to use in the music room using instrumental sound effects. Those marked with an * also have a repetitive event.**

*The Big Sneeze* by Ruth Brown; Lothrap, Lee and Shepard Books, 1985.

*The Farm Concert* by Joy Cowley; Shortland Publications Ltd, 1987.

*The Little Old Lady Who Wasn't Afraid of Anything* by Linda Williams; Harper and Row, 1988.

**Mr. Gumpy's Outing* by John Birmingham; Henry Holt and Co., 1970.

**The Napping House* by Audrey Wood; HBJ, 1984.

*The Ox-Cart Man* by Donald Hall; Scholastic Books, 1979.

**The Teeny Tiny Woman* by Paul Galdone; Clarion Books, 1984.

*Why Mosquitoes Buzz in People's Ears,* by Verna Aardema; Pied Piper Books, 1978.

# Resources For The Classroom

***Marina Gorny, Editor***

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

**Bowmar Orchestral Library (1994, CPP Belwin, Inc. BMR05065) Twelve CD's; $17 each or $189 for the set.**

How many of us have been looking for a comprehensive listening library which would enable us to guide our students through the wealth of classical orchestral music! This twelve-CD recording series is such a collection. It features compositions in varying orchestral styles from different countries and historic periods. The CD's are categorized "Fairy Tales in Music," "Nature and Make-Believe," "Legends in Music," "Under Many Flags," "American Scenes," "Pictures and Patterns," "Stories in Ballet and Opera," "Animals and Circus," "Miniatures in Music," "Dances" (two discs) and "Marches."

Each CD combines many short, memorable selections, giving the teacher the flexibility to decide how much material to present during a particular lesson. Each CD is accompanied by an orientation booklet containing useful tips for the teacher on how to present particular compositions to children of different ages, as well as suggestions for how to organize "purposeful sequential lesson plans." The "charted themes" at the end of each booklet will help students with good visual attention to focus better on the music while listening to it. All suggestions are given in a way that they can be easily adapted to varying grade levels.

The emphasis in this listening series is on participation, a concept we Orff teachers know makes learning a delightful experience. While accompanying the music with appropriate movement or percussion instruments, children will recognize contrasts in mood, dynamics, timbre, tempo, rhythm, pitch and melody. As they become aware of these elements and expressive qualities with which composers work and from which music grows, children will share with the composer the delight of creativity. I recommend this series for music teachers in elementary and middle schools. It works!

*-Marina Gorny, Massachusetts*

# Point~Counterpoint

**Barbara Potter and Martha C. Riley, Editors**

**Should music literacy be the primary goal of Elementary Music Education?** *We asked you this question in the Winter 1995 issue of* The Orff Echo. *Below are your replies. Please note that these responses have been edited.*

Yes, literacy is probably the ultimate goal of elementary music education, but perhaps not the primary goal. We must also ask what level of literacy we expect, which could range from reading simple stick rhythm notation to reading, performing and writing complex notation of melodies and chords. Even though literacy may be the ultimate goal, I believe that internalizing the concepts of music through singing, playing, moving and creating will provide an inner joy which will last a lifetime. This, then, should be the primary goal of elementary music education. The desire for literacy naturally follows these kinds of experiences. The greater these experiences, the greater the literacy. Literacy achieved without these kinds of experiences will be shallow and short-lived.
-Del Bohlmeyer, Tempe, AZ

The primary purpose of music education in the elementary school (or for that case in **any** school) is to provide a framework for the aesthetic enjoyment of the art. This sense of enjoyment is achieved on many different levels, one of which is the ability to create, save, and/or replicate valuable musical ideas. As a public school music teacher, I must also prepare my students for the world of musical experiences that **they** will encounter when they enter the adult world. I want them to be able to look at a piece of sheet music, a church hymn or other musical example and have some idea of what is going on. For these reasons it must be an essential, though not sole, emphasis of music education.
-Steven Calantropio, River Edge, NJ

The primary goal of elementary music education should be active student involvement in the music making process, i.e., in singing, saying, dancing, playing and creating. The sequential development of music literacy should be an important goal that is reached in conjunction with the music making.
-Jim Solomon, Ponte Vedra Beach, FL

While as a music teacher I feel an obligation to teach **towards** music literacy, the primary goal of music education should be to lead students toward the possibility of music as a necessity of life. Along the way, many students will learn to read music (given good, responsible teaching) while others will not. The beauty of Orff Schulwerk is that everyone can participate at one's own level and perhaps, find a way to make music an important part of life.
-Dorothy Lyons, Berkeley, CA

No. The primary goal of music education is aesthetic sensitivity — the ability to react emotionally to music. Music literacy and other conceptual information about music is valuable only to the extent that it heightens this sensitivity in our students.
-Joshua Golbert, Farmingdale, NY

Reflecting on the question posed, I went to the dictionary and looked for the definition of "literate." I discovered it to mean: 1. educated, especially able to read and write. 2. having or showing extensive knowledge, experience or culture. 3. of or skilled in literature. In reply to the question at hand I would answer yes, just as literacy is a primary goal of education. Now the question may be to what degree do we judge this "condition of being literate"? Is a person who is unable to write yet able to remember and recite generations of history illiterate or literate? Illiterate, according to definition 1, on the ability to write, but literate according to definition 2, showing extensive knowledge, experience or culture. As music educators we need to encompass all three definitions of "literate" when planning lessons and activities for our students: skills in reading and notating; variety of cultural and aesthetic experiences; and exposing them to literature.
-Jeannine Stephan, Tacoma, WA

At the elementary level, I propose that we are *doubly* responsible when it comes to music literacy. We must first ensure that our students obtain appropriate musical experiences (and the appropriate intuitive musical vocabulary) in the early grades, in order to prepare them for the introduction of music symbols at the appropriate stage of their musical development. Literacy and experience are inseparable at the elementary level, for without experience literacy makes no sense.
-Tim Brophy, Nicholasville, KY

Literacy as THE goal of music education? No. However, we cannot afford to use scheduling, lack of contact time, large classes, etc., to avoid teaching toward musical literacy. All human beings are on a line moving forward in developing the necessary skills to read and understand music. Every activity should somehow relate to moving along that line toward musical independence. It is our job to organize information and experiences in a logical, humane way and MOVE our students both emotionally and intellectually.
-Jo Ella Hug, Missoula, MT

## Letters to the editor...

No, we don't have any, but we'd sure like some. Did you find something you read in *The Orff Echo* to be particularly helpful or stimulating? Do you have a question you'd like answered? Have you disagreed with something you've read on these pages? Is there some area of music and movement education — or education in general — that you'd like to see addressed in *The Orff Echo*? If so, the Editorial Board of *The Orff Echo* would like to hear from you. Please send your letters to *The Orff Echo*, 3105 Lincoln Blvd., Cleveland OH 44118, or fax them to (216) 321-1946. You can reach us by E-mail at BXFN94B@PRODIGY.COM

**Is there an American repertoire that students should know before learning a multicultural repertoire?** Our country is made up of so many different groups of people. Yet we do have a culture that is seen as unique by people from other places around our world. Doesn't a play-party that originated in Indiana, for instance, qualify as part of our American repertoire? And where do you place jazz in the cultural mix? How much emphasis do you place on music from around the world? Is the "American" approach really a multicultural approach? What do **you** think? Please respond by May 15. Replies may be edited for length and clarity. Mail to: *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118; or fax to (216) 321-7573. You may also reply by e-mail to: BXFN94B@PRODIGY.COM

The Hartt School 1995

# Summerterm

*Al Holcomb, Director*

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  *Dixie Piver*
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- ***Tossi Aaron*** *– former editor, The ORFF Echo; author of American folk materials for the classroom; clinician*
- ***Dixie Piver*** *– arts educator; movement specialist; choreographer and director; Orff certification instructor*
- ***Susan Ramsay*** *– Orff master teacher; music specialist, Franklin, Tenn. Special Schools district; professional storyteller*
- ***Maria Seeliger*** *– professor of elementary music education and chair, elementary music education, Hochschule für Musik, Heidelberg-Mannheim, Germany; clinician; music and movement educator; studies with Carl Orff and the foundation members, Orff-Institute, Salzburg*

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UNIVERSITY OF HARTFORD
200 Bloomfield Avenue, West Hartford, CT 06117

# BOOK REVIEWS

## *Millie Burnett, Editor*

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

**WE WILL SING by Doreen Rao; Boosey and Hawkes, New York; 1994. Book, $19.95. Book with cassette and student worksheets, $50.00.**

Oh, music, sweet music,
Thy praises we will sing.
We will tell of the pleasures
And happiness you bring.
*-Lowell Mason*

The school song above, written by the father of American music education, was the inspiration for the title *We Will Sing*. The author, like Mr. Mason, believes that all children should have access to a musical education and that its foundation is best acquired through singing. This book is described as a textbook for students in "classroom choirs," ages nine and above. More realistically, it will be an invaluable aid to the teachers or directors of these groups.

Dr. Rao was for many years the director of the Glen Ellyn Children's Chorus sponsored by a community near Chicago. Today, she is a Professor of Music and the Director of Choral Programs at the University of Toronto. She speaks openly in this book about the need to "produce music with the singing voice while guiding students to practice musicianship and to perform with the democratic ideals of excellence. *We Will Sing* is therefore a performance based textbook."

The ideas expressed in Part One of the book define the philosophy and goals of a choral music education. In this philosophy, music literacy is taught through the study of the score and the music to be performed. Practice and performance projects are explained by the director and are to be completed by the student. The student then is responsible for his own cognitive growth and for the self-evaluation of his role in the performance. The teacher's responsibility is also well described.

Part Two, containing a wealth of information, concerns the singing voice as an instrument. The differences in range, quality and style are explored. Students are taught about the physiology of the voice, and about keeping the voice in good condition; they are also given exercises for breathing and tone production — all of which become "practice projects."

Part Three focuses on singing with musicianship. Every musical concept is taught via the score. From practice projects based on the music, students are guided in active learning about clef, staff, meter, measure, key signature, tonality, etc. All repertoire used for performance is to be studied with the intention of developing musical understanding.

The remainder of the book provides the program literature for three performances. Each piece to be performed will become a part of the curriculum, from which students will have performance projects to study pitch, meter, rhythm, text, form, style and an understanding of the social and historical implications of the piece. Performance pieces include "O, Music, Sweet Music," "The Sally Gardens (Benjamin Britten setting)," "Simple Gifts (Copeland)," "Spring Morning," and many others.

This book is useful for music specialists in schools, choral directors in churches and most certainly college professors in choral music education classes. If I find fault with anything, it would have to be the statement that "*We Will Sing* is a multicultural effort." I do not see acceptance of multiculturalism in any of the practice projects for the repertoire, and certainly not in the style of singing or in the transpositions of song material. Nevertheless, this is a book you will use often, and if you love the idea of classroom choirs, you will probably come to treasure it.
*-Millie Burnett, California*

**DOCUM DAY by Donald Slagel; Schott, 1992. $9.95.**

*Docum Day* is a collection of ten songs from such diverse cultures as Jamaica, Hungary, the British Isles, the United States and the Middle East. It includes one original composition by the author, but all other songs are traditional folk melodies. Slagel's arrangements provide Orff-style accompaniments with parts for barred instruments, rhythmic percussion, soprano recorder and body percussion. All songs have additional verses and suggestions for the teachers.

The melodies selected for this collection are of high quality, chosen with true sensitivity. The arrangements provide both simple and more complex parts, thus making the songs useful to multiple age groupings. Each song has an introduction, an interlude, and a coda, providing good musical examples for further improvisations by the students.

The one original song, "A Catch for Christmas," is a delightful melody in 5/4 meter. Other selections in this excellent publication include the familiar Jamaican melody, "Tinga Layo," arranged with interesting yet relatively simple accompaniments; the hauntingly beautiful "Ala Delona" from the Middle East; the English melody, "Aiken Drum," for which the children are encouraged to create additional verses; the lilting "Ise the B'y" and the Irish "The Rattlin' Bag." The title song is from Nova Scotia. It has a beautiful mixed meter refrain which, as the author suggests, makes it good musical material on which to base improvisations.

Whether one is looking for new arrangements of familiar songs or new songs to enrich the repertoire of the children, this collection provides quality material for any music program.
*-David Connors, California*

## *The Orff Echo* Editorial Calendar

| Issue | Focus | Submission Deadline |
|---|---|---|
| Fall 1995 | Music Literacy | June 1, 1995 |
| Winter 1996 | Assessment | September 1, 1995 |
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