



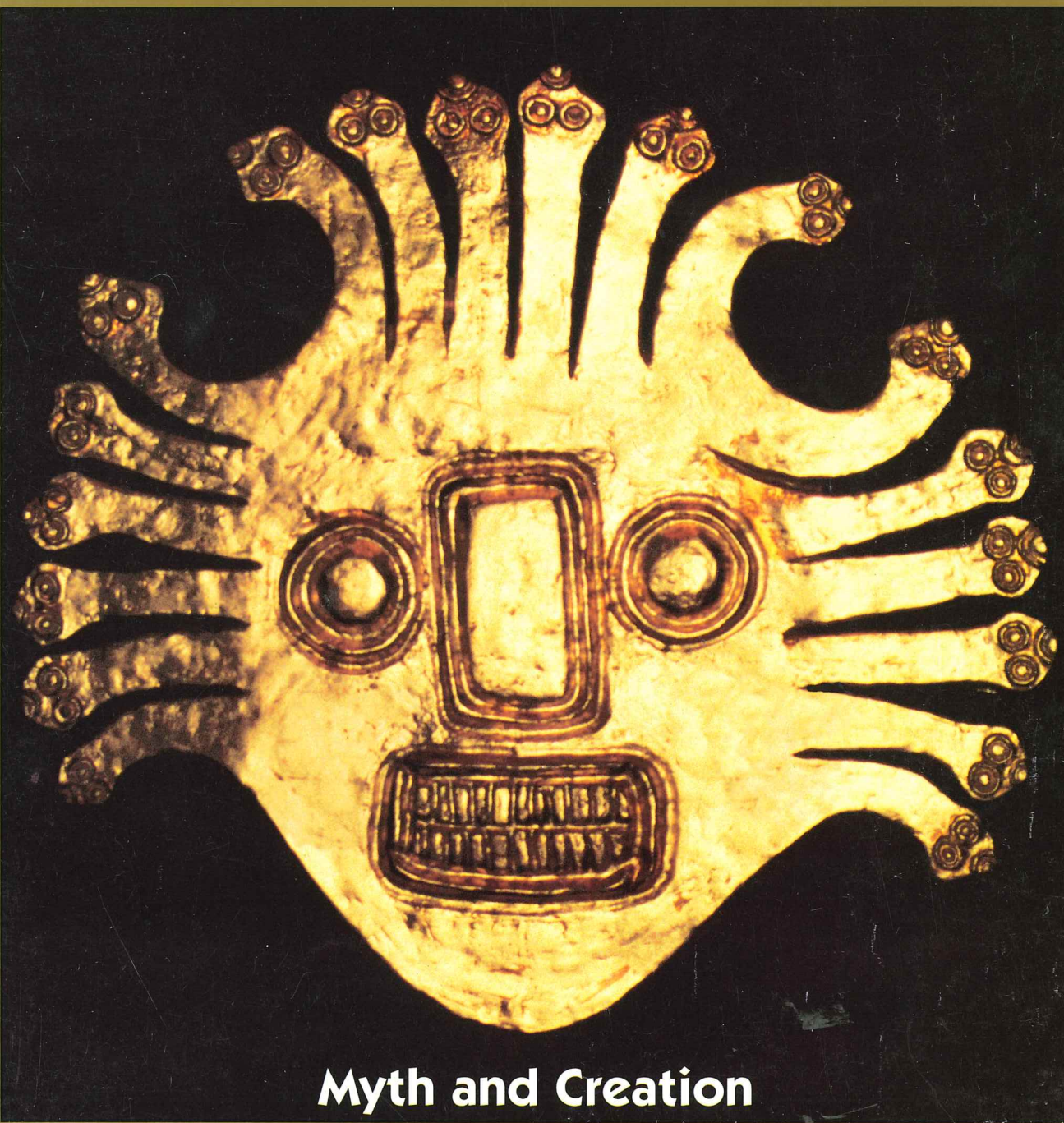
# The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

*Music and Movement Education*

Summer 1995

Volume XXVII Number 4



**Myth and Creation**

American Orff-Schulwerk Association  
 Music and Movement Education  
 P O Box 391089, Cleveland, OH 44139-8089  
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience.

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

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**On Our Cover:** Mask, Museo de la Nacion; Lima, Peru  
 Photo by Andrew M. O'Connor

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## From the Editor

Our focus in this issue of *The Orff Echo*, coordinated by Editorial Board member Janet Robbins, is Myth and Creation, a topic that proved to be almost as difficult to confine to the page as the mysterious nature of the creative act itself. The link between myth and stories of Creation seems obvious — we have often used myth to explain the unknowable. But in a broader sense, we are regularly involved in acts of creation in our daily lives. How does the creative act connect us with the deepest and innermost truths of human nature and spirituality, so elusive in the mundane world, yet so often revealed through myth? And so we look, not just at myth and stories of Creation, but also at the creative and uniquely human impulse that gives rise to both.

Joseph Campbell is often cited in these pages, and for good reason. One of the world's greatest scholars of mythology, Joseph Campbell reminded a modern world that humankind's vast repertoire of symbols and stories doesn't belong buried with the settled dust of civilizations long past, but must continue to play its essential role in our ongoing search for meaning. Like the mask on our cover, they resonate from the past to form a powerful link with the present. And what is the relevance of these symbols and stories to the classroom? As preparation for life, "these bits of information from ancient times, which have to do with the themes that have supported human life, built civilizations, and informed religions over the millennia, [relate to] deep inner problems, inner mysteries, inner thresholds of passage," and if we don't learn to recognize them as such, we are disconnected from all they represent.\* The classroom is one place we can begin to make connections between timeless words and images and the answers we all seek.

In this issue of *The Orff Echo* we also revisit the words of Carl Orff in a speech he gave in 1963 at the opening of the Orff Institute in Salzburg. We join the Institute in celebrating the centenary of Carl Orff's birth, and what more appropriate way than to hear, in his words, about the beginnings of the Schulwerk and his hopes for its future.

Where can you revel in the strains of "musique le coeur des Cajun," explore

Kwanzaa through musical drama, be a part of a 48-conga drumming session, and kick up your heels to Mexican folk dancing? Only in Texas, of course, at the 1995 AOSA National Conference this November. Read all about it on page six.

Meg Worth brings us a revealing and refreshing conversation with teenage boys in "Reflections: Voices of Adolescence." Meg spoke with six students at the Grenoble Studio of Musical Arts in Englewood, Colorado about their experi-

ences with Orff Schulwerk. In her conclusion, she offers strategies and suggestions for working with this challenging age group in any school setting.

Finally, don't forget to check *Reverberations* for an update on the Isabel McNeill Carley Library and for the latest news and announcements.

-D.M.

\*Joseph Campbell, *The Power of Myth*; (Anchor Books, 1988) p. 2

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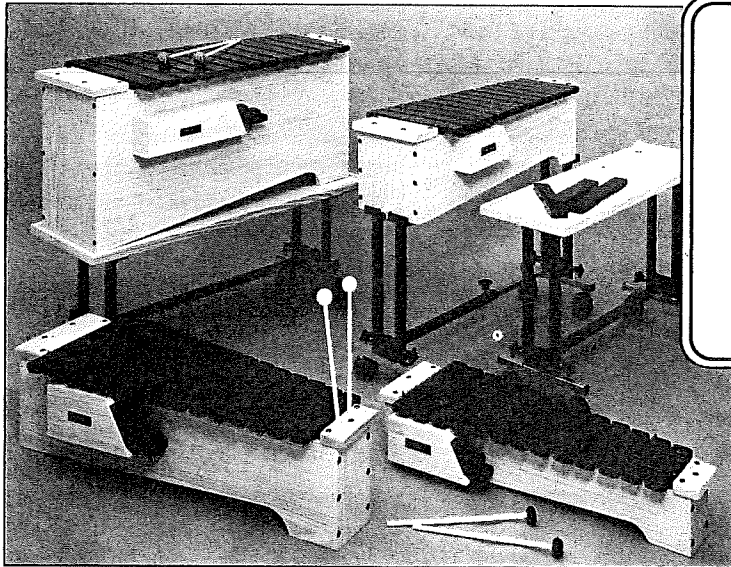
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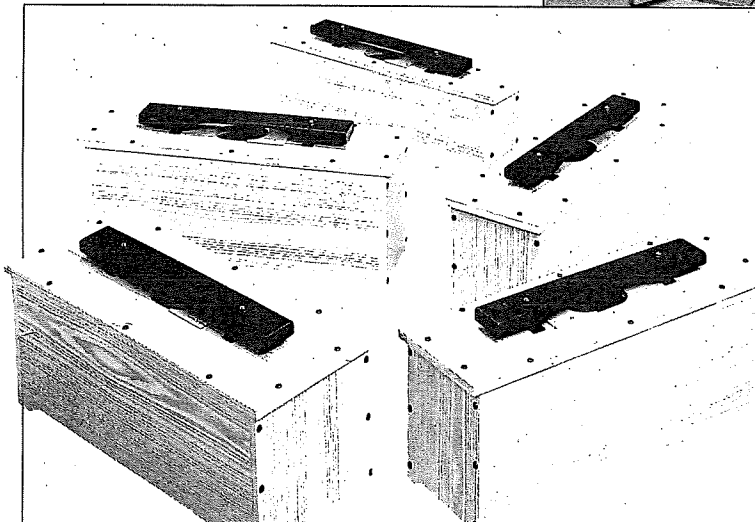
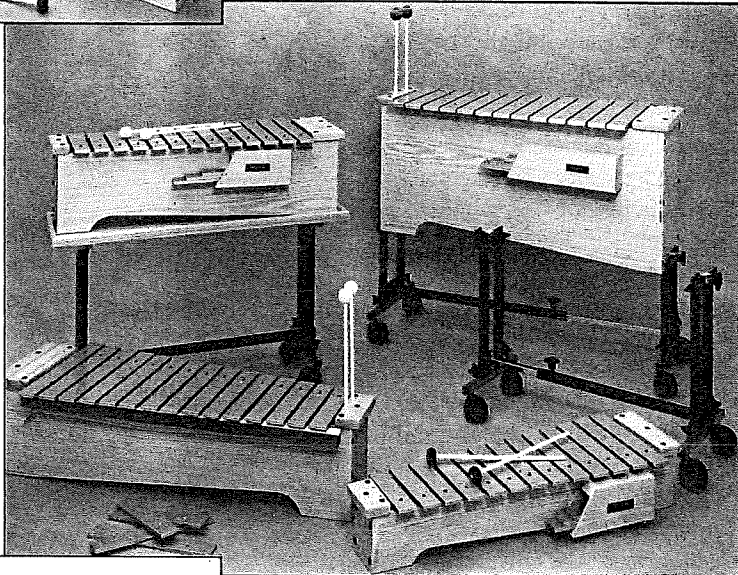
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# President's Message

## Carol Erion, AOSA President

### Change, or Transformation?

Everything is changing. Every aspect of our lives these days is in a constant state of flux. In fact, change is the one thing we can count on! New technologies appear almost daily, altering not only what we can do and how we do it, but also how we think about what we do. The political climate is changing along with our government structures. Our societal norms are continually modified by shifting public sentiment. And our schools are changing, striving to meet the needs of ever-changing student bodies.

Change is not peculiar to our time, of course. What is new is the rapidity with which it is happening and the fact that so many different facets of contemporary life are evolving at the same time. Indeed, it is sometimes difficult to find something in our lives today that is not undergoing some kind of upheaval.

Change is unsettling, and with it comes stress. The rudeness we encounter in the market place and on our roadways is only a small indication of the burden of tension we all carry. Every day we teach children who come from stressful home environments. And yet, people in the arts have always thrived when society is in turmoil. Poets, choreographers, artists and composers see what is real, what is valuable and true, what could be, when others see only cloudiness and chaos. Change provides the raw material for the artist's work.

As teachers of the arts we are agents of possibility and growth. We can provide the means for seeing more clearly, for finding a much needed stability. We can give students tools for channeling tension into energy that can be used creatively through expression in the arts. It is not difficult for us at all — after all, the arts are about change, even about tension. The arts are about taking ideas and allowing them to struggle and evolve, giving rise to new perceptions and new understanding. The creative act, by its very nature, takes us on a journey that moves us along new and uncharted paths and yes, changes us. The arts are about transformation.

Not all change is positive, of course. It's not always the magical metamorphosis of larva into butterfly. Our attitudes about a given change are largely a product of whether or not we have had any say in the matter. We are usually amenable to changes we have been instrumental in effecting and less so about those we perceive have "been done to us." Our attitudes are also shaped by what we believe the changes mean for our future.

AOSA is both an organism that undergoes changes and an agent for making them. We will stay rooted and constant, guided by our mission statement, but we will also respond to new needs, push into new spheres of influence, and take new risks, for change always presents us with an opportunity to grow in a constructive and healthy manner. As my term as president draws to a close I have the same intuitive sense about

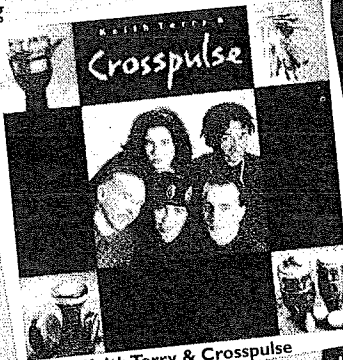
AOSA as I did two years ago: that there are great changes just about to happen, that we are on the brink of a new era.

Fundamental change, *transformation*, from a small, dynamic organization to a larger one that retains its vitality and familiarity, but that has new and significant influence in the larger musical world — this kind of transformation happens slowly and carefully. And it happens most effectively with the help and consent of all. Every AOSA member is responsible for our growth and influence. Each of us makes transformation possible.

Thank you for giving me the opportunity to serve AOSA and the cause of Orff Schulwerk. Encounters with Orff Schulwerk, as we all know, tend to be life-changing!

## DRUMMING, THE VOICE AND BODY MUSIC

Pioneering percussionist/rhythm dancer **Keith Terry** (presenter & performer at the 1991 national conference) combines five cultures, five moving and singing drummers in his latest group effort, **Crosspulse**. The recording captures the vibrancy and innovation of their live performances, bending and blending traditions to create an exciting new musical language - experience this "playful sophistication" (SF Examiner) for yourself!



Keith Terry & Crosspulse

Includes Body Music, a 31-part multi-tracked gem created exclusively by sounds of the body, (including teeth!); Bandola Capaldum, a stirring Venezuelan Joropo; Maxine's Mozambique, a joyful marriage of Cuban rhythms featuring Maxine, a 6-foot tall sculptural bell instrument; and a meditation on sorrow and loss entitled, Karuna Supreme, which utilizes Western and Indonesian tunings and Balinese and Sundanese vocal styles.

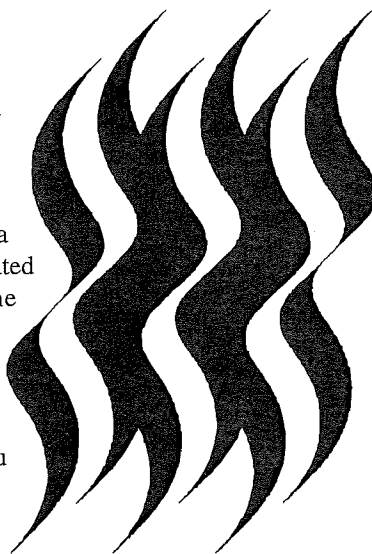
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# TAPESTRY OF TIME A CENTENARY CELEBRATION

**AOSA National Conference  
Dallas/Fort Worth Airport Hyatt Hotels  
November 8 - 12, 1995**

*Judith Cole/Janet Robbins, National Conference Chairpersons*

It's magic! The symbol which has become a central figure in the design for the 1995 national conference celebrating the centenary of Carl Orff's birth contains far more than was initially imagined. At first, the wavy lines represented the fibers of a tapestry and the ribbon-like streamers often associated with important celebrations. Reminiscent of the Schulwerk's ever changing nature, the flowing lines invite many possible interpretations. Some people see the number "100" in the design. Others see the letters "OS" in it. Dance-like motion and mythological figures are also conjured up. You may even see flames flickering.

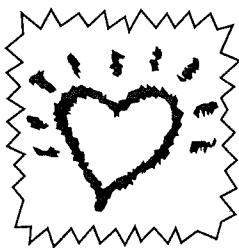


the Orff aesthetic — movement and dance, rhythmic speech and song, improvisation, body percussion and instrument-playing. Together they will lead conference participants in an improv session. **Kay Copley**, Director of the Greeley Children's Chorale, will educate us about their \$60,000 project to produce a stage performance, compact disc recording, and video of "The Christmas Story" which includes chorale members in costume on a working sheep ranch in Wyoming.

To honor and celebrate the legacy of Carl Orff, many of his compositions will be performed during the conference. When he was just 32 years old and teaching at the Guntherschule, he selected several sixteenth-century lute pieces to serve as the basis for *Kleines Konzert*. This five-movement concertino is scored for wind quintet, harpsichord and percussion (timpani, snare drum, xylophone and triangle). It will be performed by faculty and students from Texas A&M University-Kingsville and the University of North Texas. In addition, the ensemble will perform Friedrich K. Wanek's arrangements of dances and scenes from *Carmina Burana*, *Der Mond* and *Die Kluge*.

The conference premiere of Libby Larsen's *Song-Dances to the Light*, commissioned by AOSA to commemorate the Orff centenary, will be performed by a festival children's chorus, recorder ensemble, Orff instrumentarium and the University of Texas at Austin orchestra under the direction of **Tim Muffit**. **Susan Conkling** from the University of North Texas and Dallas Metroplex chapter member **Julie Scott** are in charge of

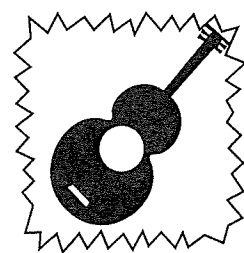
**W**here better to celebrate the birth of Carl Orff and honor his creative spirit than in the **LONE STAR STATE**? Where better to deepen our understanding and approach the heart of his lifework than **DEEP IN THE HEART OF TEXAS**? National conference co-chairs **Judith Cole** and **Janet Robbins**, local co-chairs **Jan Baker** and **Chris Judah**, and more than two dozen local committee chairs are working to weave a rich tapestry of conference experiences for AOSA members who will be their guests at the Dallas/Fort Worth Airport Hyatt Hotels in November.



An important feature of the conference will be the Carl Orff Exhibit, "It's Imagination!" Conceived and designed at the Carl Orff-Foundation in Munich by foundation director Gabriele Weiner, Hermann Regner, Max Glas and Hannelore Gassner, the interactive exhibit does more than provide a glimpse into Orff's life, choral works, stage

works, and music for children. "It's Imagination" will take viewers on a journey through time to witness the splendid tapestry of Orff's lifework. Imagine Carl Orff as a boy staging performances in the little toy theater. Envision the realistic marionette dancing. Improvise music based on the musical score consisting of a brief text and three children's drawings. Play the triangle tree, drum wall, and "fence-o-phone." Spin the wheel of fortune, Orff's personal emblem. Select your own pathway through Orff's works by touching the computer screen to activate its program. View the many photographs and read their pointed captions to learn more about Orff and his closest associates.

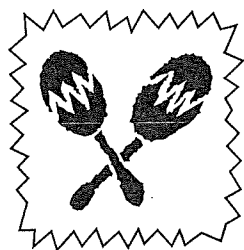
It was a dream from the outset of conference planning that this would be a time for expanding our knowledge of Orff's work. To help us achieve that, **Carol Erion** will give us a good old-fashioned music history and literature lesson with lots of facts and listening examples. **Rick Layton** and **Jacque Schrader** will turn our attention to the Schulwerk volumes. **Wolfgang Hartman** from Austria will present sessions. **Xephyr**, a six-person troupe from San Francisco led by **Doug Goodkin**, will present a program involving the essence of



preparing more than a hundred children for the performance. Composer **Libby Larsen** will attend the concert, as well as present a conference session.

Because the relationship between music and movement was an important focus in the work of Carl Orff, movement will feature prominently in the conference program. **Wolfgang Stange**, director of the Amici Dance Theatre Company in London, will present "dance dynamics" workshops and provide information about his work with special needs children. **Barbara O'Hagin** will also present movement sessions.

Throughout its history, Texas has attracted people from all over the world. Galveston was second only to Ellis Island as a point of entry into the United States during the early days of settlement. Who these people are, where they came from, their customs, traditions, and experiences have contributed to the warp and weft of the Texas tapestry. Among those ethnic and cultural traditions to be featured at the conference, none figures more prominently than the Mexican culture. The country's premier mariachi and ballet folklorico en-



semble, **Campanas de America** led by **Juan Ortiz**, will perform. Authentic marimba music of **Chiapas**, Mexico, will be performed by **Laurence**

**Kaptain** and **Marimba Yajalon**. Mexican folk dance will be led by an authority on the subject, **Nelda Guerrero Drury** from San Antonio. Children's songs and games from the Tex-Mex borderlands will be shared by South Texas teachers **Becky Maldonado Hageman**, **Diana Lopez** and **Celia Zomora**, all of whom grew up along the Rio Grande playing the games and singing the songs they now pass on to their elementary students. From farther south of the border, **Los Bombos Argentinos** will perform exciting rhythms on drums and "bole avoras," a type of rawhide lasso used by the South American gaucho.

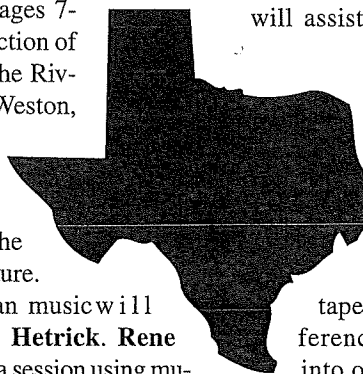
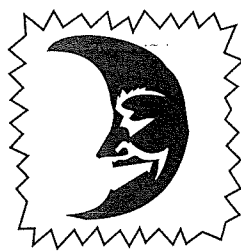
Native American music, dance, and stories will also be featured. **Ron Theizs** from Black Hills State University will present a session on Lakota music. Ron learned to

play the recorder as a young student at the Mozarteum in Salzburg. More recently, he performed the Indian flute music for the soundtrack for the movie "Dances with Wolves." **Ellen McCullough-Brabson** from the University of New Mexico will present a session on Navajo songs and dances and **Bryan Burton**, a native of the Texas "hill country" now teaching at West Chester University, will present a session featuring rediscovered Native American music/drama/dances which have been buried in archives for more than a century. In addition, "Arrows to the Sun," a ten-movement work based on Native American myth by MIT professor **Peter Child**, will be performed by **Marimba Magic**, a group of ten children ages 7-12 years under the direction of **Sarah Tenney** from The Rivers Music School in Weston, Massachusetts.

Another culture to be represented in the conference tapestry is the African-American culture. A session on Ghanaian music will be presented by **Pam Hetrick**. **Rene Boyer-White** will lead a session using musical drama to explore Kwanzaa, an African-American harvest celebration. The **Marimba Band** from Brenham, Texas, led by **Maria Minnaar**, who grew up in Zimbabwe and whose ethnomusicologist father collected the instruments used by the group, will perform.

**Jim Ryan** from San Antonio will give us a sample of "musique le coeur des Cajun." **Rob Amchin** and **Sanna Longden** will present sessions dealing with Jewish and Israeli music, dance and folktales. **Pat Shehan Campbell** will join **Ellen McCullough-Brabson** to present a session titled "Songs Children Sing: A World Sampler." **B. J. Whitehouse** will lead us through a treasury of sea shanteys including those associated with the Texas War of Independence.

Sessions involving drama, stories and puppetry will be presented by **Susanne Burgess**, **Roger Sams**, **Linda Ahlstedt**,

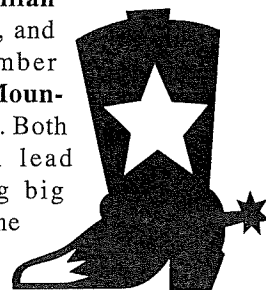


**Mary Helen Solomon** and **Joy Nelson**. Recorder sessions will be presented by **Leslie Timmons** and **Jo Ella Hug**. Folk music will be the focus of a series of sessions presented by **Jill Trink**. Improvisation in the string class will be the focus of a session jointly presented by **Jennifer Lyne** and **Grace Nash**. **Lynn Kleiner** will present an early childhood session. **Jim Solomon** will lead participants in drumming sessions utilizing 48 congas. Other presenters include **Liz Gilpatrick**, **Hilree Hamilton**, **Alice Olsen** and **Wilma Salzman**.

The Sunday morning closing session will include a performance by **D'DRUM**, a Dallas-based group of professional percussionists. Group leader **Ron Snider** describes their style as a synthesis of classical, jazz, Middle Eastern, African, Indian and Balinese traditions. Performing with them will be **Don Campbell**, founding director of the Institute for Music, Health, and Education at Boulder, Colorado. Don will assist with the tying (and perhaps

UNtying!) of the threads of our conference tapestry by presenting the keynote address at Thursday morning's opening session. He will invite us to gather the threads of our lives and begin to weave them into our personal tapestries — to take the rich conference experiences and tie them into our future lifeworks.

No celebration in Texas would be complete without an excursion to Austin Ranch for a Saturday evening barbecue banquet. We will be served brisket, beans and cowboy ballads, along with hayrides and horseback riding. Afterward, we will be entertained by the 32-couple country and western dance troupe, **McMillan & Company**, and the 16-member **Fire on the Mountain** cloggers. Both groups will lead late evening big circles and line dances. So bring your



denim and diamonds and come to Texas prepared to kick up your heels and do a little boot scootin' across the dance floor!

# Orff Schulwerk: Past and Future

Carl Orff, 1963

To understand what Schulwerk is and what its aims are we should perhaps see how it came into being. Looking back I should like to describe Schulwerk as a wild flower. I am a passionate gardener so this description seems to me a very suitable one. As in Nature plants establish themselves where they are needed and where 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 preconsidered plan — I could never have imagined such a far-reaching one — 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.

From this description of Schulwerk one can deduce its characteristics and its advantages and disadvantages. Most methodical, dogmatic people derive scant pleasure from it, but those who are artistic and who are improvisers by temperament enjoy it all the more. Every phase of Schulwerk will always provide stimulation for new independent growth, therefore it is never conclusive and settled, but always developing, always growing, always flowing. Herein of course lies a great danger, that of development in the wrong direction. Further independent growth presupposes basic specialist training and absolute familiarity with the style, the possibilities and the aims of Schulwerk.

To return to how it came into being; it was in the twenties. A new feeling for physical activity, for the practice of sport, gymnastics and dancing had seized the youth of Europe. The work and ideas of Jaques-Dalcroze that had spread all over the world helped considerably to prepare the ground for a new interest in physical education. Laban and Wigman, to mention only two names, were near the zenith of their careers. Rudolf von Laban was without doubt one of the most important dance teachers and choreographers of his time, and his writings about dance made him internationally famous. The highly gifted Mary Wigman, pupil of Jaques-Dalcroze

and Laban, created a new kind of expressive dancing. The work of both these had considerable influence in artistic and educational circles and it was at this time in Germany that many gymnastic and dance schools were founded. All these enterprises were of great interest to me, for they were all closely connected with my work in the theater.

In 1924, in Munich, Dorothee Guenther and I founded the Guentherschule, a school for gymnastics, music and dance. Here I saw a possibility of working out a new kind of rhythmical education, and of realizing my ideas about a reciprocal interpenetration of movement and music education. The specialty of the Guentherschule lay in the fact that one of its founders and directors was a musician. This meant that from the beginning there was a special emphasis on all musical work and I found the perfect experimental field for my ideas.

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## The Instruments

The musical side of the instruction had to be different from what had so far been accepted as usual. The center of gravity was transferred from the exclusively harmonic to the rhythmic. This led quite naturally to the favoring of rhythmic instruments. I disassociated myself from the exclusive use of piano music in physical education, as was then common practice and is still current today, and I encouraged the activation of the students by the playing of their own music, that is through improvising and composing it themselves. I therefore did not want to train them on highly developed art instruments, but rather on instruments that were preferably rhythmic, comparatively easy to learn, primitive and unsophisticated. For that a suitable instrumental ensemble had to be thought out. Purely rhythmic instruments, both indigenous and exotic, were available in plenty through the

development of Jazz; one had only to make some kind of selection. But without melodic instruments, and without those capable of sustaining a drone bass it would have been impossible to develop an independent instrumental ensemble. Therefore to start with, pitched percussion instruments with wooden and metal bars, such as the different kinds of xylophones, metallophones and glockenspiels were made. This meant in some instances new constructions and in others it meant referring back to medieval or even exotic prototypes. The newly constructed 'trough' xylophones had nothing to do with the orchestral type of xylophone but were based on the highly developed Indonesian models. For this work I found just the right man in the piano maker Karl Maendler, who had made a name for himself just after the turn of the century by reviving the art of making harpsichords, and he took up my ideas

with the enthusiasm of the born experimenter. These new forms of xylophone and metallophone that he developed which are now known all over the world, brought to our instrumental ensembles an incomparable and irreplaceable sound, and together with glockenspiels provided the foundation. They were built in soprano, alto, tenor, and bass range. Besides these barred instruments we soon made use of the flute as another melodic instrument. The flute in some of its earliest forms is one of the oldest of all melodic instruments. After some experiments with various exotic types of flute I decided to use the recorder, which up to then had suffered a kind of museum-piece existence. Through the particular assistance of my friend Curt Sachs, who was then in charge of the famous Berlin collection of musical instruments, I acquired a quartet of recorders copied from old models, consisting of descant, treble, tenor and

bass. As bass instruments, in addition to timpani and the lower barred instruments, we used string instruments such as cellos and viola da gambas to provide a sustained drone bass. Guitars and lutes were also used as plucked strings. With these instruments our ensemble for the Guenterschule was settled. It was clear that for this ensemble new music would have to be written, or else already existing suitable music would have to be arranged, and the first to be considered was both native and foreign folk music. My idea was to take my students so far that they could improvise their own music (however unassuming) and their own accompaniments to movement. The art of creating music for this ensemble came directly from playing the instruments themselves. It was therefore important to acquire a well-developed technique of improvisation, and the exercises for developing this technique should above all lead the students to a spontaneous, personal, musical expression.

### First Publications

In 1930 the first edition of Schulwerk called *Rhythmic-Melodic Exercises* appeared. Further books followed in quick succession: *Exercises for Percussion and Hand Drums*; *Exercises for Timpani*; *Exercises for Barred Percussion Instruments*; *Exercises for Recorders*; and *Dances and Instrumental Pieces for Different Instruments*. From the beginning my pupil and colleague Gunild Keetman played a decisive part in the establishment of the instrumental ensemble and in the preparation of all publications. My assistants at the Guenterschule at that time, Hans Bergese and Wilhelm Twittenhoff, were also involved. In addition to, and as a result of, these educational enterprises the Guenterschule dance group came into being with its accompanying orchestra, for which Gunild Keetman wrote the music and Maja Lex worked out the choreography. At their performance, dancers and musicians were able to exchange their func-

tions. To give some idea of the wide-ranging variety of the dance orchestra here is a typical combination: Recorders, xylophones of all pitch ranges, metallophones, glockenspiels, timpani both large and small, all kinds of drums and tom-toms, gongs, different kinds of cymbals, triangles, bells of fixed pitch, antique cymbals (Indian bells), and claves, and also viola da gambas, spinet and portative organ. The dance group toured all the year round in Germany and abroad, and attracted much attention. In addition there were educational demonstrations that contributed significantly to the spreading of the Schulwerk idea.



Gunild Keetman and Carl Orff, 1975

Already in 1931 I had meant to make use of my experiences at the Guntherschule for the musical education of children, and in 1932 Schott's issued an advance notice of forthcoming publications called *Orff-Schulwerk — Music for Children, Music by Children. — Folksongs*. These books were never printed, nor was Kestenberg able to carry out his plans to introduce Schulwerk in a big way into Berlin primary schools, and he was in fact soon removed from office. The political wave swept away all the ideas developed in Schulwerk as undesirable, and all kinds of misconceptions survived, like flotsam, to lead a meager existence right up to the present day. In the course of events the Guenterschule in Munich was completely destroyed and burnt out, which meant the loss of most of

the instruments. The school was not rebuilt and the times were different. I had turned away completely from educational work and was waiting, quite unconsciously, for a new call.

### A New Beginning

This came quite literally, in 1948, when I received a telephone call from the Bavarian Radio. The question I was asked was: "Can you write music of this kind for children that children could play themselves? We believe that this kind of music appeals especially to them and we are thinking of a series of broadcasts."

At the time I was working on my score of *Antigonae* and my thoughts had turned away from all educational considerations. Nevertheless the offer attracted me as it opened up quite new problems, and would mean a continuation of my experiments that had been so suddenly interrupted. As I have already said, the instruments at the Guenterschule had nearly all been destroyed, and the times were so bad that the raw materials for a new set were quite unobtainable. Apart from the missing instruments, there were other far more weighty problems to be considered. Schulwerk had formerly

been used for teachers in physical education — that is, for those who were more or less adult — and would not have been suitable for children in its original form. I was well aware that rhythmic training should not start after adolescence but during the first school years and even earlier. Here was yet another opportunity for experiment.

The unity of music and movement, that young people in Germany have to be taught so laboriously, is quite natural to a child. This fact gave me the key for my new educational work. It was also clear to me what Schulwerk had so far lacked. Apart from a few painful experiments, we had never allowed the singing voice and the spoken

*continued ...*

word their rightful place. Now the call, the rhyme, the word, the song were the decisive factors, for with children it could not have been otherwise. Movement, singing and playing became a unity. I would not have undertaken to write some "children's pieces" for the radio in addition to the work I was already doing, but the idea of a new musical education suitable for children fascinated me. I therefore decided to accept the commission from the Bavarian Radio and to carry it out in my own way.

Now everything fell quite naturally into its right place; elementary music, elementary speech and movement forms. What is elementary? The word in its Latin form *elementarius* means: Pertaining to the elements, primeval, rudimentary, treating of first principles. What then is elementary music? Elementary music is never music alone but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part not as a listener but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, *ostinato* and *rondo*. Elementary music is near the earth, natural, physical, within the range of everyone to learn it and to experience it, and suitable for the child. With an experienced teacher, Rudolf Kirmeyer, Gunild Keetman and I began to work out the first radio programs; and thus the new Schulwerk grew out of the work for and with children. The melodic starting-point was the cuckoo-call, the falling third, a melodic range of notes that was increased step by step to the five-note pentatonic scale that has no semitones. Speech started with name-calling, counting out rhymes and the simplest of children's rhymes and songs. This was an easily accessible world for all children. I did not think of an education for specially gifted children but of one of the broadest foundations in which moderately and less gifted children could also take part. My experience had taught me that completely unmusical children are very rare, and that nearly every child is at some point accessible and educable; but some teachers' ineptitude has often, through ignorance, nipped musicianship in the bud, repressed the gifted, and caused other disasters.

### Broadcast Experiment

We began our broadcasts in the autumn of 1948 with unprepared school children from about eight to twelve years and with

the remains of the instruments from the Guenterschule. The children took to these instruments with great enthusiasm — and their enthusiasm infected those who were listening in. It was soon clear that the few broadcasts we had planned were not going to be enough, and that here was an embryonic cell that held possibilities of development that were as yet unimaginable. A big response quite beyond our expectations came from the schools; the children had been stimulated and wanted to make music in this way themselves, and the question was being continually asked: "Where can we get the instruments?" At this point Klaus Becker, a young instrument maker who had worked under Karl Maendler, stepped into the breach and made the first pitched percussion instruments as best he could with the materials that were then available. The very next year, as the difficulties of obtaining the best materials lessened, he was able to start his musical instrument factory, Studio 49. And here, in collaboration with me, he has continued the development of instruments.

### Widening Interest

After some experimental courses with children at the Mozarteum, Dr. Eberhard Preussner, the director, invited Gunild Keetman to join the staff as teacher for Schulwerk. In the autumn of 1951 she started children's classes there and was now able to include movement, which had not been possible in the broadcasts. For the first time Schulwerk could be taught in its fullness as we had always visualized it.

At the many demonstrations that took place during the various educational con-

ferences at Salzburg foreign visitors also became acquainted with Schulwerk. In this way I again met Dr. Arnold Walter and he was the first to have the idea of transplanting this work to Canada. At his suggestion Doreen Hall studied with Gunild Keetman in Salzburg and on her return to Canada built up Schulwerk there with excellent results. In the same way Daniel Hellden, after studying in Salzburg, returned to his homeland, Sweden, and started Schulwerk there, and Gunild Keetman's assistant, the Danish Minna Lange, brought Schulwerk to Copenhagen. In quick succession it was introduced into Switzerland, Belgium, Holland, England, Portugal, Yugoslavia, Spain, Latin America, Turkey, Israel, the United States and Greece. The Schulwerk broadcasts that were sent out to many foreign broadcasting stations were particularly helpful in preparing the ground. I next became involved in translating and adapting the original *Music for Children* into other languages. Obviously it was not a case merely of translation, but rather of a new Schulwerk interpretation of the respective indigenous children's songs and rhymes. So the various new editions appeared; first the Canadian, followed by editions in Swedish, Flemish, Danish, English, French, Portuguese and Spanish. All these editions, which were within the field of Western culture, were only variations of the original.

When Japan showed interest a new problem was introduced: To what extent could Schulwerk be built into an Eastern culture with its different origins and outlook? In 1953 Professor Nachiro Fukui, Director of the Musashino Music Academy in Tokyo, saw a Schulwerk demonstration in Salzburg. Then, with the aid of the Schulwerk books, films and recordings, he began to develop this work in Japan. In 1962 I made a lecture and study tour of Japan with Gunild Keetman and we were then able to see how spontaneously the Japanese children reacted to Schulwerk, how open-minded the teachers were, and how naturally the elementary style fitted into this foreign music culture.

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### The Orff Institute

To return to Europe: After having written the five volumes of Schulwerk, made two gramophone records and one film, I thought I would be able to consider my educational work completed. But the continuous spread of Schulwerk, the editing of new editions, and the additions of new aspects, such as the medical one, brought me incessant, unforeseen work. The ever-increasing questions, particularly from

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abroad, as to where an authentic training in Schulwerk could be obtained, and the knowledge that Schulwerk was being amateurishly and falsely interpreted, convinced me of the necessity of founding some kind of training center. Mistaken interpretations and the nonsensical misuse of the instruments threatened in many places to turn the whole meaning of Schulwerk into the very opposite of what had been intended. I therefore felt obliged to intervene personally. Again, it was Dr. Preussner, at the Mozarteum Academy of Music and Drama in Salzburg, who offered me the appropriate solution; and at this point special mention must be made of the generous support given by the Austrian Government. Now that Schulwerk has its own institute, the Orff Institute, dedicated exclusively to the work of Schulwerk and its development, here is at last a central meeting point for all interested parties, both teachers and students from at home and abroad, and, above all, here is the special training center for Schulwerk teachers that has so often been demanded in the past.

This is not the time or place to speak of the increasing importance of Schulwerk in all therapeutic work. It is continually being mentioned in the relevant journals. It can only be said that Schulwerk, with its instruments, is being widely used in work with the blind, the deaf and the dumb; in speech therapy, in schools for mentally retarded children, for all forms of neurosis, and as an occupational therapy in the most varied kinds of sanitariums. In recent years much has been written about Schulwerk both at home and abroad, and it is cited in practically every educational work concerned with music. There are, however, many "continuations," "completions," "improvements," "elaborations," and school song books "written along Orff Schulwerk lines," amongst others, which amount to much chaff and very little good grain. The so-called "Orff instruments" are being used in many schools today, but it would be a mistake to conclude that Schulwerk has a solid foundation in all these schools. The instruments are often used in a completely misunderstood way, and thereby do more harm than good.

Year in, year out, many Schulwerk courses are given for teachers of all kinds. Schulwerk is taught alongside other subjects in various schools of music, in schools for gymnastics and dance, and in private courses. Useful as all these efforts may be,

they do not alter the fact that Schulwerk has not yet found the place where it belongs, the place where it can be most effective and where there is the possibility of continuous and progressive work, and where its connections with other subjects can be explored, developed and fully exploited. This place is in the school. *Music for Children* is for the school.

Because I do not wish to speak technically about all the questions of educational reform that are being discussed so much in all parts of the world today, I should like to express my thoughts in an untechnical way that should be easy to understand. For this we must return again to Nature. Elementary music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the "humus" of the spirit, the humus without which we face the danger of a spiritual erosion.

When does erosion occur in Nature? When the land is wrongly exploited; for instance, when the natural water supply is disturbed through too much cultivation, or when for utilitarian reasons, forests and hedges fall as victims of drawing-board mentality; in short, when the balance of nature is lost by interference. In the same way I would like to repeat: Man exposes himself to spiritual erosion if he estranges himself from his elementary essentials and thus loses his balance.

Just as humus in nature makes growth possible, so elementary music gives to the child powers that cannot otherwise come to fruition. It must therefore be stressed that elementary music in the primary school should not be installed as a subsidiary subject, but as something fundamental to all other subjects. It is not exclusively a question of musical education; this can follow, but it does not have to. It is, rather, a question of developing the whole personality. This surpasses by far the aims of the so-called music and singing lessons found in the usual curriculum. It is at the primary school age that the imagination must be stimulated; and opportunities for emotional development, which contains experience of the ability to feel, and the power to control the expression of that feeling, must also be provided. 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. Much can be destroyed at this age that can never be regained; much can remain undeveloped that can never be reclaimed. It worries me

profoundly to know that today there are still schools where no songs are sung, and many others with very defective music teaching.

The challenge is clear. Elementary music has to be included in the training of teachers as a central subject, not as one amongst other subjects; the realization of this aim and its effect on schools will take some decades. I have discussed this challenge in detail with leading authorities in education here and abroad, and have tested the possibilities of its execution. We can now proceed along this path, but we have a long way to go. Everyone can learn elementary music, but those who want to teach, especially those in primary schools, must learn it unconditionally. Those who cannot understand elementary music, and to whom it is alien, cannot be teachers of the young since essential qualifications are missing. Only when primary schools have laid the foundations can the secondary schools build up a successful musical education. The means for educating teachers are already at hand in Schulwerk. In some isolated cases people are already working successfully along these lines within the normal school framework, but the general and urgently necessary change of direction can come only with a mandate from the highest authority.

Though here in this Institute we continue to work, collect experiences and make experiments, the Schulwerk complex is complete and proven, so that one has to accept it as a fact. The structure of Schulwerk, however, is such that the existing material can be developed in many ways. In all modesty, but with emphasis, I would like to conclude with Schiller: "Ich habe das Meinige gethan ..."\*

\*Translator's note: Schiller's Don Carlos ends with the words by King Philip: "Ich habe das Meinige gethan. Thun Sie das Ihre. I have done my part. Now do yours." Copied from "*Music in Education*" September/October 1964.

*This speech, given by Professor Dr. Carl Orff at the opening of the Orff Institute in Salzburg on the 25th of October, 1963, is published by kind permission of B. Schott's Soehne, Mainz, from the Orff Institute Jahrbuch 1963. The translation, which was first published in Orff Re-Echoes, Book 1, in 1977, is by Margaret Murray.*

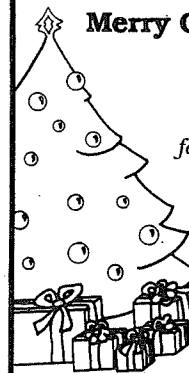
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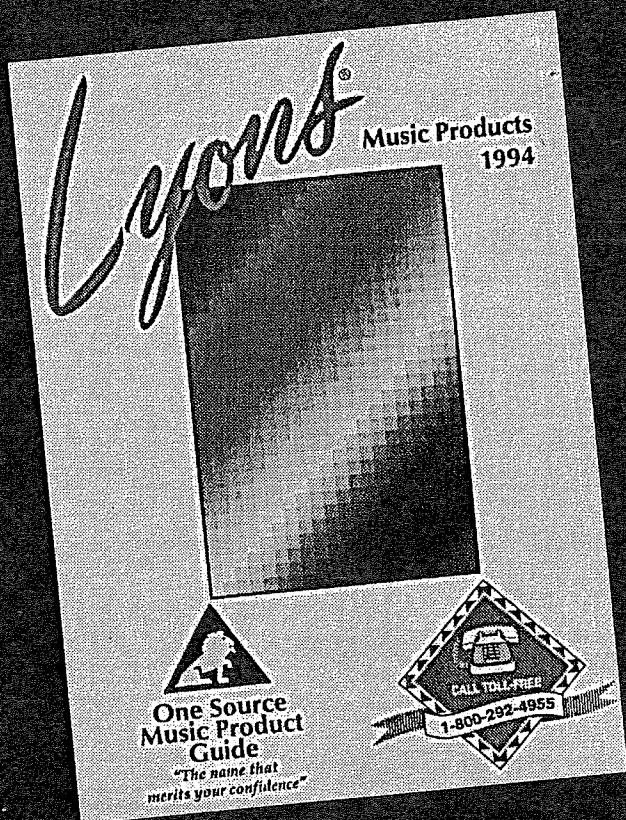
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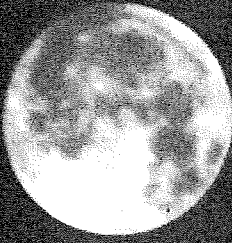
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## Myth and Creation

leads to a spiritual plane where we find and feel what Joseph Campbell refers to as the "rapture of being alive."

In a recent interview with Libby Larsen, I attempted to uncover the mysteries of creation. Curious about the ways composers work, I asked her to talk about her creative process. For Libby Larsen, creation involves the struggle toward an unnamed image. Images such as fire, light and birth become the starting points for musical ideas that unfold in her mind. Through her story we gain new relevancy to something in our own work.

Bryan Burton introduces us to several Native American stories that have been shared with him, stories that illustrate the role of art in culture and the role of culture in art. We learn how stories of Creation, identity, spirituality and of agriculture and hunting are expressed through dramatizations, songs, dances and art.

"Primal Fires," by Marilyn Gunn, is about transformation. She captures the meaning of myth in her own teaching. For a moment we see the magic in her classroom where we know the essence of Orff Schulwerk is alive and well. Similarly, Linda Ahlstedt's "The Magic of Myth" presents a thoughtful look at the importance of myth in today's society. She links myth to imagination and dreams, to human hopes and fears, and takes us into her classroom where

the power of myth finds a voice in children's music, dance and poetry.

Finally, Doug Goodkin takes us to a "land where creative impulses live." The mysterious and spiritual side of creativity is explored through mythological musings that help us understand the challenges we face each time we invite creativity into our classrooms.

This focus on myth and creation is a tribute to Carl Orff and a celebration of wonder and ancient voices that inspire and teach. In this centenary year, let us remember the ways Carl Orff's music and his Schulwerk draw upon fundamental mysteries of human experience. His music takes us to a "secret point where the physical and spiritual vibrations interact"<sup>1</sup> with the intention — not unlike myth's — of bringing us to a level of consciousness that is spiritual. "In all my work," he said, "my final concern is not with musical but with spiritual exposition."<sup>2</sup> Is this not one of the primary reasons that we are drawn to the Schulwerk? Because of him, Orff Schulwerk teachers know the elusive and inexplicable "magic" that leads to self-discovery.

-Janet Robbins

<sup>1</sup>Andreas Liess, Carl Orff; trans. Adelheid and Herbert Parkin; (St. Martin's Press, 1966)p. 38

<sup>2</sup>Liess; p. 31

If we look at Myth and Creation many ideas come together as one. Common to both is their capacity to embrace the unknown, evoke wonder, seek truths and satisfy our hunger for spiritual connections. Consider the interplay between the two: myths explain Creation and the creative act is often inspired by myth. At the most fundamental level, myths are the stories that carry explanations for why things are as they are. They instruct and guide us and bring messages that give us wisdom.

Creation, on the other hand, is often the basis for stories: Why do the sun and the moon live in the sky? Who were the first people on earth? What is the origin of the cosmos? Creation can also be viewed as a process or as a product of our labors. The creation of human lives, the making of a dance, and the conceptualization of a piece of music often defy explanation. Not unlike myth, following creative urges and impulses

## The Mysteries of Creation

### A Conversation with Libby Larsen

In a recent conversation with Libby Larsen, I found myself privileged to an insider's view of her creative process. Since much of her work is done conceptually, it is not a simple matter to try to understand what makes her tick. Even she admits that composing involves "struggling toward an unnamed, inarticulated, unseen, unheard image—feeling." In the following interview, Libby Larsen attempts to shed light on how she works, and in doing so, the mystery of creation is illuminated.

-Janet Robbins

**Janet:** I would like to begin by asking you to talk about the manner in which you approach your work.

**Libby:** I'll try. I generally approach all my work — in whatever genre — from color and form. Color and form are the two important shaping elements that I consider at the outset of any piece. I consider color and form in relationship to an inarticulated, but very strong feeling about how I would like the piece to be.

**Janet:** Can you be any more specific, for example about how color is an important shaping element?

**Libby:** Yes. For instance, I'm working on the earliest stages of an orchestral piece right now. I know that color is very much a part of how the piece will be defined — what kinds of points of communication I can expect to build for the audience. So, when I'm thinking of this piece I'm hearing particular colors. I hear trombone in

continued ...

## Focus on Myth and Creation

chords with muted trumpets and flutes, and believe it or not, very soft rolled tam tam. That's a very specific color which doesn't necessarily have pitch or harmonic function attached to it. And yet that color is central to how the piece will be remembered.

**Janet:** Not unlike the artist selecting from many colors of paint?

**Libby:** Yes. So when you first recall the painting you might say, "Oh that red painting," even though there may be only one little teeny tiny mark of red in it, but you recall the piece by the color of the piece.

**Janet:** And that's very important to you?

**Libby:** It's very important to me. Maybe it is because my most developed sense is my hearing. I hear color.

**Janet:** So beginning with the notion that first you hear color, then what comes?

**Libby:** Then form.

**Janet:** OK, tell me a little more about that.

**Libby:** For me, it's impossible to perceive music without context. When I hear color, I then try to understand "in what context is

sound, which is its own kind of color. It is a primary kind of sound as opposed to blended, sustained colors. In *Song-Dances*, the color has more to do with xylophone color, the sounds of xylophone, and all the instruments relating to the notion of struck mallet instruments. Then attached to that color — more than harmony — is rhythm.

**Janet:** In *Song-Dances*, then, what context, or form, did you find for making the color memorable?

**Libby:** Instead of creating a group of songs, I wanted to create a larger orchestral form, and so I invented a ritornello melody (Libby hums) and worked very hard on that melody so that it is purely an instrumental melody, one that is used architecturally. No one ever sings that melody.

**Janet:** Could you continue with how you work architecturally, or least how you did in this case?

**Libby:** I actually do work architecturally. When I'm working on a piece I create a form for the piece. And in this case I wanted to create a piece in which the ritornello for the piece was first perceived as a stanza and verse form in the opening part of *Song-Dances*. When I brought the ritornello back

**Janet:** How did you visualize *Song-Dances to the Light*?

**Libby:** The professional orchestral setting of the Washington performance changed my thinking quite a bit about the structure — everything about the piece. I really had imagined a piece in which the Orff players would be in amongst the orchestra much more, and even possibly on platforms in and amongst the orchestra, so that the Orff instruments were raised up, maybe a foot off the ground. And I had also imagined that the choir for the piece wouldn't be such a wall of sound in the back. I had thought I might be able to move kids in and out, and have much more choreography. I was thinking that for instance in the "Moon-Song Dance," that there could be a smaller group. What would happen if there was a smaller group and that group were in a little different place than the larger group, and we had some lighting to play with? So that what it became was almost five vignettes in the context of a large piece.

**Janet:** Would you talk a little bit about the element of light that you refer to with regard to the libretto, which you say "celebrates various kinds of light in natural elements"? I recall being quite intrigued by this notion when you first talked about the image of light.

**Libby:** I had at that point in time written a large piece that was called *Ways of Spreading Light*, which really is in no way shape or form like this piece except that it was a huge piece for chorus and orchestra. But working on it had got me looking into different mythologies about light — the creation of light. I had been studying Zuni mythology and had in my mind a title, *Coming into Light*. I was thinking about the whole birth process, and in Zuni mythology the process of mythology is really coming from the darkness into the light. I was wanting to create a piece that came from darkness to light. But none of the children's poetry had anything to with Zuni mythology. I had looked carefully at the Zuni mythology, talked to some experts, made a trip and what have you. There are parts of Zuni mythology which we cannot appropriate and cannot use. So what I ended up having to do was to look for poetry that addressed various creations of light.

**Janet:** So the myth of how light is created was central in your thinking?

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*You know what I think the creative process is? It is struggling toward an unnamed, inarticulated, unseen, unheard image, feeling. And trying again, again, and again somehow to get that thing out of you.*

---

that color memorable?" That generally is form. By form I don't mean harmonic form, I don't mean rondo form, or sonata allegro form. I mean the context in which the color can be recognized, perceived, transformed, and finally remembered.

**Janet:** And in *Song-Dances to the Light*?

**Libby:** For me, the color of the piece revolves around stroked mallet color — the colors of stroked mallets — so that the strings, the flutes, all the instruments which are not mallet instruments are related to the mallet instruments in the way that they're played. The strings are plucked; they aren't long, bowed, lyrical lines. Really it is more about the question of plucked or struck

at the end of the piece, the piece would feel ABA without being ABA.

**Janet:** You once said that you often begin with what you think a piece will look like. Is this the same as the context, or form, you are describing?

**Libby:** Somewhat, yes. But what you are recalling had to do with the fact that I try to actually visualize what the piece will look like to the audience member. In other words, you come in and you sit down and you are facing forward in a proscenium hall. With each one of my pieces I imagine, "and what will you see? And when will you see? And what will that mean to how you perceive the piece?"

## Focus on Myth and Creation

**Libby:** Yes, the question of “throwing little bits of paper up into the air and so becoming stars” is a creation myth. And it’s the creation myth of stars and star light. And so I looked for as much as I could — for any poetry which could expose in some way the beliefs about the creation of different kinds of light.

**Janet:** When you work with poetry, how do you begin?

**Libby:** I always memorize the poem and let the poems themselves suggest their own melodies, which is a little bit different in this piece since the rhythm of poetry (when I memorize it in my heart) often suggests melodies that are not quite so tonal as is available in the Orff system.

**Janet:** The connections between the way you work and the way Orff Schulwerk teachers begin by working with words seem obvious. What connections do you see between the working with children and the work that you do?

**Libby:** For instance, in the last song in *Song-Dances*, “My Heart Is a Special Place,” when I memorized that line and tried to understand how it was written, I tried to let it find its own meter rather than force 3/4 or 4/4, or 6/8 on to that line. If you let the line speak itself, it turns out much more 7/8, 5/8. And so rather than say “Oh, my God I’m going to have to teach 7/8, 5/8,” trust that because it flows so naturally it ought to be easy to learn. For me, it’s a question of learning the lines and trying to understand what are the most important words. The rhythms of those important words follow, and then the color of the important words, because the important words, if they are well written, have extraordinary color just in the words themselves.

**Janet:** And then where does the melody finally find its shape?

**Libby:** From the rhythm for me, actually. If the rhythm is natural, then the melody follows.

**Janet:** When do you actually sit down to write? When does it first get to staff paper?

**Libby:** Actually for me the last thing that a piece does is get to the staff paper. I guess

the actual sitting down comes well into the process for me. My process is at least 50% conceptualizing, debating, criticizing, and thinking things out so that by the time I get to the sitting down stage, I have done quite a bit of the editorial work already in my head. It’s always been that way. And lately I’ve begun to think maybe there’s a difference between men’s and women’s working assumptions about process. I don’t know about you, but I don’t think that women, in general, grow up counting on having big blocks of uninterrupted time so that they can work things out. In general I think men do grow up thinking they’ll have that uninterrupted, protected kind of time.

And it has really only been about the last five years that I’ve understood that I really work hard on things all the time, and conceptualize things to the point of execution. So when I sit down to work them out — and protect my time to do that — that time is also quite productive, you know, because it’s ready to go on paper. I don’t spend hours sitting at the desk wondering what to write. It’s ready to go. So the conceptualizing process is quite important and takes place really all the time, around the clock.

**Janet:** And is this the last stage?

**Libby:** ... there is a moment with each piece — some are more painful than others — when I let the piece go. In other words, it’s not in my head, and it’s not on paper anymore. It’s really that moment when the performers own the piece and begin to interpret it and change it. It’s not mine anymore. And that can be very painful, or it can also be very extraordinarily exciting.

**Janet:** What are you working on now?

**Libby:** I’m working on an orchestra piece for the Charlotte Symphony. It’s a piece about being consumed. The title is *Ring of Fire*.

**Janet:** Where do these ideas come from?

**Libby:** I don’t know. Sometimes, people tell me. But with this piece they said, “we want you to write whatever you write, and make sure it’s a really good piece, and that’s it.” And so I draw on an image I’ve had with me for many years, the image of being consumed, in the case of fire. And I’m trying to create a piece that evokes this image. It’s not a programmatic piece. It’s not “and here’s a dry leaf and somebody lit

a match.” It’s not that. I’m trying to just evoke the image, the feeling, and emotion of being consumed. *The Ring of Fire* title comes from actually two images. One is the burning of a witch at the stake. The other is, oddly enough, Johnny Cash’s song, “I Fell into a Burning Ring of Fire.” But both of them talk about being pulled in, consumed — consumed by fire. And there is a poem of St. John at the cross which talks about exactly the same thing, “I burn. I burn,” and that’s about being spiritually consumed.

**Janet:** So this is part of the conceptualization?

**Libby:** Yes. So does that translate into piccolo trills? No, that’s way too obvious.

**Janet:** What is *not* obvious is the journey from conceptualization to the finished piece. The process often seems very mysterious to me.

**Libby:** You know what I think the creative process is? It is struggling toward an unnamed, inarticulated, unseen, unheard image, feeling. And trying again, again, and again somehow to get that thing out of you. I think that’s what the creative urge is. Each person has her own process to get at it. None of the senses can grasp it, but you know that it’s there. Most people who end up spending their lives as creative beings simply have to try to articulate it. Each one of us develops processes as we go along, but never get there.

**Janet:** Do you recall a time in your life when you began to make a commitment to doing this?

**Libby:** I do, actually. I was really, really tiny, really little. I was watching my sister practice piano and I remember that all I wanted was to get on the piano bench when she was done — which I did. I remember trying to form some kind of piece. And I really was trying to form something that communicated something. I got off the piano bench and went and asked my mother what she thought of it. She probably wasn’t even listening, I’m sure. To me it seemed like a full piece. It was probably two clumps of notes. But I remember it as the process of trying to form sound into something communicable. I remember the feeling, and the feeling hasn’t changed at all.



Night Chant Ceremonial Hunt, Harrison Begay; 1947 (Navajo) The Philbrook Museum of Art, Tulsa, Oklahoma.

## The Role of Myth in Native American Art and Culture

*Bryan Burton*

“When the Earth was like new...”  
“It was during the Buffalo days...”  
“At the very beginning of the Earth...”  
“When we lived in the world of mist...”

Storyteller-singers of the Native Peoples of North America use phrases such as these to lead rapt listeners into that realm European-Americans know as “Once upon a time...”

Stories passed down to succeeding generations by these storyteller-singers are the wellspring from which flows all art, music, dance and ritual in the Native cultures. Stories are expressed in rock art, songs, dances, ceremonies, decorations on clothing, rugs, jewelry and pottery. Native Americans are surrounded by the sacred legends of their people. Native Peoples do not view these stories as mere fables or tales to be easily dismissed as casual entertainment. Instead, these stories serve to define

a people and their tradition by asking: Who are we? Where did we begin? Where are we from? Where are we going? Stories that seek to answer these questions may be classified in such categories as “Origins,” “Spirituality,” “Agriculture/Hunting” and “Identity.”

### Origins

Stories of creation and emergence define the origins of the Earth and the People. Among the Native Peoples, the land is considered a living entity, a gift from the Creator to be cared for and nurtured. Songs and stories of origins explain the beginnings of the universe and the symbolism to be found in all things.

Many peoples in the Southwest share an origin story telling of emerging through a series of worlds into the present time:

*We came to this world emerging from three earlier worlds. The first world was the World of Fire: its color was red and it opened to the east. The second world was the World of Mist: its color was blue and it opened to the south. The third world was the World of Water: its color was yellow and it opened to the west. The present world is the World of Light: its color is white and it opens to the north. We are the Rainbow People who have lived in the worlds of all colors.<sup>1</sup>*

The importance of song is stressed in the creation and emergence sequence:

*Spider Grandmother sang as she sat spinning the threads of creation. She sang to bless each thing she created and to give power to all things. As we emerged from each world, we sang magical songs to give us the strength to go on into the next world.*

*Our songs caused the bamboo to grow to the roof of the world so we could reach safety. When we moved from the World of Water, our songs protected us, making us small enough to fit into a magical flute and float safely above the waters into our new home. As long as we remember and sing these songs, the Earth will continue to exist. When the people forget our songs, the world will vanish.*

Many ceremonies among the Native Peoples reenact the creation stories. The *Nai'es* ceremony of the Apache (Girl's Puberty Rite) tells of the creation of the Earth, the stories of Changing Woman and her Twin Hero Sons, and how the *ga'an* (Mountain Spirits) came to teach the people the sacred lifeways through story, song and dance. The *Nai'es* is a four-day ceremony consisting of songs, dances, chanting, sandpainting and storytelling.

Peoples of the Northeast tell of the arrival of First Woman falling from the sky world to land safely on the newly created Earth which had been built from mud brought from the bottom of the seas and placed on the back of a turtle. These people call the earth Turtle Island honoring the turtle. Often the number of large segments on the shell equals the number of lunar months in a year while the smaller segments around the outside of the shell represent the number of days in the lunar month. Such stories not only recount the creation of the earth, but seek to explain natural phenomena.

## Spirituality

Among the Native Peoples, traditional stories and legends define a culture's spiritual life. Storyteller-singers celebrate gods and spirits, heroes and ordinary people, the natural and supernatural. Each group prescribes spiritual acts through story and song.

*We must awake at sunrise and sing our thanks to the sun for returning again to continue giving us life and warmth. If we do not, the sun may not return. (Zuni)*

*The yei (holy people) are there to bless you and guide you at the beginning of each day, but you must arise early for they will not bless you while you are sleeping. (Navajo)*

During the *Nai'es*, Apache dancers impersonating the *ga'an* dance to remind the people of the gift of the sacred lifeways from Creator and Changing Woman. During elaborate ceremonies among the Na-

vajo, dancers impersonating the *yei* help restore a person to the proper balance with the universe necessary for a successful life in the traditional manner.

## Agriculture/Hunting

Songs, dances and ceremonies derived from traditional stories explain the origins of hunting and agriculture practice, provide instruction in these skills, and honor the plants and animals which sustain the people. The origin of corn is a story common across all of the Americas.

*First Mother told her husband and sons to kill her and bury her body in a ritual way in the earth near their home. After four days, strange new plants grew from where she had been buried. Her spirit told the family that this was the gift of corn which would sustain them and all the generations to follow as long as they honored Mother Earth and her gifts. (Eastern Woodlands)*

The Green Corn Ceremony found throughout the eastern woodlands recounts this tale through a lengthy, elaborate dance-drama preceding a meal of the first produce of the season. The Hopi present a newborn child with one perfect ear of corn to remind him or her that the people must honor and nurture the corn for they are "corn people." Legends from the Southwest often define a tribe by the color of the corn they raise.

Hunters sing and dance to honor the animals they seek. Their hunting success is dependent upon the skill with which they act out the stories of hunting and mimic the characteristics of the animals. Bear dances from the Southeast, deer dances of the Southwest, buffalo dances of the Plains all bear witness to this tradition. Frequently, stories of the origins of the animals or the relationship between this animal and a specific tribe are told through song, dance and ritual prior to a hunt.

## Identity

Perhaps most important to the Native Peoples of North America are the traditional stories, songs and rituals that define the people and the sacred lands upon which they live. Both the legendary past and contemporary events are celebrated through this traditional artistic culture.

The Navajo define their land as lying between four sacred mountains in the Southwest. Traditional stories warned them never to cross beyond specific riv-

ers and leave their sacred lands. Following a harsh "scorched earth" military campaign by Kit Carson in 1863-64, the Navajo were forced from their lands and driven more than 300 miles to the Bosque Redondo which lay beyond the forbidden rivers. While encamped there, the Navajo suffered unspeakable hardships including starvation and disease. When the Navajo were released from captivity and allowed to make the long walk back to their homes, they sang "Shi Nishaa" — "I am alive!" Performances of this song still commemorate the return of the Navajo to their sacred lands where they could once again communicate with their spiritual guides and practice their lifeways.

Pueblo tribes of the Southwest used traditional stories, songs and ceremonies to preserve their identities as a distinct people during centuries of domination by European missionaries. Retreating to underground kivas<sup>2</sup> at night, succeeding generations continued to celebrate their art, culture and religion until a more enlightened era began. Frequently, ostensibly Christian feast days masked native celebrations.

## Learning from Tradition

Among all Native Peoples, traditional story and song teach everyday tasks, reinforce moral values of the tribe and provide entertainment. Legendary heroes and contemporary leaders are recognized through these tales and songs. Corn grinding songs teach a necessary skill to Hopi children; praise songs acknowledge accomplishments of contemporary Crow people; Coyote stories both instruct and entertain peoples of many nations.

Storyteller-singers of the Native Peoples of North America continue to pass on this traditional lore to new generations through an ageless process that includes dramatic storytelling (animated voice and physical gestures), dancing, singing, visual art (regalia, sandpainting, "storyboards," carved dolls) and total community involvement. Within a traditional setting, there is no audience in the western sense, but rather the entire community serves simultaneously as listener, student, dancer, singer and character in a dramatization creating an energy-charged experience that gives life to the arts and culture of the people.

*continued ...*

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Bryan Burton is Associate Professor of Music Education at West Chester University of Pennsylvania. He is the author of two books on Native American music and dance as well as numerous articles in professional journals. Dr. Burton is a frequent presenter at state, national and international music education conferences.

**Suggested Resources**

Allen, Paula Gunn, ed. (1989). *Spider Woman's Granddaughters*. New York: Fawcett-Columbine.

Allen, Paula Gunn, ed. (1994). *Voice of the Turtle*. New York: Ballantine.

Bierhorst, John. (1985). *The Mythology of North America*. New York: William Morrow.

Cameron, Anne. (1981). *Daughters of Copper Woman*. Vancouver, B.C.: Press Gang Press.

Cameron, Anne. (1986). *Dzellarhons*. Madeira Park, B.C.: Harbour Publishing Co.

Dooling, E.M. (1984). *Sons of the Wind*. San Francisco: Harper-Collins.

Edmonds, Margot and Ella Clark. (1989). *Voices of the Winds*. New York: Facts on File.

Erdoes, Richard and Alfonso Ortiz. (1984). *American Indian Myths and Legends*. New York: Pantheon Books.

Fletcher, Alice. (1915, 1994). *Indian Games and Dances with Native Songs Arranged from American Indian Ceremonials and Sports*. Lincoln: University of Nebraska Press.

Lankford, George. (1987). *Native American Legends*. Little Rock: August House.

Lopez, Barry. (1977). *Giving Birth to Thunder, Sleeping with His Daughter*. New York: Avon Books.

Newcomb, Franc. (1967). *Navajo Coyote Tales*. Santa Fe: Wheelwright Museum Press.

Speck, Frank and Leonard Broom. (1951, 1993). *Cherokee Dance and Drama*. Norman: University of Oklahoma Press.

<sup>1</sup>Stories in italics are taken from conversations with tribal members during the author's field research among various peoples. Those not attributed to a specific group are composites of related beliefs from a region or group of peoples.

<sup>2</sup>A kiva is an underground circular chamber used for special ceremonies and rituals by Pueblo peoples of the Southwest. These were entered from above by means of a ceremonial ladder.

Momaday and authors whose works are found in several anthologies edited by Paula Gunn Allen.

A unique look at the inter-relatedness of story, music, dance and drama is found in Alice Fletcher's *Indian Games and Dances Arranged from American Indian Ceremonials and Sport*, an older text dating from the early twentieth century, but reprinted by the University of Nebraska Press. This collection places songs and dances within the context of extended ceremonies and story-telling events. The weakest point of this collection, however, is the Victorian-style lyrics used in many of the songs. Regardless of this shortcoming, this book provides a fascinating glance into the Native American world of literature and music told by a woman who married into the Omaha tribe and observed these traditions firsthand. Another older, yet important text recently reprinted is *Cherokee Dance and Drama* (Speck and Broom) which preserves the extensive dance-dramas and ceremonial songs of the Cherokee Nation as collected in the early 20th century.

Creative music educators do not lack resources from which to discover the richness of Native American storytelling and singing, and through these materials bring to life the traditions and beliefs of the first Americans.

Music educators can serve as storyteller-singers for our classrooms, bringing the life and arts of all peoples to our students, thereby honoring both their cultures and enriching our own. They can begin their exploration of music and myth within the Native American culture by reading collections of traditional stories such as *American Indian Myths and Legends* (Erdoes and Ortiz), which provides a thought-provoking introduction that explains similarities and differences in stories among tribal groups and the role these stories play. Also useful are Barry Lopez's *Giving Birth to Thunder, Sleeping with His Daughter* and John Bierhorst's *The Mythology of North America*.

After this general introduction to Native American traditional stories, teachers may wish to explore collections that focus on specific tribes or geographic regions in an effort to bring immediacy to proposed lessons. Anne Cameron retells stories of the Pacific Northwest in her collections *Daughters of Copper Woman* and *Dzellarhons*; stories of the Southwest may be found in Newcomb's *Navajo Folk Tales*; Dooling's *Sons of the Winds* tells of Lakota legends; legends from the southeastern peoples are found in Lankford's *Native American Legends*. Contemporary Native American writers who draw inspiration from traditional literatures include N. Scott

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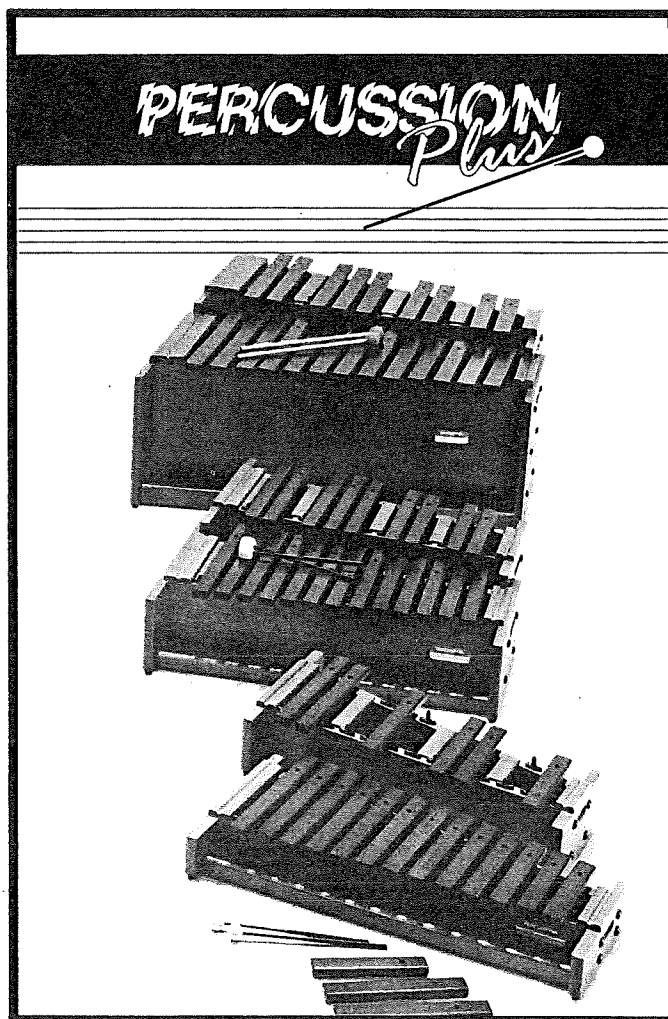
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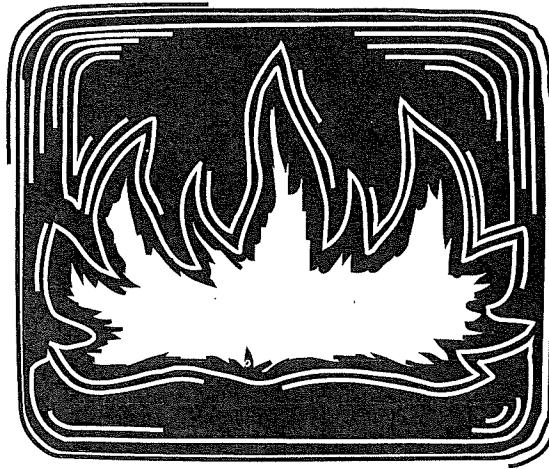
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## Primal Fires

Marilyn Gunn

Outside the circle, the night was thick and black. Sounds of insects and animals pierced the darkness. The night was uncertain and dangerous. Within the circle, the firelight danced in the children's eyes. The circle was safe. As the Elders told their stories, children sang and danced their responses. When they looked up, they saw stars.

Fast Forward. Outside the house, the night is faded by rows of streetlights. Trucks on the interstate provide a ceaseless drone. The night is uncertain and dangerous. Within the house, the glow of the television dances in the children's eyes. The house is safe. As the TV tells its stories, the children sink more deeply into the sofa. When they look up, they see the ceiling fan spinning round and round.

Mythology was once the way that cultural history and values were passed from generation to generation. It gave children their sense of place in the community. It gave them their sense of place in the natural world. It was a world of sun and stars, of fire and rain. In many ways, today's children have been denied

a cultural history. Every mall looks like every other across the face of this country. Children share the artificial culture of Disney and McDonald's. Wonder has been lost.

In the past, my lesson plans were based on musical content. I would put a New England sailing song with a Korean folk song because they both had triplets. Every song existed as a snapshot — out of place and out of time. Part of this was certainly due to my Western thinking, where music exists as entertainment. Ignoring the functional nature of music in many cultures, I would remove pieces from their intended place to lay them beside other cultural fragments.

Each year, third-grade teachers would say, "We're studying Indians now. Teach some Indian songs, please." and I would pull out my assortment of corn-grinding songs and game songs from different Native American cultures. Then one day, as I waited for my daughter to make her selections at the public library, I picked up *Twenty-two Splendid Tales to Tell from Around the World* by Pleasant DeSpain. I began reading *The Seven Stars*, a Cherokee tale explaining the origin of the Big Dipper. There were the concerned mothers gathered together to grind corn. There were

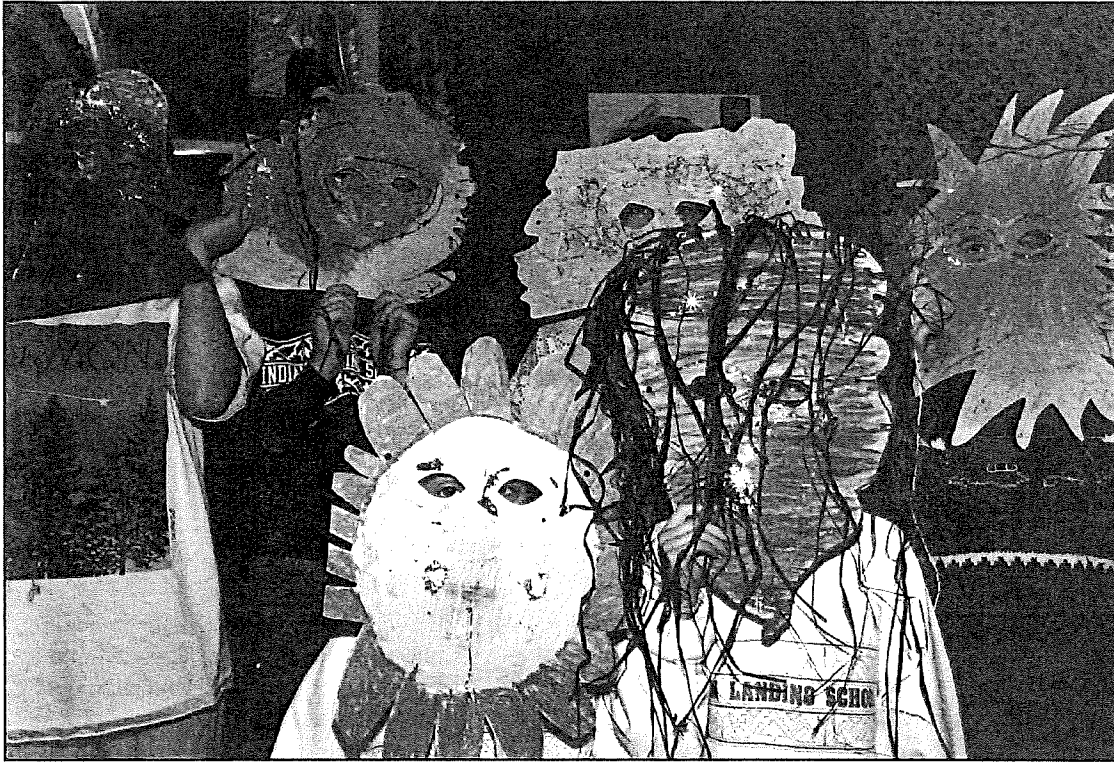
the children, ignoring their chores to play game after game. The next time I was asked to "teach some Indian songs," I told this story. When the mothers ground corn, we sang a corn-grinding song and imitated the movements of grinding corn. When the children ran away to play games, we sang and played games. When the Cherokee children turned into stars, we turned into stars. Old material became new and fresh and wonderful. Putting the songs into a mythological context breathed life into them — it gave them their place in the universe. Wonder had been found.

Today, the songs I select live in the context of myth and folklore. Though many of my students are prematurely sophisticated — jaded by years of media images — when they walk into the music room, they are once again children. Belief in science is momentarily suspended and belief in magic reigns. For a little while they circle the primal fire, and once again, they see stars.

*Marilyn A. Gunn teaches general music K-6 at Blackburn Elementary School in Independence, Missouri.*

# The Magic of Myth

Linda Ahlstedt



Some of Linda Ahlstedt's students with masks they made.

Since the beginning of time, people have made up stories to explain why things happen as they do. All cultures have shared the common experiences of birth, love, joy, tragedy, death, and the cycle of the seasons. The arts have arisen out of a need to express the meaning of these events that are fundamental to human existence.

Myths arise from the human imagination, and like dreams, reveal the deepest hopes, desires, fears and conflicts of the human will. In ancient times, these feelings were not expressed by scientific theories and reasonable facts, but by natural forms of expression, primarily vocal sounds and body movement. In combination with costumes, masks and instruments, these expressions grew into rituals that represented a community's collective understanding of the world.

In *The Power of Myth*, Joseph Campbell describes myth as "the song of the universe, the music of the spheres, music we dance to, even when we cannot name the tune."<sup>1</sup> The individual voices of strange and colorful cultures

become familiar when viewed collectively. They form patterns and raise issues that apply as much today as they did thousands of years ago. Studying the myths of a culture through expressive forms of poetry, art and music is one way to experience and connect with that culture. And once that connection is made, a unifying bond that we all yearn for is discovered. Students and teachers can begin to realize that their lives are their own mythical journeys that can be expressed in art, creation and imagination.

Throughout history stories have served as moral guidelines to social order. To the Iroquois, stories were so powerful that all of nature stopped growing in order to hear them; therefore the stories were only shared during the winter months. Greek and Roman myth were once the standard fare of a classical education, but today receive only cursory attention. Today, modern society struggles to create its own rituals and to define its own mythical heroes. As we continue to dance to the song whose tune we cannot name, we forget the incred-

ible stories and ancient journeys that are really our own. Teens create their own rites of initiation and passage; armchair warriors cheer their territorial tribes onto victory. As Campbell suggests, the moral decline of our civilization is directly connected to our ignorance of world mythology.<sup>2</sup>

When we divide our school music programs into isolated components of vocal, instrumental and general music, we can distort the human soul. Children come to school as integrated people with thoughts, feelings, words, pictures, ideas and fantasies. They are scientists, artists, musicians, historians, dancers, runners, storytellers and mathemati-

cians. Unfortunately, by the time they graduate from high school many no longer believe they are musicians, artists and poets; nor do they continue to use the arts as a source of joy and creativity in their lives. Children must have opportunities to see connections between ideas and disciplines.

Myth can provide both a bridge to connect disciplines and a bond that unifies human differences. Using myth as a foundation for integrating music, movement and art into the teaching of literature and global studies at all levels allows us to see the patterns that repeat themselves in life's journey. Myth represents those universal groupings toward truths that have been a part of life on this planet since people started to look at the elements of nature and wonder.

## How can we begin?

In Roy Willis' *World Mythology*, the great themes of myths are delineated.<sup>3</sup> These may serve as a starting point for the exploration of myth. They are:

**Creation:** The origins of the world

**Cosmic Architecture:** The structure of the universe

**Myths of Humanity:** Causes of life and death

**Supernatural Beings:** Ghosts, spirits, demons

**Cosmic Disasters:** The end of the world

**Heroes and Tricksters:** Agents of change

**Animals and Plants:** Energy, transformation and kinship

**Body and Soul:** Spirit and the afterlife

**Marriage and Kinship:** Myth of the social order

Over the past year, my students and I have spent a great deal of time working with myths, particularly along the themes of creation and cosmic architecture. We began by exploring the elements of Water, Earth and Sky, using them as the starting point for movement warm-ups and theater games. The children created masks and examined the role of masks in different cultures throughout time and history. We created music that expressed the elements of nature and found that mythical stories about the elements began to unfold. Something very magical happened when the stories, music, movement and masks were brought together. Students *became* the elements as the various art forms merged to become one. Finally, the children created poetry to express the elements. In the course of their exploration, the children worked with a professional actor and mime, their art teacher, and a professional poet, as well as with me in the music classroom.

The children, artists and teachers have been forever changed and enriched. We view the entire universe with a renewed appreciation and sense of wonder. The experience has been a reminder that forms of expression such as stories, poetry, art and dance must not be separated, for they are the basis of elemental music. They serve to recall the ancient memory of oneness in which we are here, each in our own voice, singing like a choir.

The following poems were the result of the work done with professional poet and author Cynde Gregory.

I am a Waterfall

I am a waterfall.  
On a hot day I crash down  
into a  
    crystal  
        clear  
            blue  
                lake.

And as I hit the water

I foam  
on the surface  
                    of the lake

like white lace on a blue dress.

The waterbugs  
skate on my surface and  
people stand by me

                            to feel  
the mist  
                    spray on them

as I  
            rain  
                down.

The cattails and the wild grass grow  
                    around me.

And as the people stand  
                    around me

I hear them say,

“This is the best thing I have seen in a long time.”

-Tamaira Bass

My heart  
is a meadow  
with daisies  
and forget-me-nots.  
My heart  
said it was  
a fresh new day.  
My heart  
knows that children  
come and play.  
My heart  
sees the children  
in the warm  
weather stop  
their games  
and sniff the  
lace flowers.  
But what  
my heart didn't  
say was  
that each  
child  
has  
its  
own  
mind.  
And when  
the sun  
sets they  
all go  
home.

-Brittany Granville

THE LAKE

I am a lake.  
It is a peaceful morning.  
Fluffy white clouds  
Slowly drift in the light blue sky.  
A cow and her calf drink from my  
cool  
    clear  
        water.

A tiny light brown mouse  
scurries across  
    a tree root on an island.

The loons cry mournfully  
while a tall  
white  
Heron sits in her nest.

Silence.

Smell the air.  
It smells so clean and fresh.

The little fish  
    gleaming in the sunlight  
        swim quickly in and out of the rocks.

On my bottom

I am at peace.

*-Daniel A. Effron*

The wind is a  
man with a  
    white sweater and a  
pair of night black pants.  
    He plays a gigantic  
    saxophone  
next to a frozen lake.  
    The sky is  
cloudy and a  
    crowd gathers around  
to hear  
    the fantastic music.

*-Jun Kitagawa*

SNOW FLAKES

Some people say  
    when snowfall arrives  
    a lady cries  
  
    in heaven.

Other people say  
  
    they see  
    little snowflakes jumping and dancing  
  
    on sidewalks.

Others say  
  
    it looks and feels  
    like you are in a paperweight  
  
    looking like a fish  
  
    swimming  
        in  
        water.

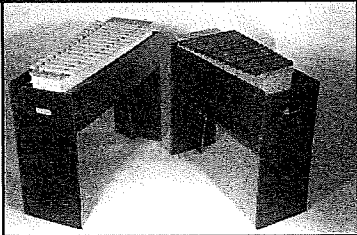
*-Melissa Unger*

*Linda Ahlstedt teaches elementary music in Penfield, New York. She is a frequent presenter at AOSA conferences and has served on the AOSA National Board of Trustees, where she will begin a new term July 1. Linda's students were among those who contributed to the libretto of Libby Larsen's Song-Dances to the Light.*

<sup>1</sup>Joseph Campbell, *The Power of Myth*, (Anchor Books, 1988) p. xvi

<sup>2</sup>Campbell; pp 8-11

<sup>3</sup>Roy Willis, *World Mythology*; (Henry Holt and Co., 1993)

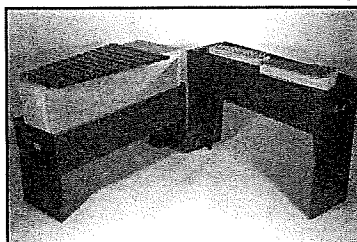


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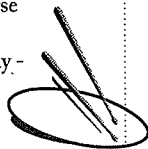
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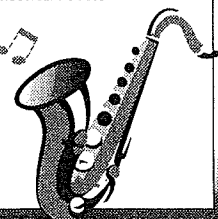


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# The Myth of Creativity

Doug Goodkin

Contemporary culture has come to equate myth with lie. When we read the title “The Myth of Creativity,” we might expect an exposé of mistaken notions about creativity. Yet the original function of myth is to find a way to truths that are larger than mere facts. Thus, the “Myth of Creativity” means approaching the truth of creativity through the vehicle of myth.

Myth speaks in metaphor, a word whose etymology means “to stand between.” Myth taken metaphorically is a bridge between the worlds of the known and the unknown, the expressible and the inexpressible. When myth becomes “lie,” the bridge is shaky and we’re confined to one world only, the literal, factual world void of mystery and reduced to the explainable. On the other side of the bridge lie our dreams, our passions, our wonder, our desire for Spirit and thirst for Soul. It is also the land where our creative impulses live.

James Hillman, in his brilliant book, *The Dream and the Underworld*, locates this land below, approaching it through the imagery of the Greek Underworld. While he describes the habitat of dream, many of the same ideas apply to its neighbor, creativity. Our dreams are endlessly creative and we dream our finest creations. In associating creativity with dream, we move it away from the realm of the ego and the will (the Upperworld) and locate it beneath our conscious intention (the Underworld). To encounter our creative source, we must not only descend to the Underworld, but approach with an attitude of humility, like a stranger arriving as a student in a foreign land. If we go down with our Upperworld attitude intact, we will come back empty-handed. Hillman calls the latter attitude the posture of the Hercules myth:

“Ulysses and Aeneas go down to learn from the underworld which re-vision their life in the upperworld. Hercules, however, goes down to take... The villain in the underworld is the heroic (Herculean) ego.”<sup>1</sup>

When we arrive, we must speak with Creativity in her native tongue of myth. Once in the Underworld, Creativity is no

longer a subject to be studied, but becomes a person (or more accurately, a personification) with whom we speak. Personification is an essential feature of mythological language. The characters in myths are not real people, but personifications of qualities in our psyche. Narcissism, eroticism, the Oedipal complex, the Herculean ego and the very term psyche itself are the Greek mythical figures Narcissis, Eros, Oedipus, Hercules and Psyche come to life again in contemporary psychology.

To speak mythologically, we personify creativity and imagine her as Creativity. Now we can ask, “What is her home like? What are her habits? What are her likes and dislikes? What scares her away? What attracts her?”

We have already said that her primary habitat is in the dark, in the Underworld. She delights in moist places, loves winding passageways and secret corners. She is unpredictable, undependable, and fickle. She’s not overly discriminating in her choice of lovers and is not necessarily impressed by nice people. She hates bright lights, dislikes square rooms and office cubicles, disdains schedules. She travels with Dream and is bored in the company of Fact. She stubbornly refuses to obey direct commands, yet is herself a stern taskmaster. She loves to reveal, but hates doing the math (and leaves that work to us). These clues give us useful hints about how to enter her life and invite her into ours.

## Dreaming the Work

Every Thursday night, six fellow teachers and I meet as the Orff-based improvisational performing group, Xephyr. Creativity is the eighth member and we all are learning much about her tastes. The other night I introduced an idea to the group. I had spent the week cutting out articles from the newspaper chronicling the institutional and cultural neglect of our children and hoped it might form the basis for a new piece. Members selected articles from the pile and attempted movement improvisations, but the result was stiff, frozen and ultimately, unworkable. The failure came

from two sources. One was that the images themselves, cold statistics about money taken away from different aspects of child care or concrete acts of abuse, were too stagnant.

The other problem came from my ego-driven, will-based intention — “I’d like to do a piece dramatizing cultural child-abuse.” Creativity hates that kind of tyranny and inevitably refuses to obey. She refuses to labor mindlessly for a pre-arranged symbol (hence the failure of most political art). We cannot program creativity any more than we can program what our dreams will be that night. A piece may end up reflecting an issue, but it may not start there. It must arrive there honestly, at the dreaming’s own pace.

After the newspaper failure, we set six frame drums on the floor and improvised a pattern that settled into a set idea. From there variations emerged and when the drums seemed tired of being hit with sticks, we were moved to stand up and experiment with different ways of producing sound on the drums. This led to a conversational texture that ended with us standing in a circle. We began turning with the drums, then striking each other’s drum while we turned. This in turn segued into a taiko drum pattern we had played earlier that month which evolved further into a contra-dance-like moving pattern while playing. At the end of this 40-minute improvisation, we felt as though the improvisation had unfolded of itself and we had simply to follow it.

## Working the Dream

Yet “simply” to follow it is not that simple. It takes years of preparation and discipline. We cannot forcefully abduct Creativity, but we also cannot passively wait for her. This is where will and conscious intention serve their proper role through the practice of attention, technique and theory.

We can better describe these practices if we shift the metaphor from Creativity herself to the gift of gold she brings us. Gold is found throughout myths and fairy tales — the frog retrieving the princess’

Golden Ball, Rumpelstiltskin spinning straw into gold, Jason searching for the Golden Fleece. Gold in myth is associated with the sun, with immortality, with divinity, with our original whole nature. It is a treasure of immense value, the standard for both practical and psychic economics. We can identify four stages of the Upperworld Self's role in uncovering/recovering the gold of Creativity.

The first prerequisite is to know what gold is, how it gleams, the sound of it being struck, the weight and hardness and texture. When we acquire a taste for gold, we are inspired to search for our own treasure. Before we set off on our search, we need to know what we're looking for and be sure that we can recognize it. When Creativity offers us her gold, we should know whether it's the genuine article. (She has often brought fool's gold to undiscerning artists who feel betrayed when the first reviews come out!)

The second stage is searching for the gold. In the first step, we discover our inheritance, but in the second we set off to claim it. This is aptly summarized in the three-word saying: "Problem-incubation-aha!" "Problem" means defining the task, whether it be writing the music for a dance, trying to improvise in a specific style or searching for an outlet for grief or joy. Incubation is the process of keeping the problem at the center of awareness. The "aha!"

The third stage of the will's involvement is digging the gold up. This demands a level of technique accomplished only through disciplined practice. Technique alone won't suffice for the first two steps, but it is an essential part of the third. As Wynton Marsalis so eloquently articulates, "The technical level is the lowest level but that's also the level that lets you know who's going to make it. It's like a guard at the door."<sup>2</sup>

When Orpheus goes down to Hades to plead for Eurydice, he comes as an accomplished musician, skilled in his craft. This gets him past Cerberus, the guard at the door and also wins him permission to bring Eurydice out of the underworld. On the return journey, he makes a fatal mistake. Although warned against it, he stops playing his lyre, looks back at his lover and she disappears back to the underworld. This tells us more about Creativity — we can't look directly at her; we can only see her through the veil of our particular craft.

Gold in its raw form is not sufficient in the Upperworld. Once it is brought up, it needs to be worked and shaped. This brings us to the fourth level of our conscious involvement — setting it into a final recognizable form. This stage is often overlooked in romantic portraits of artists that end in the discovery stage. The recent movie *Immortal Beloved* is a case in point, never once showing Beethoven working, writing down,

## Focus on Myth and Creation

Each of these four steps — recognizing, searching, bringing up and shaping — is essential to the success of our venture. We are all familiar with both artists and arts education pedagogies that overvalue one of the steps, creating technique without Soul or inspiration without Form.

## Orff-eus in the Underworld

Hermes in classical mythology is a messenger god, moving freely between Hades, Earth and Mt. Olympus. Orff teachers are the Hermeses of the contemporary cultural myth, guiding the children in their journey through the three worlds. We immerse children in a community of music and dance so that they may learn of their inheritance. We offer joyful experiences in dance and music to inspire them to search for their own gold. We give them models of searching by offering them problems to solve: "create a melody to this text," "find an accompaniment to fit this melody," "work out a dance within this form," which in turn, guides them towards finding their own problems to solve. We create an atmosphere of inquiry that leads children to discover which questions to ask. We provide the skills that become the tools for entering the mine and digging up the gold: the posture, breathing and diction in singing; the techniques of recorder and percussion playing; the vocabulary of movement. We give them the means to shape the gold through constant opportunities to improvise and compose. At the same time, we offer the theory and ideas that frame and clarify the doing, from showing some pre-existing molds to revealing precise information vital to solid workmanship. We lead them through each stage with careful attention, taking care not to abandon them too early or walk with them too far. We lead them prepared to the threshold and leave them to make the final leap alone.

## Conclusion

Each of us resonates with creative potential, but to realize it requires a special kind of effort and attention. When we simply dream our dreams and work our work, we confine Creativity to her night home and our day world is flat, mechanical, Soul-less. When we begin to dream our work, we build a bridge for

---

*When we simply dream our dreams and work our work, we confine Creativity to her night home and our day world is flat, mechanical, Soul-less.*

---

most often springs out when the problem has sunk deep enough to be beyond the grasp of the ego (into the Underworld) and is perceived as a moment of "grace," a flash of insight, a revelation. With rare exceptions, the release of "aha!" must be preceded by intense effort incubating the problem. This requires both the discipline of attention and intention. Whether we set out like Ulysses returning home or Demeter wandering in her grief, we must maintain our resolution to find gold if it is to come to us.

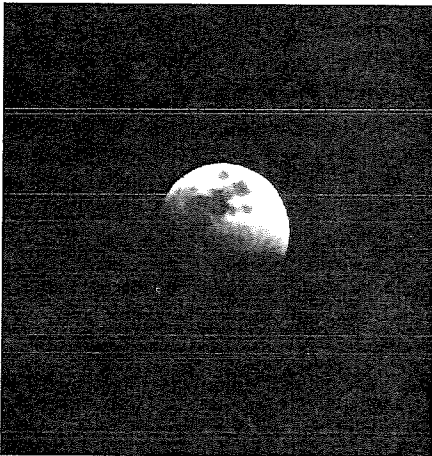
crossing out, revising. We like our fantasies of divine inspiration, but are less willing to notice that:

"Some of the greatest composers, including Rimsky-Korsakov, Tchaikovsky, Schubert, and Beethoven, undertook the most drastic, laborious and abstract kind of work, going far beyond anything any school of music could conceivably require. They worked out hundreds of exercises in strict counterpoint, copied the music of other composers again and again..."<sup>3</sup>

## Focus on Myth and Creation

Creativity to cross into our lives. When we learn how to work the dream, we build the guest house for her visits, prepare and serve the food that will nourish her and send her away content until the next visit.

Defenders of Creativity often praise how she enlarges us as people, prepares us to deal with life's difficulties, offers us pleasure, and more — the long list of positive attributes designed to convince the skeptical of the value of creative living. However, we began this discussion with the hope of speaking from the perspective of Creativity. We must not end with what she gives to us, but with what we offer to her when we make a space for her to enter. Simply put, she is pleased to be given a home. When she is given an opening to emerge into the Upperworld, everyone is refreshed. Let us make that opening in ourselves, our schools and community, not merely for our own enjoyment, but in service of Creativity herself.



Andrew M. O'Connor

Doug Goodkin has completed his 20th year at The San Francisco School, where he teaches music and movement to children between three years old and eighth grade. As well as being a frequent presenter at workshops and conferences, he is a lecturer and performing member of Xephyr, an Orff-based adult performing group he helped to found. Doug teaches Level I in the Bay Area Orff Certification

Course at Mills College and teaches his own course, Jazz and Orff Schulwerk, through San Francisco State University. He is an author of the Macmillan/McGraw-Hill textbook series Share the Music. A collection of his articles, tentatively titled Reflections on Orff Schulwerk, will soon be published.

<sup>1</sup>James Hillman, *The Dream and the Underworld*; (Harper and Row, 1979) p.112

<sup>2</sup>Wynton Marsalis, *The Majesty of the Blues* (record liner notes, quoted by Stanley Crouch); (Columbia Records OC 45091)

<sup>3</sup>J. Mursell, as quoted in *The Arts and Human Development* by Howard Gardner; (Basic Books/Harper Collins, 1994) p. 285

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P. 24: Figure 2: Shoulders-and-elbows: eliminate measure numbers and preface all directions in this figure with: Each step of this figure continues throughout one complete phrase of 8 measures. After completing the action, continue to circle until the end of the phrase.

P. 29: A1 Fig. 1: Foot-up (twice) - eliminate the description.

P. 38: AA4 Fig. 4: Hey - last line, last phrase ("1s" refers to the position, not #1 dancer)

P. 46: A1 Fig. 1: Foot-up—eliminate description  
A2 Fig.2: Half-Gip—eliminate description

p. 48: B1 (second) Clashing Chorus—eliminate description

p. 53: A3 and A7: Stars right and left—Begin moving in a clockwise circle; return counter-clockwise.

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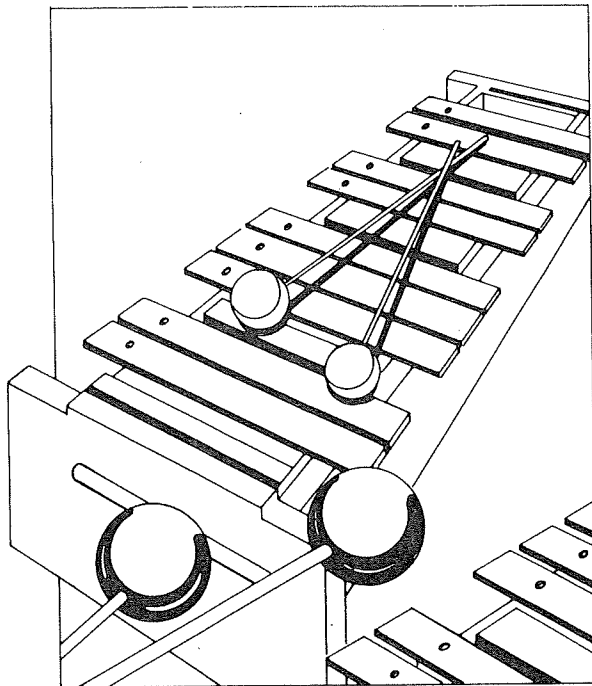
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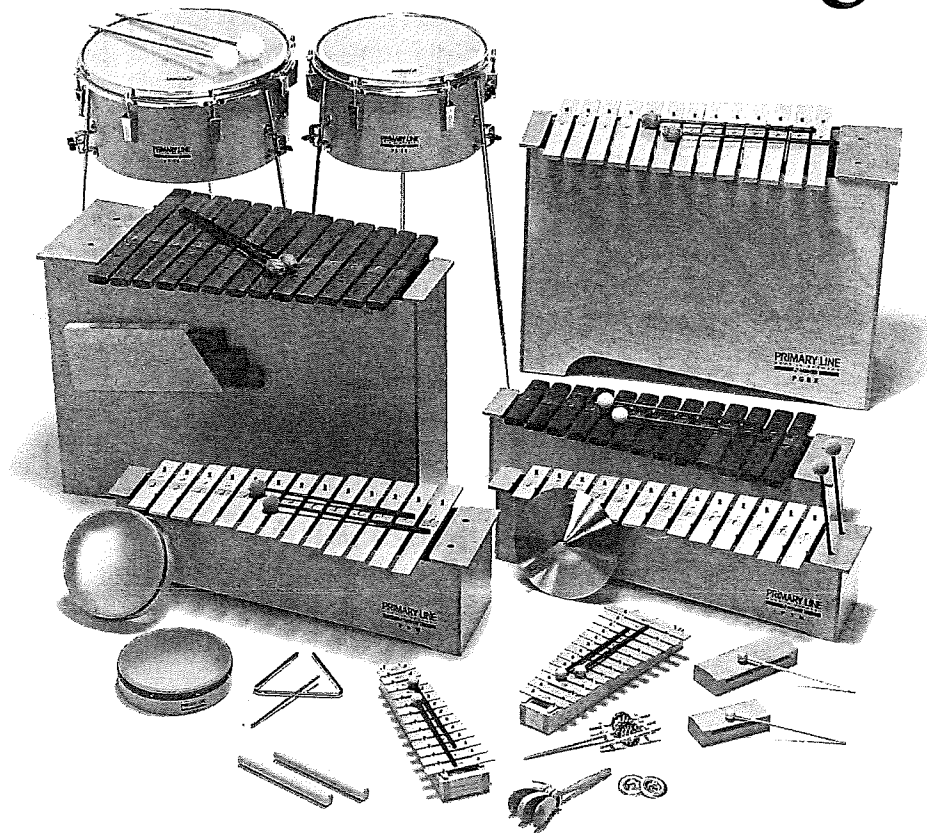
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# Point~Counterpoint

Barbara Potter and Martha C. Riley, Editors

**Is there an American repertoire that students should know before learning a multicultural repertoire?** We asked you this question in the Spring 1995 issue of *The Orff Echo*. Below are your replies.

Even when we sing for the pure joy of the song, teachers want to choose repertoire appropriate to the development and skill levels of the singers. In addition, particular musical concepts are best illuminated by certain songs. I don't believe that a canon — "what every American child should learn to sing" — can override these guidelines lest we impose our own needs on children. Whether songs are of early American origin or from some other cultural tradition, we can teach a lot of children to dislike a lot of music if we impose it upon them at the wrong time and for the wrong reasons. (Teaching kindergarten children to sing our national anthem is difficult to defend from a developmental standpoint.) Whatever we choose for children to sing, we owe them music of the highest quality in any and every genre. We owe them choices in repertoire carefully made to promote musical growth, not to please an outside political force.

-Liz Gilpatrick, Louisville, CO

American music *is* multicultural. Consider, for instance, southern Appalachian folk music, which, though quintessentially "American," represents English, German, Cherokee, African and Scotch-Irish and Welsh heritages. New Orleans jazz is a cultural gumbo of Spanish, German, French, Italian, Native American, Caribbean, African, Creole and other influences. These are only two of many possible examples.

As one studies human history, population movement and diffusion of culture, it becomes apparent that the world is in a constant state of flow, never stasis. Music and culture are always "happening," forever changing. The magic of culture lies in historical transitions and the chemistry between peoples, not in neat racial packaging.

Even while groups around the world fight to retain their national identities, a new paradigm, caused by a growing global media culture and an awareness of the fragility of our planet, has begun to obfuscate clear lines between "us" and "them." To be American means to be part of an

increasingly complex tessellation of diverse cultural influences. By following these various strains, divisions between what is American and multicultural become irrelevant.

In fact, the word multicultural, though well-intentioned, has become troublesome in a growing "politically correct" environment. Though hopefully healthy in the long run, the term is all too often used as a whipping post for politically centric personal agenda that is more divisive than unifying. As one looks closely at the American "fabric," it becomes apparent that our national cloth is made of many colors and patterns which are constantly changing as various socio-cultural influences assert themselves. It is precisely this combination and weave of various cultural strands that produces the richness of texture we call our own.

-Dennis G. Waring, Ph.D., Middletown, CT

The school in which I teach is an urban elementary school with two predominant ethnic groups, and a third smaller one. I wrestle daily with this issue of multicultural materials. I am inclined to provide materials from the three primary ethnic groups represented. This means that I must address three ethnic backgrounds, both musically and culturally, before I can begin to consider "multicultural" musics from outside our basic frame of reference.

Children need to build foundations within their own cultural settings, providing a basis upon which to compare and relate other musics from other cultures. As the role of the teacher grows, taking on the traditional jobs of the parents, our role as the transmitter of culture also increases.

Teachers must evaluate the surroundings, culturally and ethnically, bearing in mind the previous experiences of the children as well as scheduling restraints, before determining the balance of "American repertoire" versus "multicultural repertoire." What may be considered "American" in one neighborhood may be considered "Multicultural" as close as six blocks away. These definitions must be made by each school, as they pertain to the students. Each music educator must make decisions that are appropriate for the students while striving to present only the very best materials within their own circumstances.

-Rebecca Fay Squire, Northford, CT

**Should early experiences with music notation be traditional or iconic?** Music educators have long used pictures to represent musical concepts. One famous example of iconic notation is the Experience Charts created in the 1960s by Mary Helen Richards. The beat was represented by drums beating or clocks ticking; quarter and eighth notes were shown by big and little flowers. Music basal series have also included lessons with various kinds of iconic notation. Teachers explain that pictures show music concepts in a way children easily understand.

On the other hand many educators feel it is a waste of time to teach iconic notation since traditional notation must be taught eventually anyway. Some believe we underestimate children's abilities when we simplify notation, and that ultimately we confuse the students when we ask them to switch from the iconic to the traditional.

What do **you** think? Please respond by August 15, 1995. Replies may be edited for length and clarity. Mail to: *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118; or fax to (216) 321-1946. You may also reply by E-mail to: BXFN94B@PRODIGY.COM

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## Letters to the editor...

Just a note to let you know how much your efforts in creating a super *Echo* are appreciated. The quality and depth of every issue seems to keep going up and up. You and your board must be knocking yourselves out! What a thrill to see so many terrific articles as well as photos in these recent issues. Thank you so much!

-Kate Grieshaber, Tacoma, Washington

I really enjoyed the winter edition of *The Orff Echo* on middle school Orff music. It helped greatly in a project that I just finished for my middle school music class. I firmly believe there are many applications for the Orff philosophy on all levels of education.

-Pamela Hoefs, @unlinfo

Send your letters to Donna Marchetti, Editor, *The Orff Echo*; 3105 Lincoln Blvd.; Cleveland, OH 44118; Fax 216-321-1946; E-mail BXFN94B@PRODIGY.COM

# Carol King: Process for Primaries

*Beth Iafigliola*

"Process for Primaries," taped at the 1994 Philadelphia AOSA Conference, illustrates the importance of "this time" teaching, a phrase used by Carol King to mean breaking down the learning process into little steps that lead to success. Included in the three lessons, for grades one through three, are ways to keep children actively learning, formations that allow a rotation of players on instruments, icon charts for creative sound exploration, and a review of correct ways to play pitched and unpitched instruments.

The first lesson, designed for first grade in the early part of the year, focuses on beat, introduction of instruments, and watching the teacher as conductor. A recording of "Turkish March" by Beethoven is used as the basis for the lesson.

To begin, Ms. King asks the group to sit on the floor in teams of three, using a line formation. As the lesson progresses, the activity alternates between individual exploration of the beat and copying the modeled tapping of selected participants and teacher. The line formation becomes an important way to identify the leader, physically communicate the beat with others in the group by tapping on shoulders, and quickly switch leadership by turning around in line.

Unpitched instruments such as the triangle, woodblock, cymbal and hand drum are then added to the activity, along with a demonstration of correct ways to hold and play them. Ms. King assigns an icon to each instrument and, by pointing, is able to control the length and timbre combination of each sound.

The second lesson uses a concentric circle formation. The object of this lesson, for older second-graders or younger third grade students, is to create an eight-beat phrase on unpitched, then pitched instruments, using notation students of this level are familiar with, namely, quarter notes, eighth notes and quarter rests.

Ms. King then selects two distinct drum pitches, low and high, and instructs the group to walk counterclockwise eight beats, then freeze eight beats. Movement and sound exploration are fit into the eight-

beat phrase parameters. Sounds first match the beat, then are doubled on the beat. The participants explore word pattern combinations using "pie," "pumpkin," and a quarter rest of silence, all in preparation for improvisation on the pitched instruments that are later added.

Each aspect of the lesson is carefully revealed through a series of small, controlled learning steps. Ms. King introduces the song melody with a warm-up activity using body parts as points of reference in the pentatonic solfege. Two phrases of the song, combined into eight-beat couplets, are visually represented by using an arching "rainbow curve" arm movement, ending with a clap on beat eight, and a finger snap on the reverse. This conducting gesture becomes an essential controlling device during improvisation.

The circle formation of the group facilitates the introduction and exploration of the pitched instruments which are distributed around the circle between the students. After a quick review and reinforcement of correct playing technique, the group sings the song as players rotate into new places around the circle, ready for the next improvisation.

The last lesson, designed for a third grade classroom, uses two parallel lines as the main formation. The lesson includes a cross-over pattern on the bass xylophone, a color part for the glockenspiel using the rhyming words at the end of each phrase, a counter melody based on the tune "Hot Cross Buns," and a contrasting, unmetred B section within the ABA form. The theme is a rain song and storm.

The pitched instruments are placed in parallel lines, a formation that proves essential since the cross-over arm movement is explored through mirroring. In the classroom, Ms. King points out, children would make decisions about the unmetred storm section, including color and intensity, sound gestures and instruments. The storm is plotted on an icon chart similar to a score and Ms. King conducts, using a yardstick to show simultaneous entrances and flow along the chart.

As Carol King states, the smallest detail may be the most important piece of information you learn when observing another teacher. This tape truly makes you notice and appreciate the finest details of effective teaching.

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• Order from Beth Iafigliola, Interim A/V Librarian, 2536 Robinhood Dr., Cleveland, OH 44134.

## Video Tapes

- AA-AO *American Odyssey*  
**John Bergamo**  
 2 HD *Hand Drum Technique*  
**Steve Calantropio**  
 4 II *Intermediate Improvisation*  
 4 RE *Rhythm and Elemental Music*  
**Freda Ensign**  
 5 MM *Music Making with Children*  
**Jane Frazee**  
 6 GC *The Gift and Challenge of Carl Orff*  
**Danai Gagne and Judy Thomas**  
 7 CI *Children Involved: Developing African Materials*  
**Richard Gill**  
 8 IC *I Can Make Music*  
**Doug Goodkin**  
 9 MF *A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students*  
 9 NB *Near the Beginning: Orff Schulwerk for Preschool*  
**Lynne Jessup**  
 10 BR *Back to the Roots: African Xylophone*  
 10 PM *Pacific Music Beyond Hawaii*  
**Gunild Keetman**  
*Films from German TV*  
 11 GK1 11 GK2 11 GK3  
 11 GK4 11 GK5 11 GK9 11 GK16  
**Helen Kemp**  
 12 SR *Sing and Rejoice: Guiding Young Singers*  
 12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*  
**John Langstaff**  
*Ritual Dance, Morris/Sword Dance*  
 13 RD1 Part 1  
 13 RD2 Part 2  
**Peggy McCreary**  
 14 CO *Caring for Your Orff Instruments*  
**Beth Miller**  
*Introduction to Schulwerk: Three Sessions*  
 15 IS1 15 IS2 15 IS3  
**Konnie Saliba**  
 16 SP *Singing, Playing, and Moving: Theory, Activity, Creativity*  
 16 PL *A Process Lesson*  
**Marcelyn Smale**  
 17 YL *Young Learner, Active Learner*  
 17 LS *Developing Listening Skills in Preschool*  
**Jim Solomon**  
 18 LA *Latin and African Rhythm Ensemble for the Elementary School*  
 18 SB *South of the Border*  
**Jos Wuytack**  
 20 OS *The Orff Schulwerk Process*  
 20 FP *Final Performance; University of Washington*  
 20 CC *Orff Schulwerk Process; Chicago, 1987*  
 20 TO *Travelling Through Orff with Jos*  
**Lillian Yaross**  
 21 PD *Prop Up the Day*  
 21 NB *Near the Beginning*  
**Margot Schneider**  
 22 OS *Orff Schulwerk in China, 1985-86*  
**Panel Discussion**  
 23 SP *Soundings: Past and Future; Cleveland, 1983*  
 23 RR *Reminiscences, Reflections of Toronto; Detroit, 1988*  
 23 FD *Founders Day Panel; Indianapolis, 1993*
- 24 AF **Margaret duGard**  
*Afro-American Culture*  
**Shenanigans**  
 25 SH *Multi-Cultural Folk Music*  
**Pat Hamill**  
 26 AA *Arts Alive*  
**Dr. John Fines**  
 27 JF *Imaginative Approaches to Art*  
**Sue Snyder**  
 28 AE *Educating Administrators*  
**Grace Nash**  
 29 MC *Music With Children*  
 29 WH *Winter Holidays*  
**Bob deFrece**  
 30 FS *From Song to Movement*  
 30 HB *Handbells: Another Voice for the Instrumentarium*  
**Portrait of Polynesia**  
 31 PP **Lois Birkenshaw-Fleming**  
*Everybody, Let's Sing*  
 33 LS **33 MB**  
*Mainstreaming: Babysitting or True Integration?*  
**Dee Joy Coulter**  
 34 MG *Music's Gift to the Developing Mind*  
**Nancy Ferguson**  
 35 JJ *Jewels for Juveniles*  
**Rick Layton**  
 36 BE *Beginnings to End*  
**Ursula Rempel and Carolyn Kunzman**  
 37 FP *For Our Pastance, We Play and Dance*  
**Mary Shamrock**  
 38 MB *Multi-Cultural Bridges: Report from China*  
**Katharine Smithrim**  
 39 OT *Once Upon a Time for Preschool*  
**Avon Gillespie**  
 40 AG *Possibility Teaching*  
**Danai Gagne**  
 41 MD *Moving with the Drum, Drumming with the Movement*  
**David Holt**  
 42 JH *Jaw Harp Playing*  
**Barbara Grenoble**  
 43 VS *Visualizing Sound*  
**Dr. Rene Boyer-White**  
 44 BA *Folksong Treasure of Black America*  
**Marion O'Connell**  
 45 GS *A Guide on the Side: Working with Musically Gifted Children*  
**Brigitte Warner**  
 46 MP *Musica Poetica*  
**Atlanta Closing Session**  
 47 TR *Tribute to Gunild Keetman*  
**Isabel Carley**  
 48 MW *Speech Play: The Magic of Words*  
 48 SS *Speech Play: From Speech to Song*  
 48 SP *Speech Play: Storytelling Plus*  
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 59 JF *Jane Frazee, 1992 Interview*  
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**John Feierabend**  
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**Maja Lex**  
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 76BB **Byran Burton**  
*Entering the Circle*  
 77GW **Graeme Webster**  
*Australian Chants, Rhymes and Games*  
 78PP **Carol King**  
*Process for Primaries*  
 79MB **Ellen McCullough-Brabson**  
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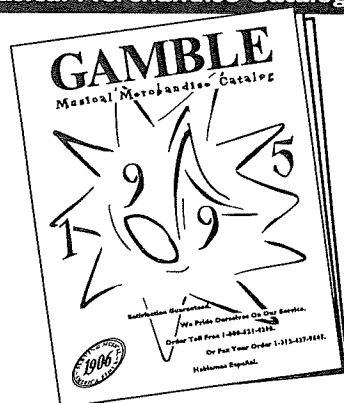
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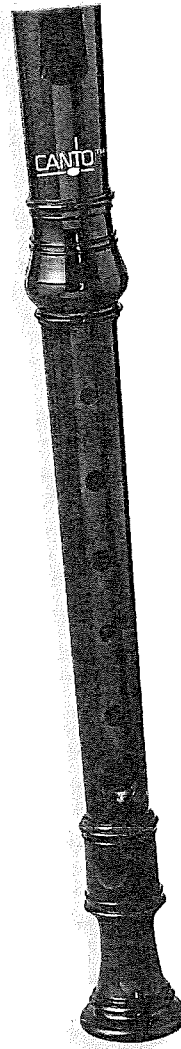
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## Additions to Annotated Video List

The holdings of the AOSA A/V Library are available as a resource for members. The tapes, most of which are sessions from AOSA national conferences, can be borrowed by following the directions and filling out the appropriate form in each issue of *The Orff Echo* (see page 32 in this issue). Each year AOSA adds to the holdings of the AOSA A/V Library. The following are additions to the annotated list of the tapes available for borrowing. Previous annotated listings appeared in the Summer 1993, Winter 1994 and Summer 1994 issues of *The Orff Echo*. For a complete list or more information, please contact Beth Iafigliola, Interim A/V Librarian, 2536 Robinhood Drive, Cleveland, OH 44134.

**16 PL Konnie Saliba "A Process Lesson" 1:11**

This session emphasizing process focuses on the theme of dreams.

**29 WH Grace Nash "Winter Holidays" 1:05**

Children's winter calendar of special events to celebrate with speech, song, dance and instruments. Includes activities for harvest holidays, Thanksgiving, Hanukah and Christmas.

**74 CM Clyde W. Morgan "The Dances Carnival" 1:08**

Dances, rhythms, songs and myths based on Yoruba culture, as part of the Carnival tradition.

**75 JD Marie Louise Hatt-Arnold "Introduction to the Jaques Dalcroze Method" 1:09**

Practical exercises and introduction to the philosophical basis of the Dalcroze method involving eurhythmics, solfege and improvisation.

**76 BB Bryan Burton "Entering the Circle" 1:11**

An introduction to the musical culture of Native Peoples of North America through simple songs and dances.

**77 GW Graeme Webster "Australian Chants, Rhymes and Games" 1:06**

Australian children's folklore and its inclusion in a music program based on the Orff Schulwerk approach.

**78 PP Carol King "Process for Primaries" 1:15**

Basic process for teachers of children K-3. Ms. King presents her well-planned material in a clear and logical manner, offering an excellent example of process teaching at its best.

**79 MB Ellen McCullough-Brabson "Musical Instruments from Around the World" 1:13**

Exploration of exotic musical instruments and tips on how to make them come "alive" in the classroom.

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# Reflections: Voices of Adolescence

## Meg Worth

For fifteen years, children have flocked to the Grenoble Studio of Musical Arts in Englewood, Colorado to experience the joys of music making through the Orff Schulwerk approach. Founder Barbara Grenoble, together with her associate Peggy McCreary, have built the studio into a creative haven for children. Yet, regardless of the teachers' extensive knowledge and expertise, if the students were to be asked *why* they attended these classes, most would probably respond simply that "it's fun." As teachers we know, at least we hope, that there is more to it than that. We could learn much from our children if they could articulate their thoughts.

Recently, I learned that a group of "big boys" — ages fourteen through seventeen — were taking advantage of classes at the Grenoble Studio. While sitting in on their class one Friday afternoon, I was impressed by their considerable musical skills, and delighted in sensing the excitement and energy with which they approached the music. It occurred to me then that these six students, with their advanced linguistic capabilities, might be able to verbalize their Orff Schulwerk experiences. Who better can teach us how to teach them than a group of enthusiastic, articulate students?

And verbalize, they did. All were kind enough to stay after their session one Friday afternoon to reflect on their Orff Schulwerk experiences. Asked *why* they keep coming back, year after year, they responded with enthusiasm, "It's fun!" When the students began to examine their feelings more closely, however, they offered some valuable insight into what kids think is important in education. They are now old enough to realize that a good education is more than just having fun.

As soon as the first question was asked, we all realized that this wasn't going to be the kind of interview where the answers came in a specific order and were recorded as such. Answers spewed forth, one on top of the other, with no reasonable way to keep track of who said what. It was thereby suggested, and agreed to by all, that we begin with:

"They all said..."

***What keeps you coming back to the studio for lessons?***

"It's cool! It's fun! It's always something to look forward to. What are we going to build this year? Where do they come up with this [idea]? Keeps us guessing what we're going to do."

***What do you like the best?***

"Building stuff — the building of instruments. Oh my gosh! We've built dulcimers, xylophones, crystallophones, drums, you name it, except for clarinets. Pickle drums! Those were disgusting! (the pickle drums, as I learned later, were constructed from buckets collected from a local deli; they smelled like pickles.) Stuff from the Middle Ages — those little lyres. I still have mine."

***What has been the most challenging?***

(Laughter) "Coloring! They (Barbara and Peggy) have us highlight the parts so we know what to play. Then you change your part and it ends up brown." (While color coding instrument parts in a particular piece, several students discovered that using green highlighter over pink results in muddy brown, rendering the part unreadable.)

***What kinds of activities do you do?***

"It generally has a theme for the year — this year has been percussion. We moved through the groups." (This year was based on Mickey Hart's book "Planet Drum," tracing the drum through various cultures.)

***You all either play or have played in a school group. What is the difference between music class at the studio and at school?***

"It's (the studio) more hands-on. Smaller groups. You learn more. There's usually thirty-five to forty people in a class in school; here you've got six or seven."

"Also, everybody wants to be here, instead of at school. People get stuck in vocal music class. I'm learning a lot more here than

I would at school; you get a lot more done."

***How do the experiences differ in the amount of pleasure you derive?***

"[The studio is] a lot better! I like to play. Imagine how much we could accomplish if we had a class like this every day at school! We run out of time and have to finish next week. It would be nice if we had this every day as a school class."

"There's no pressure for performance — we're not working hard just to perform the piece. We're learning for the pleasure of playing. Even if you have solos it's just improvisation, not something you really have to work at. There's a general time limit to get things done — if we don't get things done in a certain session, we can do it the next week."

"That's one thing, that here you can be original: I think that's forbidden in school somehow. That's right! Have you ever noticed that? NON-originality. If you're original, you're weird; you're not with the class. If you do something that's different and creative, you're disruptive. Creativity is disruptive — well, that's good. It's acceptance; people (at the studio) are non-judgmental."

"Each person is an individual, and when you try and have everyone do the same thing the same way, it just doesn't work. We can't be clones of each other. And when people don't do it the way everyone else does, a lot of people view that as failure. Public schools don't promote individuality."

"The environment is easier here; there's no intimidation. If you mess up in band class, people laugh at you, they cut you down. This won't turn into a big rip session."

"I guess it's also the teachers, 'cause they do this for a living. I mean, both types of teachers do it for a living, but these guys do it 'cause they want to do it. This is more flexible. They basically make up what they want to teach as they go. It's not like in band they say, 'put your music in this order and let's play it.' They'll say 'we'll do this,' or 'let's go over and try this on something else.' More spontaneous! Yeah! (There was much agreement on this.)

***Since you brought up the subject of teachers, how do the teachers affect your experience here?***

"They are amazing people. They certainly kept you coming here just because they keep you guessing on what you are going to do. It's not like they have a set thing that people just keep going through. We had no idea what we were going to be doing this year. Ms. McCreary will try things, and throw out things that don't work, and she'll continue improvising on things that do. I think that's something that often music teachers don't do — they just have a set thing that they keep going through — 'well, that really didn't work, but next year it might be O.K.!' Or 'that really stunk, but hey...' They both are that way. They are just great people." (This class has Ms. McCreary this year, but all students have had both teachers over the years.)

***Did this training influence which traditional instruments you decided to select?***

"No. No. Not even."

"It did influence our playing. I think we're a lot better players. It's helped our concept of rhythm and beat; we can read music a lot better. Our basic abilities are better than other students. The basic ability is superior. The basic rhythm and how music is — musicianship."

"We've sort of laid down a legacy, because I know teachers will say they are frustrated with kids who come in and know TEE-TEE's and TAH-TAH's instead of quarter notes, and I'm like "YES!" (much laughter), we're corrupting the world."

"I think everyone learns so much better and quicker here. Yeah — it's more enlightening."

***You said it would be great to have this in a public school; do you think this sort of class would work in a public school?***

"No. It's just for a select few — those kids wishing to be enlightened. Music in the public schools is only for a certain type of person. Genetically, or the way you're raised, or whatever — it works for some people but they just force it on them. In a public school, people would be forced to go to it and it wouldn't work out. Here you go to it because you want to. I think that's the whole point of it. You learn something

because you want to, not because you're doing it for a grade. Some people take it for the easy 'A,' rather than wanting to be there every day and wanting to practice."

"Music for a grade is sort of a bogus concept. That's why I like this class. She doesn't give you a grade. I always thought that was funny — in art, you get a grade for your painting. So what if it's your best painting and you get a 'C' on it, what does that say? You can't grade music, everybody has their own style. It's who you are; you can't grade who you are."

"All they can do is grade on effort. That's the problem with school — everything's based on grades, not on what you learn. How can they tell you what to learn in music? In most of the classes it's this way for me, and maybe it's this way for others; they'll take a test and forget it. They don't learn it. With music, most of the time, you don't forget what you learn. It's the riding the bike theory. It's something that you like to do; you remember stuff that you like to do."

"The public schools aren't arts oriented anymore; they're trying to eliminate that field... this would just be, to them, a waste of funds. This is eventually where the arts are going to be — out in the private sector, offered to only those who are able. We hope it comes back."

"They really don't understand that music is a building system; they're cutting at the base (elementary), and looking at the top saying the cuts haven't affected them. It takes time for the group that lost it (the arts) down here to move up into high school and then they'll see the fruits of the labor."

***What role do you see music playing in your adult lives, when you don't have to do anything if you don't want to?***

"For fun! Listening."

"I'm not going to do it for a profession, but I might do it for fun. It's something to do on the side, a release valve. Like a wind ensemble or community group."

"Maybe for a profession — it's one of the choices (his mother frowns and says they'll talk later). In a professional group that would be doing performances — when you're working with people like that you form more of a family niche; it's a silent communication. It's fun to explore what you can do when it's put together with all these other people."

***What is it that music gives you that you don't get anywhere else?***

(For the first time, there is silence.) "It gives you a place to eat for lunch! Everybody

*continued ...*

Photo: Meg Worth



Trenton Feist, Doug Griebenaw, Tim Hansen, Greg Diamond, James Gee, Alex Wright, Peggy McCreary. John Green at drums.

goes to eat in the band room for lunch — people who you can share stuff with, people who are interested in what you are talking about. [Other] friends will laugh at what you say. [The music kids] are a different brand of people. They're more rounded individuals."

### **What message would you like to give music teachers around the country?**

"All the people who go to hear school [groups] or choirs, the conductor talks to them about how the arts are getting cut from education. They're preaching to the choir. Nobody hears — the taxpayers don't hear — actually, they don't care and they don't understand that the people who play in a symphony or recorded music for movies, all those things, they don't recognize that all those things are based on music education in the school system. They don't think about someone working really hard to put it into the movie."

### **Summary**

Throughout the conversation, these boys revealed their profound love of music, their strong desire to learn, and expressed the joy they experience in creating. They also voiced their frustration with their music class experiences in the schools: the lack of appreciation for creativity, large class size, pressure to perform, lack of effort by other students, and being judged or graded by peers and/or teachers.

Although these particular students have not thoroughly enjoyed their school music experiences, I believe that they are incorrect in their assumption that Orff Schulwerk cannot be successful in the public schools. Barbara and Peggy (who were not present during the interview, but spoke with me afterward), are adamant in their belief that it is the *teaching*, not the *setting* that influences the quality of education. While teachers are generally powerless to change some aspects of education, such as class size, there are other conditions that we can and should consider.

From this lively discussion we can easily extract the teaching strategies which the members of this group favored the most. This very "right brained" approach to teaching music is probably the primary reason that so many children, over the years, have flocked through the doors of Grenoble Studio of Musical Arts.

Photo: Meg Worth



Some of the instruments the boys made.

**Don't be too predictable.** There is excitement in the unknown; students relish the suspense, anticipate a surprise. This is contrary to the currently popular advice of some educators who recommend writing the day's activities on the board and going over it at the beginning of class.

**Be a risk taker.** Don't be afraid to try something new and exciting. Live on the wild side. If the lesson isn't a success, students can learn from us how to handle failure. How can we modify an activity? Or, maybe it simply wasn't a good lesson and needs to be thrown out. Students need to know that we make mistakes too, and can handle it. On the other hand, we may find something really wonderful.

**Provide hands-on experiences.** We all know that kinesthetic and tactile experiences are beneficial to learners of all ages, but this can be difficult with large classes. It is worth the effort to build our pitched percussion ensemble to the point of having at least one instrument per child, and enlist the assistance of volunteers to help with instrument building projects.

**Provide abundant opportunities for creative expression.** Most children need more opportunities to be original in our society where sameness is rampant. They feel good when they can develop and express their individuality. Giving children the sup-

port to strengthen their own decisiveness will help them greatly throughout their lives.

**Establish an environment of acceptance, support and encouragement.** Kids, like adults, feel validated when their ideas are accepted. In order for children to be comfortable in expressing themselves, they must learn to be risk takers. For them to be comfortable risk takers, they must be assured that their attempts will not be criticized by teachers or peers. Educating children to accept the efforts of others is perhaps one of our biggest challenges in teaching. Some valuable advice from a whole language workshop: accept approximations.

**Experiment with alternate forms of assessment.** This is a hotly debated topic among music educators, and most agree that there is no easy solution. Parents generally want to know how their children are doing, and certainly have that right. We have the responsibility of communicating with large number of families and need to provide some kind of significant information. Giving grades (or any alternative system, such as plus, check, minus, or number ratings) undermines what we are trying to do — to encourage risk taking and eliminate self-conscious behaviors which can destroy creative endeavors.

At The Grenoble Studio, parents are invited for periodic "sharing sessions," which are not to be confused with a performance situation. Families can see for themselves how their children are progressing. At her school in the Boulder Valley School System, Elizabeth Gilpatrick has employed the use of "student self evaluation" letters to parents, to which she adds comments at the end. These allow children to recognize what they have accomplished and provide the teacher with a gauge for measuring students' growth.\*

**Process versus product:** We all know that it is important for children to perform. We need to remember that the process that we go through to get to the performance is the important part. Too much attention to polishing a performance can cause frustration and boredom.

While many of these suggestions may seem to be self-evident, it was beneficial for me to hear them from students. This conversation renewed my conviction that what we do really can make a long term difference in the lives of students. I was reminded that we must be diligent in our efforts to educate the general public about

the importance of music education. I very much appreciate the young men who took the time to teach the teacher.

\*See *The Music Educators Journal*, March 1994, P. 23: "Assessment as a Class Activity," by Loretta Niebeir.

*Meg Worth teaches music K-3 at Coal Creek Elementary School and Emerald Elementary School in the Boulder Valley Schools, Boulder, Colorado. She has served as president of the Rocky Mountain Chapter and was local co-chair for the 1990 AOSA National Conference in Denver.*

### The Students Involved

Most of these boys started attending classes at the studio when they were four to six years old; one started in the fourth grade. Most now drive themselves to class

and tower over their teachers. All have attended classes at Grenoble Studio continuously since they began. All play traditional instruments, and two have also sung with the Colorado Children's Chorale.

Greg Diamond, age 14, a 9th grader at George Washington High School in Denver.

Trent Feist, age 14, an 8th grader at Campus Middle School in Englewood.

James Gee, age 15, a 9th grader at Heritage High School in Littleton.

Doug Griebenaw, age 16, a 10th grader at Denver North High School.

Tim Hansen, age 16, a 10th grader at Cherry Creek High School in Englewood.

Alex Wright, age 17, an 11th grader at George Washington High School in Denver.

### Bibliography

Peggy McCreary provided this partial bibliography of materials and activities that highlights the boys' experiences during their tenure at the Grenoble Studio.

**Second grade:** Emphasis was on recorder playing including pentatonic improvisation. From the Japanese Schulwerk, Keetman's "Kagome" was a favorite.

**Third grade:** Keyboard was included in instruction. From Volume I of the Schulwerk the kids learned canons in various pentatonics. J. S. Bach's "Minuet in G" and Purcell's "Canon" became part of their repertoire. Students were encouraged to play and improvise the same piece on tonebar, recorder, and keyboard. (The Purcell canon may be found in Tossi Aaron's book *Canon, Canon, Canon.*)

**Fourth grade:** Students built their own dulcimers, learned many American folk songs, and improvised on both dulcimer and recorder. Their repertoire included songs of legendary folk heroes in addition to tonebar and recorder settings of Bach, Haydn, Mozart, and Beethoven.

**Fifth grade:** Guitar was introduced, as was alto recorder, the latter through Native American literature. Ornamental improvisation became part of their studies

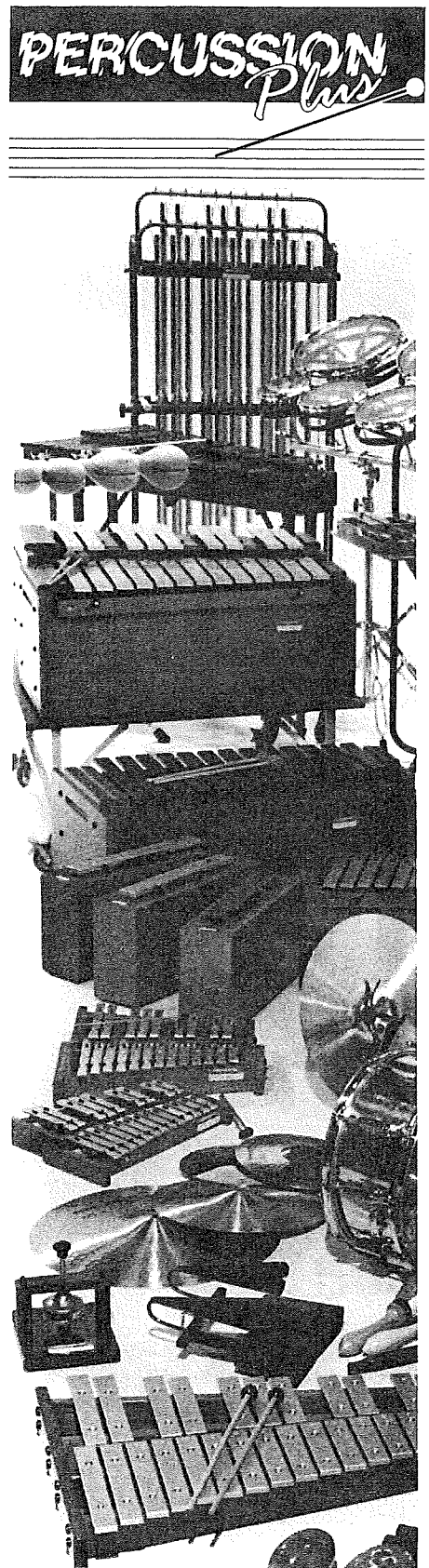
during this year and they exercised what they learned while playing modal pieces from Volume IV of the Schulwerk. They began ensemble playing in SSA voicing.

**Sixth grade:** The study of electronic music and the use of synthesizers was integrated into the Orff process. Students began playing SATB recorder ensembles from the Schulwerk, as well as pieces from Keetman's *Flute and Drum Book I*. The boys began chord progression study and improvisation.

**Seventh grade:** The students built a diatonic crystallophone. Improvisation was (and is) ongoing, while favorites included "Land of the Silver Birch," from the Doreen Hall edition of Volume V of the Schulwerk, Keetman's "Chaconne" from Volume IV of the Schulwerk, and Peggy McCreary's four-mallet study adaptation of "Brian Boru's March" from the compact disc *Annie's Song* by James Galway.

**Eighth grade:** The boys made the chromatic portion of the crystallophone and played various pieces from the Schulwerk using chromatics, 12-tone studies, and the popular tune "Nadia's Theme," a chaconne variation.

-Liz Gilpatrick



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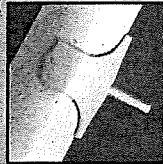
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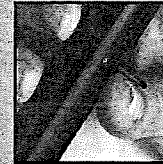
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# From the Classroom

*Liz Gilpatrick, Editor*

**T**hemes of human life and the forces of nature are portrayed repeatedly in the great myths of many cultures. Because the forces depicted in these myths are often super-human and magical, re-creating them theatrically requires the suspension of reality and the establishment of imaginary surroundings.

To produce theater, we enter into an unspoken agreement with the audience to leave reality outside for a few hours and mutually create a world of make-believe. Such re-creations are a challenge Orff Schulwerk teachers often meet. Turning teaching space into theatrical space on a shoestring budget requires imagination and improvisation. Following is a list of favorite techniques for creating both visual and aural theatrical effects submitted by colleagues from around the country. Here's hoping some of these ideas will open your eyes and ears to some new and inexpensive classroom theatrical magic.

To create an aural atmosphere useful for many dramatic situations from the very literal (the sound of the ocean or a thunder storm) to the magical (backwards or forward in time; into an unknown place):

- Have one player sustain a quiet tremolo on a low contrabass bar.
- Have students play glissandi up and down any and all metallophones in random patterns.
- Purchase a couple of G# bars for a glockenspiel and use them to create whole tone scales. Whole tone scales convey a sense of mystery and wonder which, in times past, the producers of radio dramas used to keep us on the edge of our seats. The same can be done with all the chromatic notes, but each scale has a different effect.
- Mallet sticks, heads, and handles are useful for eliciting unusual timbres from tonebar instruments. The serrated handles of Studio 49 mallets create eerie sounds when pulled over the edges of wooden and metal bars. Caution students to apply this technique gently, though.
- Consider using found sounds rather than standard unpitched percussion for dramatic

effects. Try using used-old plastic lighting baffles which, when shaken gently like a picnic blanket, can roll out a vibration sounding more like thunder than many recorded sound effects. A few children playing on old stainless steel knives, forks and spoons with wooden mallets can create a sound useful for many dramatic situations. A chorus of students crunching various weights of paper suggests all kinds of mystery.

- Use a signal instrument to indicate the beginning and end of official make-believe. Finger cymbals, wind chimes or the Chinese bell tree are especially useful as signals.
- Alter the voices of magical characters through megaphones, long, wide cardboard tubes or kazoos.
- Ripple fingers over the strings inside a piano while depressing the sustaining pedal. The same effect can be produced using an autoharp or zither.
- Never underestimate the effect of silence.

Here are some ideas for visual effects:

- Turn off over-head institutional lighting and substitute the light of an old floor or table lamp. Incandescent bulbs have a warmer spectrum and one small light source affords children the privacy in which imagination can flourish.
- Inexpensive spotlights of different colors are often useful for turning your room into an outer galaxy or a small pond. Flashlights flicked on behind inexpensive gauzy black material easily become fireflies, stars, fairies, or other magical beings.
- With only a little electrical expertise you can create a set of spotlights connected to a multi-outlet power bar controlled by a fading rheostat control. Outdoor spotlights available at discount and hardware stores often come with a plastic base which is pre-drilled, allowing you to attach the light base to 1"x 10" or 1"x 12" pine boards for stability.
- Create a classroom "campfire" by stringing together a few logs and inserting flashlights or an old lava lamp into the center. Drape yellow, orange, and red scarves or

colored cellophane wrap over the light.

- Keep a magic box full of strange and wonderful hats, glasses, beaks, and simple costume additions. Fake fur ears hot-glued to plastic head bands and matching fur tails sewn one year will last for years to come.
- Create a snowstorm using styrofoam packing peanuts or confetti and an electric fan.
- Black lights can make magic when aimed at actors in white gloves, hats, or other articles of clothing or props which are white. Certain day-glo colors also vibrate with light under black lights and faces painted white are stunning. Stretch fabrics like lycra sewn into body tubes undulate with mysterious life when a child is inside pushing with arms and legs. Even king-sized white sheets take on a new dimension when draped over moving bodies and illuminated with black light.
- Devote a day now and then to expressing the verbal in mime and instrumental sound.
- Chiffon scarves and ribbon streamers help create other-worldly effects, especially in a darkened classroom.
- Experiment with shining a flashlight through a kaleidoscope.
- If you're lucky enough to have a sun-facing window in your classroom, hang some crystals or other cut-glass to catch the rays and break them into rainbows on your walls.
- Use choral risers to put actors on different levels. Tape cardboard trees or volcanoes to risers and ladders. Actors can actually "climb mountains" this way.
- With a sharp utility knife, slice off blocks of 6" foam rubber. Shape the blocks into "rocks" with the utility knife. Slice the "rocks" in two and place a small real stone into a carved-out hollow in the foam. Fit the two halves together and hot glue them. Spray paint with silver, gray, and black. They can now safely be tossed down mountain sides or out of active volcanoes. One school reports using the same "rocks" for over five years.

*continued...*

• For achieving beguiling visual effects, the shadow screen is one of the most useful and inexpensive pieces of equipment you can invest in. Here are some ideas for making and using a shadow screen: purchase a king-sized white sheet. Hold the sheet aloft by slipping a long bamboo pole through the large seam and raising the pole with 8 ft. dowel rods at either end. Insert large eye-bolts into the ends of the dowel uprights and slip the bamboo crossbar into the eye-bolts. Many garden centers still carry bamboo, and giant dowel rods are available at lumber stores. Borrow the flag standards from your school and set the uprights into the standards for a flexible, easy-to-use and highly portable tool. If you wish, weight the bottom of the sheet to make it hang straight. Back-light the screen with colored or white flood lights or with an overhead projector. Stick puppets or human shadows become foreground while drawings on the clear film used on overhead projectors or stark cut-out cardboard silhouettes of almost anything become background. Place a clear glass dish of water on an overhead projector platen while focusing the light onto the sheet. Dribble food coloring and/or vegetable oil into the water and note the effect on-screen. When placed on the platen of an overhead projector, the weave and texture of material is greatly magnified and can produce a useful background for actors, puppet or human. Spot-light actors in front of a back-lit shadow screen to provide the illusion of the


real and the imaginary simultaneously. Larger-than-life characters may be depicted as huge shadows while ordinary mortals remain life-sized. Couple these dual visual depictions with speaking voices altered as suggested above to take an audience far into the realm of make-believe.

Allow plenty of time for exploration of the new "technologies" you introduce, but beware! You may be "hooked" into spending lots of time experimenting yourself!

Many thanks to all who contributed ideas for this column, especially members of the Arizona Chapter. If you've successfully tested other techniques, please send your ideas to me. Illustrations to clarify construction or use are always welcomed. You can reach me by e-mail at gilpatri@bvsd.k12.co.us or write to me at 305 Grouse Court, Louisville, CO 80027.

-Liz Gilpatrick

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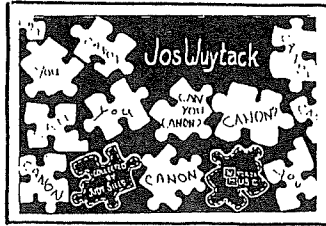
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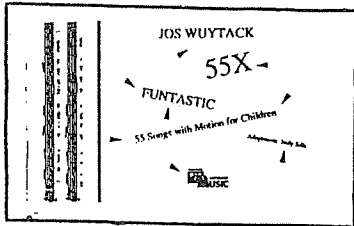
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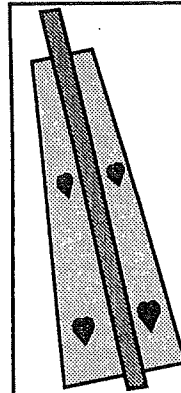
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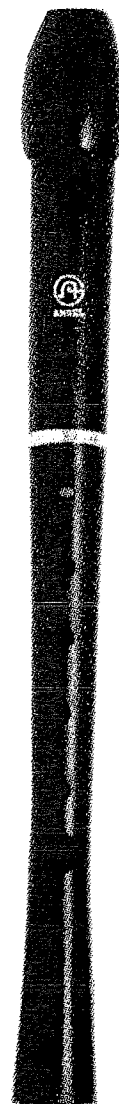
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# Resources For The Classroom

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.*

## KEITH TERRY AND CROSSPULSE. Redwood Records RR9401; CD \$14.98; cassette \$9.98.

Many members of AOSA are familiar with Keith Terry from his appearance at national conferences and because many clinicians have adapted some of his techniques for the classroom. In this release, Terry joins forces with four percussionists in a joyful blend of voices, "body music," and almost fifty instruments from around the world to create an album which is as varied as it is unique.

The selections range from a stunning multi-track body-and-voice solo by Terry to rap music played on toys and wok-cleaning brushes; from traditional drumming and chanting of Venezuela to a hauntingly beautiful instrumental dedicated to "all the Polly Klaas's in the world"; from the music of Maxine, a six-foot metal statue to a samba in which the musicians sing the drum pattern before it is played; from Japanese Taiko drumming to... (you get the idea).

While not issued as an educational item, the creative teacher will find uses for this recording in the classroom. Attentive listening (my elementary students were fascinated by the body music), movement responses, discussion of the relationship between language and drumming in many cultures, identifying instruments, studying the concept of ostinato, and recognizing excellent examples of ensemble cohesiveness all come to mind. The accompanying booklet contains all the lyrics and lists the instruments each player uses for each tune. (Be sure to check the lyrics of the rap before you decide to play it for your students.)

Though drawing only on voices and percussion, each selection on this album is unique and there is no feeling of any piece being "more of the same." *Crosspulse* is a recording you will want to play repeatedly for your own enjoyment and one which your students will also request often.

-Alan Purdum, Ohio

## ARABIC MUSICAL INSTRUMENTS. Alice Olsen Publishing Co.; videotape, \$24.95.

Teaching music of less-familiar cultures can be quite frustrating for the instructor who has little or no background or knowledge of the society or its art forms. This 17-minute videotape attempts to address this problem by introducing various instruments of the Arab world and emphasizing the variety inherent in the culture.

The tape, designed for grades four and higher, opens with scenic shots of different locales while the narrator stresses the variety to be found in Arabic-speaking regions. The areas shown are not identified, however, and there are no scenes of the people who live in them. Such information would have been valuable for learning more about the culture from which the music arises.

The three families of Arabic instruments are identified and their roles in ensembles discussed. The *dumbac* (drum) and many of its playing techniques are ably demonstrated by Amer Jafar, a Kuwaiti musician. Other drums are played with only a brief glimpse of their technique and use.

The wind instruments, *mizmar* and *miswiz*, and the *rebab* (bowed string) are shown while a recording is played in the background. No live musicians perform in this segment.

Finally, the *aud* (Arabic lute) is very ably played by Mr. Jafar. The narration here is uneven, mentioning very significant information, but also using such terms as rosette, pegs and frets without indicating which part of the instrument is under discussion.

After hearing how each instrument contributes to the sound, the viewer looks forward to hearing an "Arabic band" play. However, the tape concludes with neither picture nor sound of an ensemble.

The value of this release is in the excellent playing of Mr. Jafar. One wishes that equally-skilled musicians were included to demonstrate the other instruments — singly and in concert; and that the various instruments were dealt with evenly. However, this brief tape serves to whet the appetite, stimulating a more thorough investigation of this topic.

-Alan Purdum, Ohio

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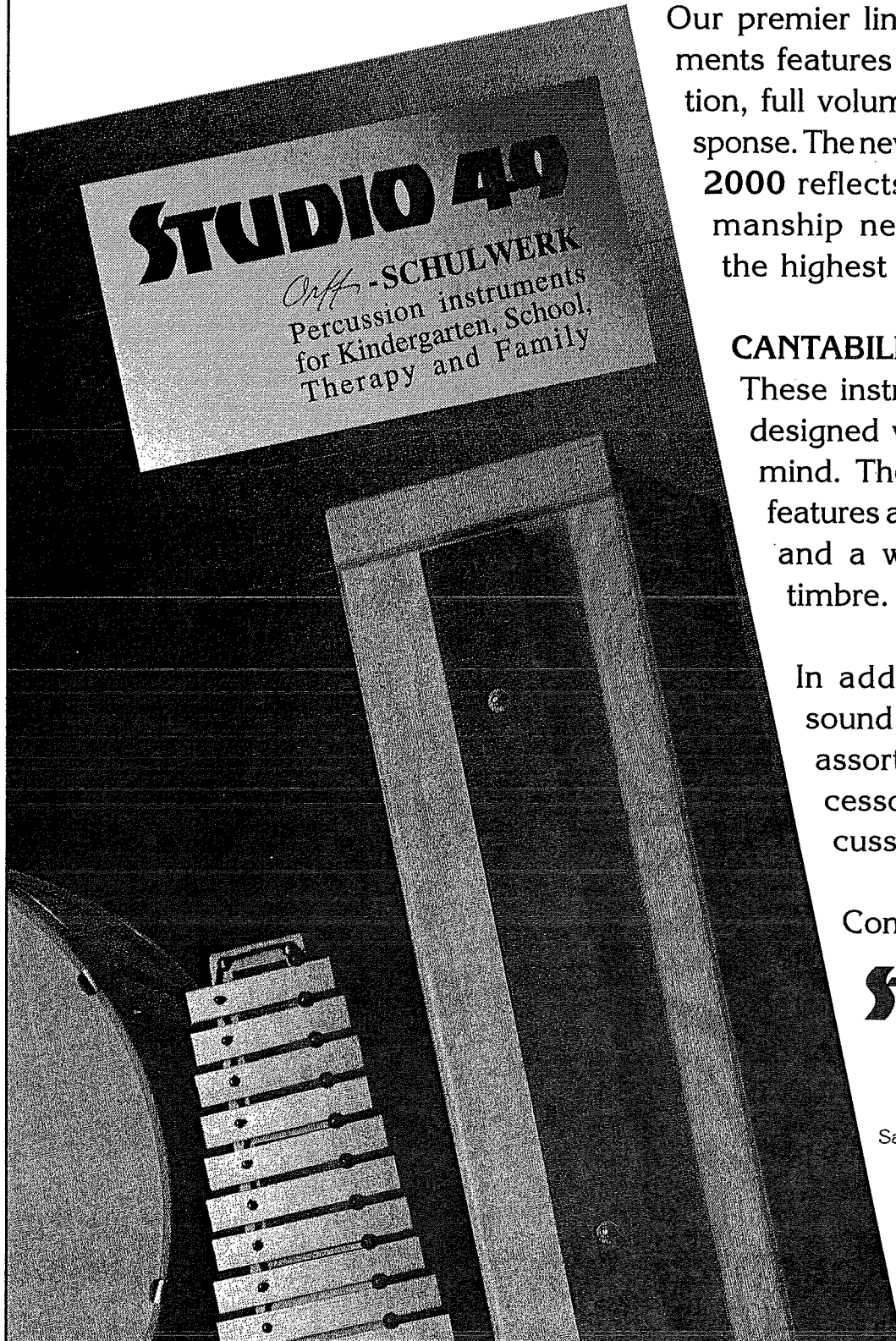
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# BOOK REVIEWS

Millie Burnett, Editor

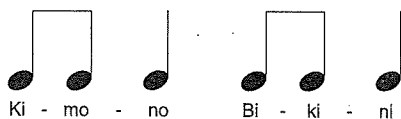
*The opinions stated are those of the reviewer and not of the editors or the American Orff-Schulwerk Association. The editors wish to thank those publishers and members of industry who graciously donate copies of books and material for review.*

**CAN YOU CANON? (1993) and 55X FUNTASTIC: Songs with Motion for Children (1994), both by Jos Wuytack; adapted and collected by Judy Sills; Waterloo Music Co. Ltd., 3 Regina Street North, Waterloo, Ontario, Canada N2J4A5. \$16.95 (Canadian) each.**

These two small volumes will delight Professor Wuytack's many students, friends, and workshop participants who have experienced these songs as they were developed for teacher training courses and conferences in the United States, Canada and abroad. Using borrowed and original melodies, the songs with motion show a sense of humor which is fun for children and their teachers. Each song provides clear movement directions and accompaniment for barred instruments and rhythmic percussion.

Judy Sills has collected a vast amount of Professor Wuytack's workshop material and organized it for these two useful books. The *55X Funtastic* collection is presented in a melodic sequence appropriate for the Orff and Kodaly pedagogy. Beginning with two-tone (sol, mi) melodies, the songs progress through the pentatonic to the heptatonic scale. While the song material is more appropriate for primary grades, the accompaniments often require the coordination of an older child. As an example, the bass xylophone part for the song "Bubblegum" makes use of a moving I-VI-I bordun within a single measure while the song is a simple three-tone melody. For further example, in "Spring," the accompaniment requires a crossover pattern in 8th notes while the motions for the song are more reflective of K-I material.

Another concern one has as a teacher of children whose first language is not English, is the number of times that the rhythm of language is distorted by the language rhythms in the song. For example, here is an excerpt from the song "Mono-Bikini":



A second language problem exists for this same group when playful poetic license has been used. In "I Did See a Kangaroo," a change to "I have seen" or "I can see" does not distort the rhythm but provides the proper model for the ESL student. When used with the suggested psychomotor motions, all language concepts are reinforced.

In *Can You Cannon?* the pieces are grouped according to difficulty. There are 3-, 4-, 6-, and 8-part canons with numbers 1-23 being the easier ones, numbers 24-36 moderately difficult, and numbers 37-55 classified as "most difficult." The fact that some of the Latin texts, such as "Viva la Musica," are already set in existing canons with lovely and familiar melodies makes it difficult to transfer one's enthusiasm to a new melody.

All of the canons have movement instructions that facilitate learning the new melodies while providing a visual representation of the canon in style and form.

Judy Sills' organization is very helpful. This little book of canons will make an enjoyable addition to your repertoire.

-Millie Burnett, California

**OH, CANADA by Diane Ladendecker; Misty Isle Music, 1895 Beechwood Avenue, St. Paul, MN 55116; 1994. \$13.**

*Oh, Canada* is a small treasure of folk songs and related speech chants arranged for children's voices and Orff instruments. It is perfect for upper elementary or middle school children. The quality of this material reflects the author's knowledge of folk music and its use in the classroom. The orchestrations make the best possible use of the instruments to provide appropriate accompaniments in elemental style. The instrumental parts are carefully prepared with hand movements and speech patterns.

Each song chosen for the collection is supplemented by a clear lesson plan, simple and direct in the information given to the teacher. It defines the range of the song, its form, harmony, etc., and gives an annotation about the history of the melody and/or lyrics. *Oh, Canada* is clearly useful as a unit of study and would most certainly make one want to learn more about the rich musical heritage of our neighboring country.

-Millie Burnett, California

## The Orff Echo Editorial Calendar

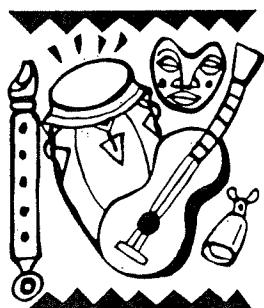
Issue	Focus	Submission Deadline
Winter 1996	Assessment	September 1, 1995
Spring 1996	Early Childhood	December 1, 1995
Summer 1996	Creativity	March 1, 1996
Fall 1996	Listening	June 1, 1996

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

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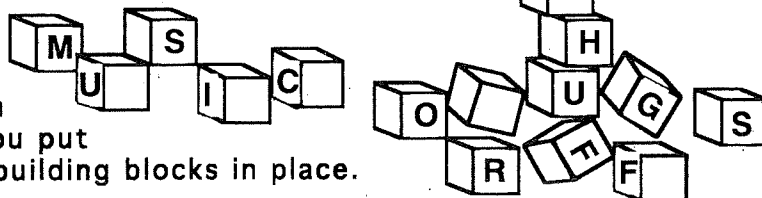
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