The Orff Echo

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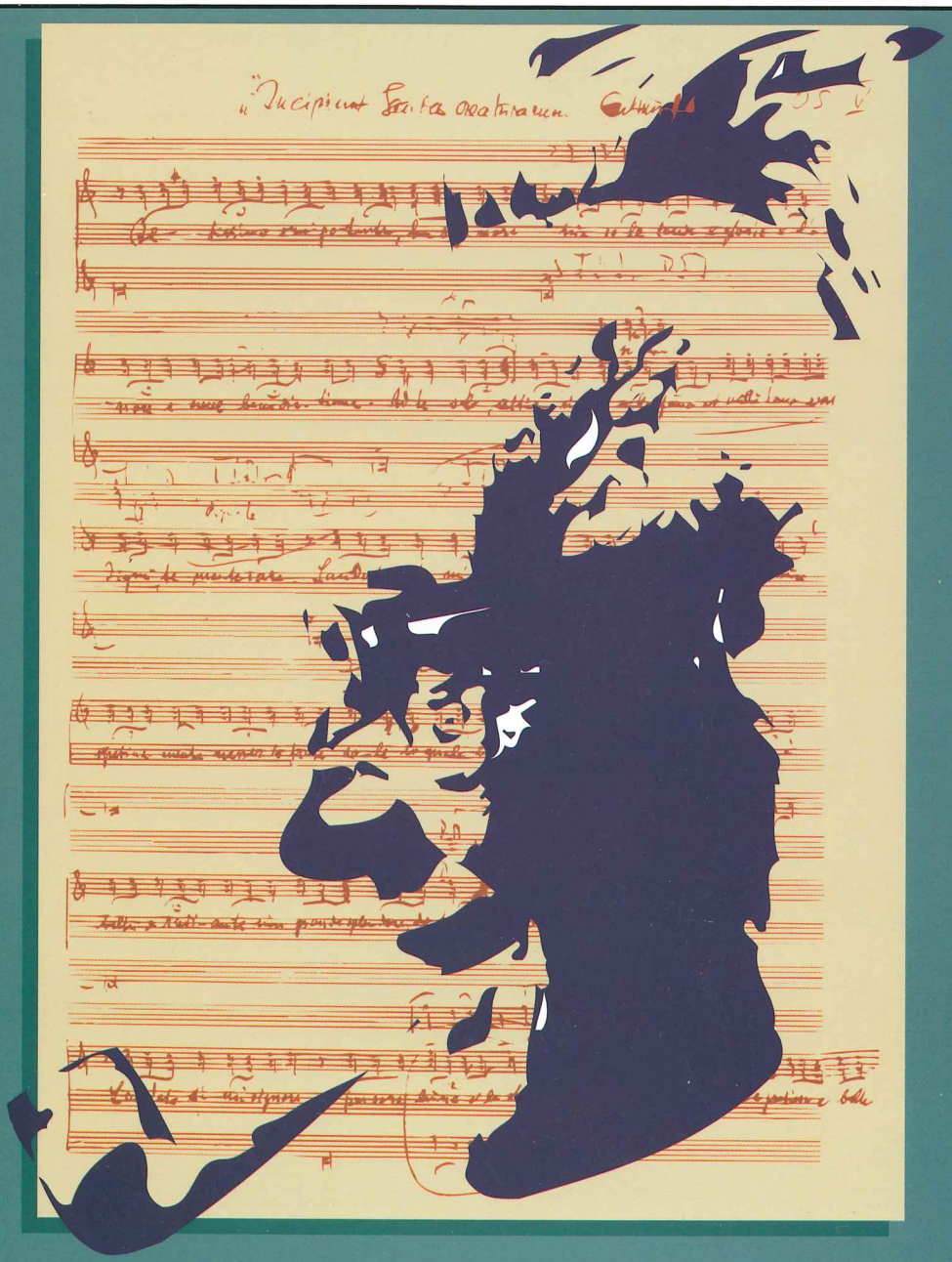
Music and Movement Education

Winter 1995 Volume XXVII Number 2



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Music and Movement Education
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Member, Auxiliary Status
Music Educators National Conference

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

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

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Table of Contents

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From the Editor

The past several issues of *The Orff Echo* have seen many changes, most noticeably the new cover design, but also changes within the covers. We have a new column called "Resources for the Classroom" in which we review non-print items such as CD's, videotapes and computer software. In this issue we introduce another new column, "Point~Counterpoint," which we offer as a forum for the constructive examination and discussion of issues that have a direct effect on teaching. Still another important change occurs with the publication of this issue of *The Orff Echo*. Attached to the center of the magazine you will find the inaugural issue of AOSA's new newsletter, *Reverberations*. We hope you will enjoy reading the chapter and industry news columns, the short reviews of new products, and notices of upcoming events. A special treat waits the readers of this first *Reverberations* — the libretto, written entirely by children, of *Song-Dances to the Light*, commissioned from Libby Larsen by AOSA in honor of Carl Orff's 100th birthday.

The Orff Echo celebrates the centenary this issue with "At Home with Carl Orff," a fascinating behind-the-scenes look at the man and his music. Dr. Glenn Loney, Professor Emeritus of Theater at Brooklyn College and CUNY Graduate Center, visited the Orff home in 1971 where he talked extensively to Orff, primarily about his works for musical theater. It is a facet of his work unfamiliar to most of us, but so much an important part of his legacy.

With this issue of *The Orff Echo*, we continue our focus on a specific aspect of teaching and learning as we examine the challenges and rewards of middle school. This special section, coordinated by Editorial Board members Barbara Potter and Liz Gilpatrick, features articles by teachers John Tisbert, Jessie Vance and Cary O'Reilly, as well as the insightful observations of educational consultant Dr. Dee Joy Coulter. Our look at middle school also extends beyond the Orff Schulwerk classroom to an overview of general trends in middle level education with this issue's "Focus on Research" written by University of North Texas College of Music faculty member Susan Wharton Conkling.

Shawn Funk takes us into his elementary music classroom and raises the important question, "Can a male teacher provide an effective vocal model in the primary-level school?" Read "Nature vs. Nurture" to find out how Mr. Funk approaches this challenge. Finally, if the snow piling up outside your door and the incessant gray of winter have you down, take off with Janet Greene to the enchanted island of Bali, where the scenery is wrapped in shimmering hues and the air rings eternally with the sounds of music-making. Enjoy!

-D.M.

At Home with Carl Orff

July 28, 1971

Glenn Loney

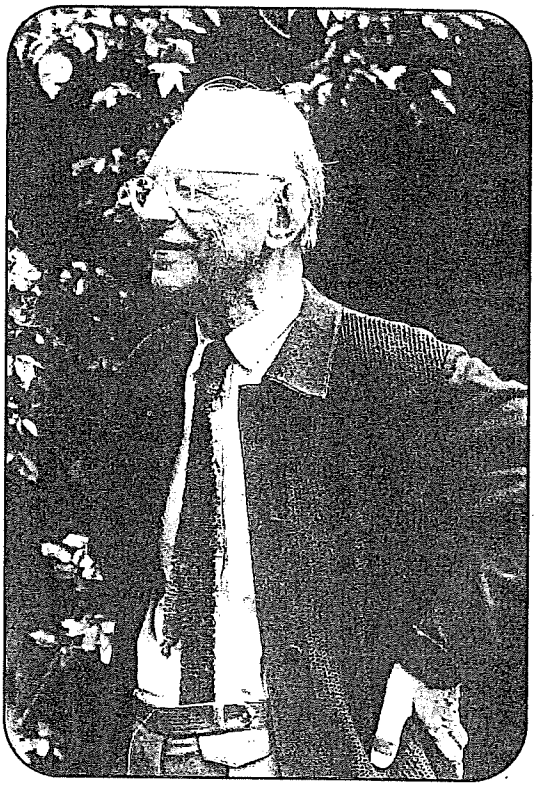


Photo by Karl Alliger

Long an admirer of Carl Orff, I first came to know his genius through a brilliant recording of Carmina Burana, experienced at the University of California at Berkeley, when stereophonic sound was new. But like many another American Orff fan at the time, Carmina was the only work I knew — and I had not even seen it staged. In fact, I thought it was basically a sort of oratorio or song-cycle. Only when I went to teach in Europe for the University of Maryland Overseas did I begin to recognize the extent of Carl Orff's range as a man of music and of theater.

Not only was I able to see Carmina on several stages — and eventually as the trilogy, Trionfi — in Munich, Milan, and Vienna, but I was also delighted with Der Mond and Die Kluge, two wonderful one-act operas — suitable for young musicians and community groups as well — in very imaginative productions at Munich's State Operetta/Musical Comedy Theater, the Gärtnerplatz.

Over the seasons — and in European summer festivals after I'd returned to teach in New York — I came to know such Orff stage-works as *Die Bernauerin,* a fascinating tale of the young Bavarian prince who fell in love with a beautiful bath-house attendant, inspiring Orff to a first act set in a huge communal bathtub. Bavaria's Iron Duke wasn't about to tolerate this affair, so he had his henchman drown the pregnant and pathetic Agnes Bernauer in a rushing river. It's also a true story, which lends it poignance. Then there was *Astutuli,* a Bavarian version of *The Emperor's New Clothes,* in which lusty, greedy, beer-swilling Bavarians are eager to believe the false promises of a slick conman, who defrauds and humiliates them.

At this time, I knew nothing about Orff's *Schulwerk.* Only later did I come to understand how important Orff's experiments with elemental rhythms and various kinds of percussion instruments — with Gunild Keetman, at Munich's Güntherschule — were in the development of his unique musical style in Music-Theater, for which *Carmina Burana* was his major break-through. And his discoveries in combining speech, movement, music and song, working with young children, were also to influence the simplicity and directness both of his theater texts and his scores. Orff was always a man of the theater, as well as a composer of genius. He didn't necessarily want his theater audiences to get up on the stage with the performers but he certainly hoped for an almost child-like, immediate audience response of wonder, delight and sympathy. And often he got it!

While Orff was always drawn to religious themes, the pagan worlds of Greece and Rome also attracted him, partly because he believed these were the roots of Western culture and, in fact, the parents of our modern Western languages. If audiences didn't understand texts sung in Latin or ancient Greek poetry, as in his opera, *Prometheus,* Orff thought this unimportant in opera, where the stories were often known beforehand or could be soon discovered in plot synopses. After all, he'd ask, how many understood operas even in their native languages? What mattered for Orff was the beautiful, powerful, even harsh, but musical sounds of languages like Latin, Greek, and Medieval German. For Carl. Orff, it wasn't a question of "words-and-music" at all: the words *were* music, too!

When I visited Professor Orff and Frau Orff in his spacious home and studio in Sankt Georgen, near the lovely Ammersee, he made a point of explaining the exotic instruments he'd gathered from around the world. It helped me to understand—again, going back to the *Schulwerk,* as well as to the operas — how important these elemental instruments had been historically — and were still — in human lives and entertainments.

It was on that day in 1971 that the following conversation took place.

We began with some brief discussion of Orff's new opera, *De Temporum Fine Comoedia,* or *Das Spiel vom Ende der Zeiten,* or *The Comedy of the End of Time,* to be done in the *Grosses Haus* of the Württemberg State Theatre, in the beginning of May, 1972. Dr. Gunther Rennert was to stage the new work, and Ferdinand

continued ...

Leitner was to conduct. But other than that, Orff didn't want to discuss its content.

What about your rehearsals for this new opera—*The Comedy of the End of Time?* We have read that—

Orff: "I read that also, but you surely don't believe everything you read? [general laughter]

[Discussion of Orff's new opera — to be sung in classical Greek, Latin and German —brought to mind his opera *Prometheus*, which had also had its premiere at the Württemberg State Theatre.]

"Now, with *Prometheus,* [sung entirely in the classical Greek of Aeschylus] you simply cannot do it once and then let it lie for half a year. Do it in the Munich Festival five times — one after another — and then retire it! An orchestra has the notes, but for a chorus — just think of it! — to remember an old Greek text a half-year later without practicing it? I couldn't do that. And then, there are the stage directions, too."

What about *Astutuli?*

Orff: "You want to talk about *Astutuli?* Well, I've made a recording of it, spoken entirely by myself. It is, so to speak, an X-ray picture of *Astutuli.* Historically, this is the first *Publikumsbeschimpfung* . [The title of an avant-garde play — *Insulting the Audience* — by the Austrian dramatist, Peter Handke, in which the actors come forward and do nothing but insult the audience, trying to drive them out of the theater and often succeeding.]

"It was very amusing — at the first performance, some members of the audience left, slamming the doors. They weren't going to be insulted from the stage. They asked for their money back, but I don't think they got it. In any case, there was a strong reaction there. It was just a dramatic invention — a device — but they didn't understand that. They felt it was aimed at *them.* Well, what can one do? And what's historic is also sacrosanct. What puzzles me is why *Astutuli* has not been played more often, considering what it is and what its effect is. I can imagine that it might have a real appeal for New York audiences."

Julius Rudel told me that another Orff work in the New York City Opera's repertory would be "competition" for *Carmina Burana.*

Orff: "Ask your Maestro Rudel, if Verdi is not competition for Verdi in his repertory, why should Orff be competition for Orff?

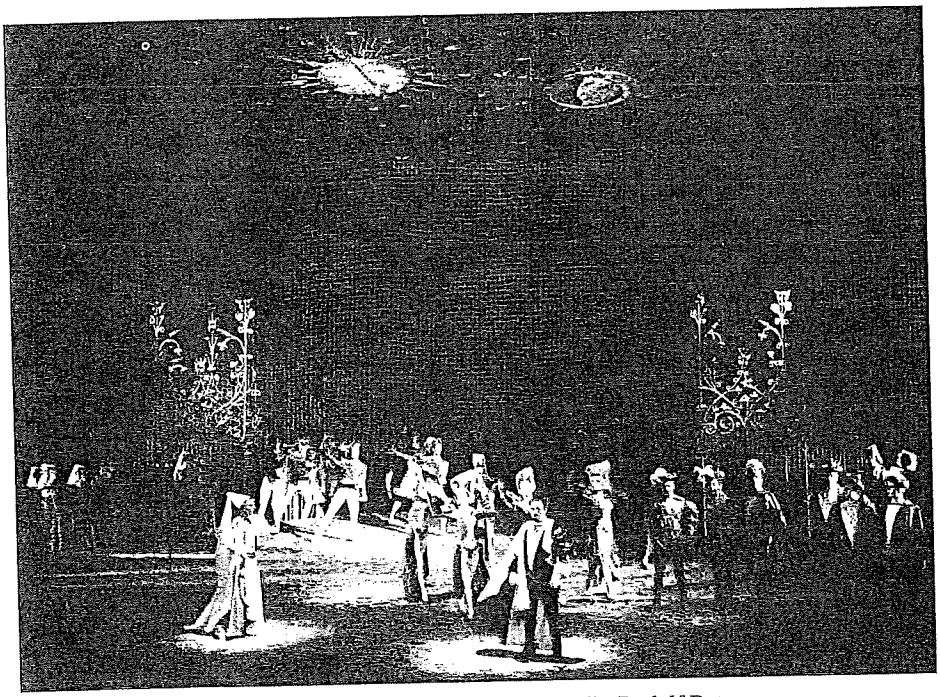
"I have to admit, to my shame, that I've never been over there [the U.S.]. I was in Canada once, at York University in Toronto, and I thought about going to New York, but they said, 'Don't do it. If you go from Canada to New York, the contrast would be too painful.' And perhaps they were right, but the time rushed on, and one always has to 'lay new eggs,' so I've never done it. There has been so much work connected with my Institute."

[Orff discussed, in some detail, the worldwide spread of the *Schulwerk.*]

"The first African Orff School is about to open. They have perhaps the best understanding, feeling, for the methods. Oh, the Japanese, too, but the Africans do the work out of the basis of their own culture — and this is a basic idea of the *Schulwerk.* They do it very skillfully — and I was very impressed when I talked with them about it. I was in Dakar. And there's also Ghana, and elsewhere, too. The reactions there are excellent. In Japan, they do things very well also, but it is somehow Western and not out of their own culture. It's amazing how many *Musik Hochschule* [college-level schools] there are in Tokyo! Italian, French, German, English. They even study Wagner! Yes!

"But I cannot imagine a Japanese as Wotan [laughs], anymore than I can visualize an old Brünnhilde singing Butterfly! It's all a case of the East going West. Think of all the Japanese and Chinese who can speak very good German. And how many years does a German have to live in Japan before he can speak Japanese well? Or just to be able to follow instruction there — or even buy cigarettes? A Russian learns German more easily than we can learn Russian, no? A German can learn French more easily than a Frenchman can learn German. It's the Latin training, I think. [Orff's fascination with many aspects of languages, especially their musical qualities, was repeatedly evident.]

"What is the basic idea of the *Orff Schulwerk*? Well, the idea is to educate the children — in a simple, basic way — in music. That means to begin with a very elemental instrument, not with a concert instrument. And to experience rhythm and music in actual children's play — not with composed pieces. Let the child be his own composer... Children pick up the idea immediately and use all kinds of materials. There are percussion instruments — or objects — all over the world.



Carmina Burana Courtesy of the Bavarian State Opera. Credit: Rudolf Betz

Prometheus. Courtesy of the Bavarian State Opera. Credit: Rudolf Betz

"But you can't say that for pianos. Or violins. And if art music is often bound to a German or French text, what is the meaning of translating it into another language for young students? At the beginning, it is useless — just as much as it would be to ask a Japanese child to eat his rice with a German spoon. Let the Japanese use their own materials and ideas. The main instrument in Japan is the *Koto* — as the piano is for us — but children cannot play it because their hands are too small. So why not build quite primitive, elementary Kotos, so the children can learn from their earliest years?"

You are, then, the Montessori of music?

Orff: "Look! Quite seriously, it's only a matter of fate that Montessori didn't find a musician who could work with her in her method. There's also a parallel with the genius Pestalozzi — he searched but couldn't find a musician. At last he found the composer of the melody for Heine's poem, *Die Lorelei,* but it didn't work out. Pestalozzi always wanted to educate children with music, you see. This composer became interested in writing for men's choruses. Well, I think my things are not specially made for such groups."

[Then Orff put on the new tape of himself doing *Astutuli.*]

"But perhaps you will find it boring? [He grins, knowing that can hardly be so.] It's a Bavarian comedy...[running commentary] ...This part has percussion to it...but I don't have any in this recording...it's been somewhat abridged...this part is sung... this is a kind of intermezzo...[beating out the time heard on the tape]...it is sung here also...various percussion instruments are used...but no orchestra as such. I think it may be very timely for America [in a staged production]. The only thing: it will be very difficult to translate. But Dr. Fritz Kracht's translation of *Die Bernauerin* is used in Salzburg as an example of very effective translation at the Mozarteum. [Subsequently, Dr. Kracht in fact made a translation of *Astutuli* Orff liked very much.] Of course, it's senseless to try to translate it as a Bavarian or German play. It is timeless, I think, and can be imagined anywhere.

"You must understand that it was originally intended as an attack on Hitler. But I didn't allow it to be produced for four years after it was written. Things were so tragic then in Germany. I wrote it in 1945. But I didn't release it until 1953. There wasn't any point before then.

"The play doesn't really *need* singers, even though it has singing in it — and rhythmic speaking. Good actors can do that!"

In New York, perhaps all the foolish people who have thrown away their clothing for the invisible "new robes" could be shown totally naked, even if they can't in Munich?

Orff: "It's all right with me! Oh, we *could* do that here. [laughter, followed by Frau Orff's comment: "We're not so pretty."] The nightshirts in the present version are only because that was the only way it was possible to do it in Germany at that time. Now, one often sees nudes on the stage — even in opera...

"*Astutuli* is not an expensive piece to produce. One needs good actors, of course, but the sets can be minimal. It can be done on a bare stage. And with thirteen members in the orchestra, for various percussion instruments. [Orff's count here is not what appears in the score.] One can do it with amateurs, certainly, and I've nothing against putting the music on tape! That was done successfully with *Die Bernauerin* in Kansas City. The most difficult thing will be the translation. And then the rehearsals! When you read it, it looks simple enough, but to play it with the tempos that are right for the various parts — that is not at all easy. It's very complicated, but my recording can serve as a model — even though it's in German — of the way I think it ought to be played, although that's set down in the score, too.

"I've read *Astutuli* in Tokyo. And also in London — in a theater! It was very nice. But there was one of those terrible English introductions — about what a marvel I am, and so on. That I don't like at all. So, I thought, let's make a little bit of theater! Everyone was so stiff and formal. So I got up on the stage, took the cloth off the table,

continued ...

and put the lamp aside, as I didn't need them. Then I played the nervous, fearful author [Orff used here a very faint, quavering voice.], wondering whether I was worthy of the honor being paid me, and I didn't know whether anyone would understand me? I used this very restrained voice. Then I made a few jokes, and observed that several people were smiling. 'Ah,' I said, 'that pleases me, to see that some of you do understand me.'

"Then I said, very softly: 'Now I'm going to read to you from my play.' [There was a long pause. Suddenly, Orff slammed his hands on the desk in his studio and shouted at the top of his voice: *'ASTUTULI !'* We were jolted out of our chairs by his force and our surprise.] They were astonished, I can tell you!" [Orff laughed heartily at the memory.]

Isn't it remarkable how delighted audiences have always been with *Carmina Burana,* even though most do not understand a word of the sung text?

Orff: "Yes ! At the premiere, members of the chorus said they understood only two words: *Fortuna,* which is the pension I live on, and *Omnibus,* which is that in which I travel."

[Orff laughed. He then referred to some then recent production oddities, which he felt didn't help the operas in any way.]

"In Cologne, they've done *Carmina* like the Olympic games. I've not seen it — only read about it. [He shook his head in mock disbelief.] At the beginning, with the *Fortuna,* she is a pregnant lady! And she unzips her tracksuit and two footballs fall out! And at the end, the five Olympic Rings appear. And *then* I have to read that a critic — who saw this production — at last understands the true origin of *Carmina Burana.*

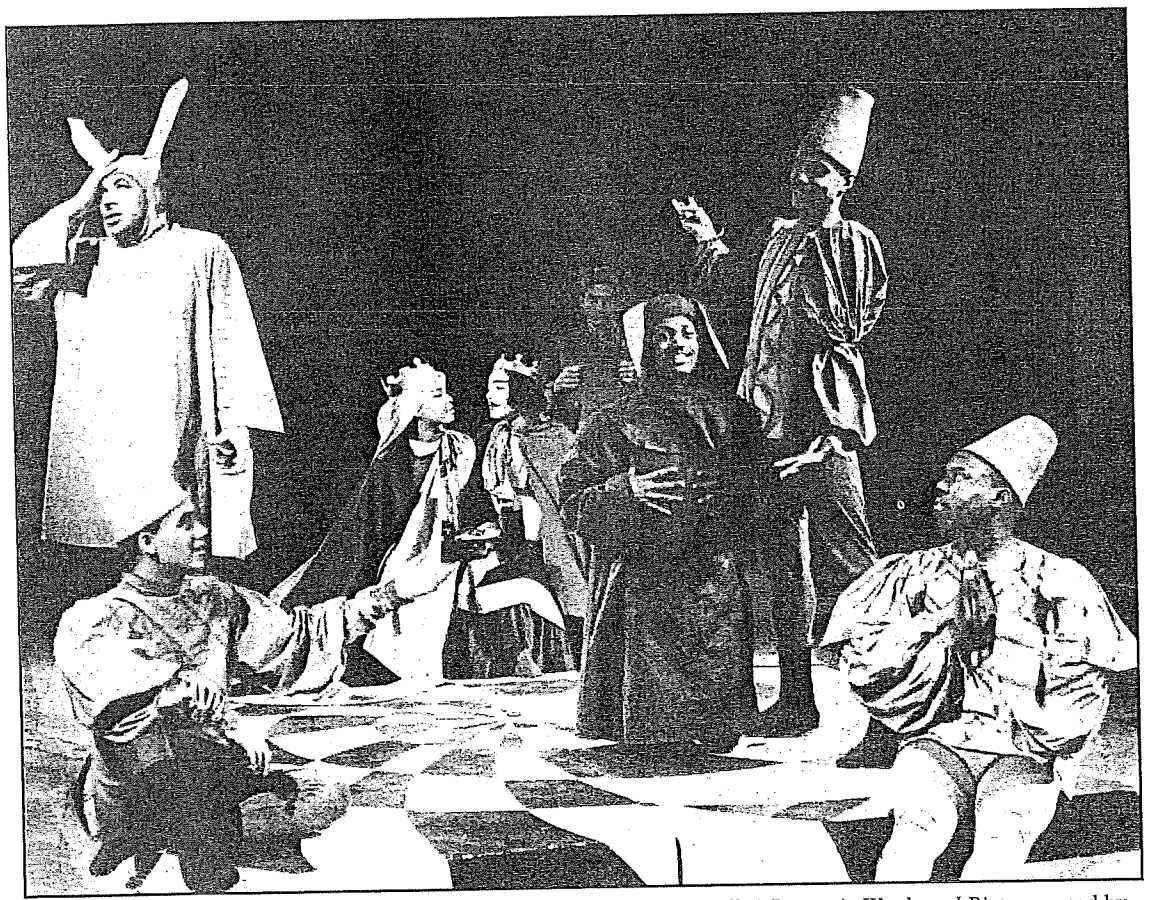
"He wrote that it was inspired by Hitler, the 1936 Olympic Games, and Leni Riefenstahl's Olympic film, and I don't know what other nonsense. This annoys me very much, because, when I wrote it in 1936, I was in the opposition — *always* — and it was, in effect, against the trends of that time.

"Some people think the Latin of *Carmina,* or the Greek of *Antigonae* and *Prometheus,* is merely an artistic effect, but that isn't so. In the time, 1935-36, I wanted to create a documentation. And I asked myself then: What was Europe's spiritual bond? Of course, several centuries before, it was the Latin language. In that time, from St. Petersburg to Paris to Naples, they corresponded in Latin. The Church was Latin. And it was a spiritual union for Europe.

"That was the basic reason I wanted to use Latin. And I still say that today, that the ancient languages of Latin and Greek are still the bond in European culture. Everything goes back to the Greeks and the Romans. Our living languages are shot through with Latin and Greek words and phrases. When scientists need new words, they fall back on Latin and Greek. When we *telephone,* get into our *autos,* go to *theater,* or go to the *apotheke* [German for druggist], it's all Greek, isn't it? Thus, the ancient languages remain a living bond for the entire European complex, From Russia to England. Even the old Russian culture comes from Greece, only via Byzantium.

"Why use classic Greek for *Prometheus?* Well, that's the *magic* of it. And, you know, it's the youth, the youth of today, which has made this opera such a success. Not the older public. It's really very peculiar. In Vienna, for instance, where they are entirely against anything new, it had a tremendous success. But the young people packed the house, and they made it a success. They demanded the right to hear it. They have some special feeling for it. Whether they really understand it, I don't know. Perhaps it's unconscious? That was also true in Stuttgart at the World Premiere.

"The Russians were there, and they asked: 'Why Greek?' I ex-



Die Kluge; Karamu Lyric Theater; Cleveland, 1951 from the book *Carl Orff: A Report in Words and Pictures*; used by kind permission of the publishers B. Schott's Sohne, Mainz
Karamu Lyric Theater presented the first professional production of *Die Kluge* in the United States.

plained that we have common roots in Greek. The relationship is there; it's in our roots. It's the basis of our whole culture! We couldn't fly to the moon without Greek."

Many people who go to operas don't understand Italian texts either, so why do they complain about your Latin and Greek *libretti* ?

Orff: "Well, that is a question. With Verdi, often the texts don't interest us at all. Only the wonderful music. They are only librettos, not dramas. With *Prometheus,* the text is also part of the musical sound. With most Italian operas, what they sing or say on the stage is hardly poetry — merely libretto. But with *Antigonae*, that is true poetry. In most operas, you are dealing only with libretti. In *Der Rosenkavalier*, of course, you do have poetry. Or — as in *Wozzeck* — it can be poetry, adapted to the needs of opera. I couldn't compose a *Prinz von Homburg* from Kleist's original. That's unthinkable! Nor could I compose an opera to the original of *Wozzeck.* That was written in a completely different frame of mind, a different mentality."

At the New York City Opera, *Carmina Burana is* performed with a very modernist ballet. Yet, in various European productions, different visual strategies have been excitingly employed to set the scenes of the sections, even to act out the songs themselves. What do you prefer? Could one stage it like an English Pantomime, for instance?

Orff: "Of course! There are so *many* possibilities. I've left it completely open. I didn't demand any set way of doing the work. When I think of the many different ways it's been done! In Japan, in Thailand, and in America on student stages — all very interesting solutions! But each completely different.

"Look, it's like this: *Carmina Burana* is a very solid musical substance, which you can interpret as you will. We'll see what happens now."

With Carl Orff's Centenary approaching in 1995, it would be a wonderful salute to him to make every effort to stage at least some of his works of Music Theater which are virtually unknown in the United States and Canada. Certainly some of them can be presented by Orff students and able amateurs. But it would be even more rewarding to interest professional ensembles around the continent to try their hands with such works as *The Ballad of Agnes Bernauer* or *The Salt of the Earth (Astutuli).* Or *The Moon (Der Mond)* and *The Wise Woman. (Die Kluge).* There could be a run on xylophones in 1995!

Glenn Loney has written extensively about opera, theater and dance. He is Professor Emeritus of Theater at Brooklyn College and CUNY Graduate Center. Active in historical preservation, Dr. Loney is also Editor of The Modernist, *a publication that surveys developments in the arts and architecture. His article "Carl Orff's Other Lives" appeared in the July/August 1994 issue of* Opera Monthly.

President's Message

Carol Erion, AOSA President

A Vision for the Future of AOSA

Last year it became apparent that AOSA had reached a level of maturity, both in longevity and growth, that required us to take a searching look into the future. In the spring issue of *The Orff Echo* I asked for your ideas concerning this. Many of you took the time to send in your thoughts, and most chapters sent in ideas developed by their boards. Your National Board of Trustees had the benefit of all these suggestions as they met last May in Arlie, Virginia for a retreat devoted solely to planning for AOSA's future. As with most of our experiences in Orff Schulwerk, we all agreed that the process of developing our goals was at least as important as the goals themselves, and so I would like to share some of our experiences with you, as well as the outline of our Ten Year Plan.

Our retreat was led by a person outside our organization who has a great deal of experience working with the boards of both corporations and non-profit organizations. She helped us identify the many strengths of AOSA, those aspects of our organization that we want to preserve regardless of any changes that lie ahead. Of paramount importance is our existence as a grass roots organization, one in which our strength as a whole springs directly from the vitality of our local chapters. Each member's commitment to the ideals of Orff Schulwerk fuels the spirit that unites us in our common purpose.

We also identified pressures that have come to bear on AOSA from changing societal conditions and from within the organization itself. We then began to look five and ten years into the future by brainstorming in a variety of group configurations. As our plan began to emerge, we were encouraged by the discovery that each idea not directly related to structural reorganization fell clearly within one of the three divisions of AOSA's Mission Statement: outreach, professional development and cultural diversity. We believe this Ten Year Plan will give AOSA the structured growth and purposeful direction necessary for its work in the years ahead.

The Plan is a living document, intended to be molded and shaped during its implementation as our needs require. While the work of the National Board of Trustees will be guided by the plan, its implications will reach far beyond that body to touch all facets of AOSA. We can achieve these goals only with your help. This is true simply because of the way AOSA is structured. None of us currently serving on the National Board of Trustees will be in leadership positions in ten years. More importantly, these goals are much larger than a volunteer group of twenty-four people can accomplish — a group whose composition changes every year and which meets only three times a year! Much of this work will need to be done by new committees of AOSA members. It is our hope that during the next ten years every member will become involved with helping AOSA achieve these goals. The shapes and forms of this involvement will no doubt evolve as our plan unfolds.

We have now consciously made a design for AOSA that looks ahead, cognizant of, but unconfined to the present. And though we will always honor the past, we'll do so with a firm grip on tomorrow. We are presented with an eternal opportunity, for the future always begins now.

An Outline of The Ten Year Plan for AOSA

In the next ten years we will:

Outreach

1. Work toward a membership growth of 5% per year to reach a membership of 8,000.
2. Develop visible products that reflect the philosophy, teaching process, and purpose of AOSA for various audiences.
3. Re-evaluate existing scholarship program with the intention of achieving a broader distribution to teachers of at-risk students.

Professional Development

1. Develop a series of educational resources, including videos and monographs.
2. Define the role of the Isabel McNeill Carley Library; increase and make accessible its holdings.
3. Establish training opportunities for a diversity of professionals.
4. Restructure the teacher training levels and establish a core curriculum.

Cultural Diversity

1. Broaden AOSA membership to include educators and performing artists of diverse backgrounds and cultures.
2. Create opportunities for cultural communities within AOSA to meet and share experiences and materials.
3. Utilize members' expertise to produce materials (printed, visual, audio) that demonstrate authentic performance practice.

Organization

1. Reorganize the structure of the AOSA Board.
2. Reorganize the AOSA staff structure.
3. Develop an owned or leased headquarters space.

Orff Schulwerk in the Middle School

For the past several decades, middle school educators interested in the unique needs of young adolescents have worked to design challenging, meaningful, and supportive programs that will enable middle school students to develop the skills and attitudes necessary for continued intellectual growth and personal success. As middle school programs have evolved, music teachers have been faced with a variety of situations presenting both problems and opportunities. Some of the instructional changes, described in the 1994 MENC publication "An Agenda for Excellence in Music at the Middle Level," include the following: grouping students in "families" or "teams," short exploratory classes, and cross-disciplinary integration. In addition, many middle schools have experimented with a variety of new scheduling practices. June Hinckley (1992, *Music Educators Journal*) stated that "Of all the changes associated with the advent of the middle school philosophy, many consider scheduling practices to have had the greatest effect on the delivery of music instruction." As a result of the changes in philosophy, instructional practices, and scheduling, some music teachers began to talk about a "middle school crisis," and this led to a number of studies undertaken "to determine the status of music in the middle school" (Reul, 1992, *Music Educators Journal*). Music Educators National Conference has responded to the continuing quest for ways to maintain and enhance middle school music programs in the midst of these evolutionary changes with the publication of "Music at the Middle Level" (1994, MENC), an excellent resource for music educators concerned about all aspects of middle school music education.

How do AOSA and the Orff Schulwerk relate to the middle school picture? As middle schools continue to experiment, explore, and evolve, music teachers will be challenged to provide inspiring music learning activities for early adolescent students. The role of Orff Schulwerk in this process will be as strong as the teachers who show the ways. In this special section of *The Orff Echo*, three middle school music teachers and a psychologist present their views about this important topic, describing how the Orff approach can be the core of a vital middle school general music program.

-Judy Bond

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Orff Schulwerk: A Middle Level Perspective

John Tisbert

Throughout the school restructuring movement much has been said about the unique characteristics and developmental needs of students ages ten through fourteen and the resulting impact on middle level curriculum. This discussion suggests that a holistic education that speaks to the affective domain of feelings and emotions, coupled with instructional strategies that provide meaningful, "real-life" connections to a complex world should be the core of middle level education. The unique needs of young adolescents in transition require a student-centered approach to active learning that considers learning readiness as well as the progressive development of social and emotional skills. Exploring these needs and strategies as they relate to Orff Schulwerk provides a rationale for including the approach in the middle level curriculum.

Orff Schulwerk meets many of the developmental needs of preadolescent children because it fully engages students in the learning process. If we believe that learning is an active process and that appropriate learning environments offer experiential curricula, then the Orff approach is a meaningful part of the middle level curriculum. Music making that is rooted in Orff Schulwerk lends activity and relevance to the class, as it would be hard to imagine an Orff class where students did not sing, move or play instruments. This kind of environment offers choices important to young adolescents, enabling them to take ownership of their learning. Furthermore, the Orff media — movement, playing instruments, singing and improvising — allows students to find at least some aspect of a lesson in which they can succeed.

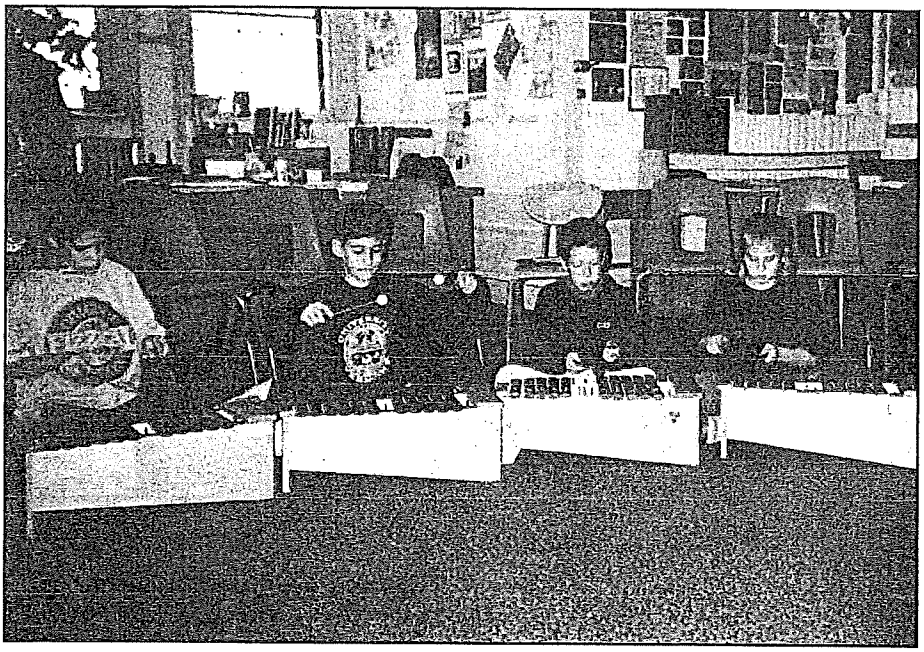
The activities typically encountered in Orff Schulwerk relate to the three "modes of learning" described by Jean Piaget (1970): operative, figurative and connotative. Operative learning occurs through discovery, musical play, and improvisation.

Figurative learning can best be described as learning through imitation such as echoing phrases of a song or learning to play the recorder. Connotative learning relates thought with symbols, and occurs when students use analytical skills such as theory, composition and advanced improvisation. Piaget's modes of learning relate fundamentally to the Orff approach, presenting a rationale for using a variety of instructional strategies in each lesson, and while applicable to any age, they are particularly pertinent to middle level education. Teachers who understand these modes can better design their teaching strategies to accommodate the varied needs of the middle level music class.

Middle level education's best practices and Orff Schulwerk also come to a major point of congruence in stressing the importance of students' social and emotional growth. Both approaches recognize the need to educate the whole child, connecting students' feelings and emotions to the work at hand. These needs can be met through activities that emphasize student-directed, exploratory learning. Students do not merely study music, but must work together as part of a group, learning all of the skills and parallel lessons necessary to such work. This is not a new concept unique to either middle level education or the Orff approach. John Dewey (1938) called it "collateral learning." He believed that these parallel lessons are just as important as the subject matter being studied and that lessons need to be structured in a way that encourages both kinds of positive learning experiences.

Cooperation, an important example of "collateral learning," is ever present in the Orff classroom, where children are encouraged to work together, either as a whole class or in small groups. When groups do not cooperate, students immediately see, feel and hear the consequences. Furthermore, children's social and emotional needs go unmet if their group cannot work together. Because the peer group is so important at the middle level, cooperation is a vital lesson. Through it students learn community building which, in turn, enhances self-esteem.

Many of the philosophical underpinnings of Orff Schulwerk are compatible with middle level curriculum theory that emphasizes student input and relevancy. Students engaged in an Orff lesson initiate many of the ideas used in class, whether they are composing simple melodies, creating dances, choosing instruments for an orchestration, or making more complex choices in improvisation and composition. Because the ideas come from the students, the work holds more meaning for them and gives the lesson a "real-life" connection. As in the middle level education model, the Orff teacher encourages student ownership of musical and creative thinking by acting as a resource and a guide. Wilhelm Keller (1963) argues that "it is the main task of the teacher and educator gradually to make himself superfluous [to the music class]" (47). The teacher becomes less important as children become more musically independent.



Middle level curriculum theory also emphasizes a student-directed, exploratory approach to learning, wherein curriculum themes emerge from student concerns (Beane, 1990), making the resulting activities personally relevant. The students can choose, in part, the themes and activities that will be presented throughout the year. Orff Schulwerk is compatible with this approach because it is based on student input and decision making, allowing the teacher to step aside and support students in exploring and developing their own musicianship.

A student-directed approach is particularly appropriate for the middle school years, a time of skill consolidation and positive attitude building fostered by exploratory settings. Because young adolescents are in a period of transition or flux, they may not always be able to process new or abstract material. At this point in their development they need to participate in concrete activities that incorporate their own ideas, and that broaden their experiences and encourage positive attitudes. Orff lessons need not always place new cognitive demands on students, but should employ meaningful and challenging ways to practice skills. Having students work together to choreograph a dance is an example of a challenging activity that does not place new cognitive demands on them, but involves creativity, problem solving and intense cooperation.

Although the Orff approach is presently practiced primarily in elementary classrooms, middle level students enjoy playing games, making music and many of the same types of activities that younger children do. Because of its inherent flexibility and holistic underpinnings, Orff Schulwerk can be easily adapted to middle level education. Historically, the approach originated with older students, young adults training as dancers and amateur musicians at the Guntherschule in Munich. "Quality" music can be found in *Music For Children,* Volumes I-V. As Wilhelm Keller indicates in his introduction to the volumes, the material was written with students ages six through fourteen in mind, making it appropriate for today's preadolescent. Traditional folk material and art music also play an important role. Additionally, popu-

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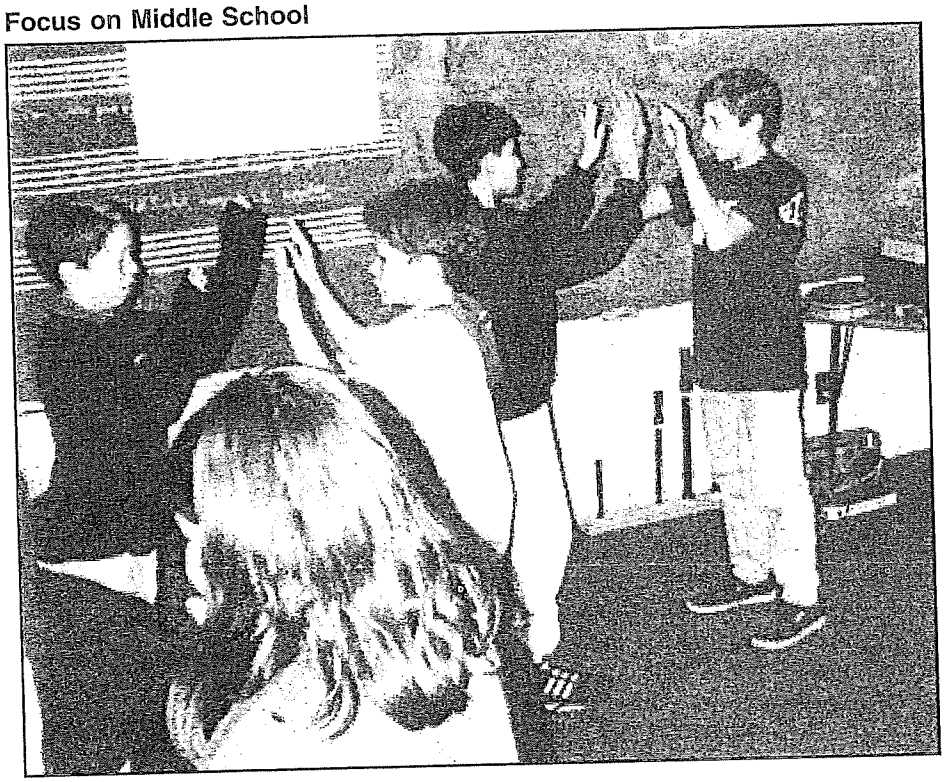

lar music cannot be ignored because it is such an important part of the young adolescent's life -- perhaps the most motivating music we can use in a middle level class.

The challenge to music educators is to find meaningful and musical ways to teach. This may include activities such as student-directed video projects, line dances, twelve bar blues and rap compositions. Orff Schulwerk provides the framework to unlock the musicianship that is within all students. The materials used in class must be more sophisticated than those used with earlier grades, capable of holding students' interest and enthusiasm, but not demanding more than present abilities can accommodate.

Orff saw the "primary purpose of music education" as that of developing children's creative ability. Improvisation, central to Orff Schulwerk, is not looked upon as a skill to be mastered but a means "to form the habit of thinking creatively" (Landis and Carder, 1972), encouraging self-directed learning, self-evaluation, critical listening and experimentation. Recognizing that children bring their own ideas to music class, Orff believed that the "starting point was an artistic rather than a purely educational one" (Orff, 1976, 13). Consistent with middle level teaching strategies, the Orff approach is a critical component of an exploratory middle school where students study science as an inventor, literature as a writer, history as an archeologist, math as an engineer, art as an artist and music as a musician. Viewing students as musicians empowers children both musically and creatively. Comparing the Schulwerk with a wildflower, Orff stated, "Wildflowers grow wherever they find suitable conditions" (Orff, 1962, 137). Given the right environment, young adolescents will be creative and thoughtful individuals, rising to the potential that is theirs.

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Special thanks to the students of Spaulding Graded School who allowed their photographs to be included with this article.

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Starting in the Middle

Cary O'Reilly

"Music for children" is a familiar phrase for those of us who embrace the philosophy, processes and materials of Orff Schulwerk. But has that phrase had the effect of limiting its application to children? Orff Schulwerk is not, and was never meant to be exclusively for young children. Indeed, Carl Orff's own initial work with elemental music at the Guntherschule, which was the model for the Schulwerk, was aimed at young adults. Middle school students thrive when Orff Schulwerk is implemented with their unique needs and capabilities in mind.

Adolescence may be defined as the developmental stage that bridges the gap between childhood and adulthood, roughly ages eleven through eighteen. It is a bewildering time not only to the individuals in passage, but for their teachers and parents as well. Bodies grow rapidly often resulting in poor physical coordination, and voices change without warning; both can give rise to self-consciousness and unpredictability. Cognitively, middle school students are concrete thinkers who learn best when engaged in hands-on activities. They are highly social beings whose self-esteem and self-confidence are dependent on peer acceptance. Adolescents want the right to make choices as they assert their individuality and independence.

Instrumental ensemble

While the young child is eager to learn through movement, dance and singing, the new middle school student is often eager to avoid these same activities. Emerging self-consciousness and fear of failure drive him to avoid activities that single him out. The Orff instrumentarium offers an instantly approachable way for adolescents to make music, at the same time shifting the focus away from the individual. The physical act of playing the instruments addresses the need for physical activity and kinesthetic learning among these concrete thinkers, while the interactions of the group address the adolescents' need for socialization and independence.

Like students of any age, middle school students are highly motivated by success. Initial experiences, therefore, should be successful, but should also be musically rewarding and fun, all the while preparing students for future learning. First experiences in my classroom are designed to acquaint them with the instruments and the techniques they will need to progress to more challenging material.

"Pizza Theme and Variations" is an introductory exercise my students enjoy. After setting up their instruments in C pentatonic, students play ascending and descending scales using alternating mallets with the words "I like piz-za" as the pattern. After establishing the meter in four, they name different kinds of pizza that suggest contrasting meter, such as "cheese piz-za" in three. In a similar fashion, they explore varying rhythmic patterns within the established meters. They also change the order of the tones for melodic variation. By notating their work each step of the way, students are motivated to connect musical notation with their own creations. This kind of introductory experience not only brings students immediate success but builds a solid foundation in technique and notation while setting a precedent for student choice and involvement.

Acquainted with the instruments and equipped with some mallet technique, students are now ready to put together an ensemble piece. The volumes of the Schulwerk offer a wealth of material well suited to the abilities and preferences of middle school students. The nature of the ensemble allows students with less experience to play easier support roles while more skilled students tackle more demanding parts. The pieces of Volume I, with their appealing melodies, straightforward rhythms and easy-to-learn ostinati are a good starting point. The pentatonic bar set gives students a strong visual guide, helping them learn parts quickly. Have the entire class learn to play the melody together, as the concepts being illuminated are usually contained in these melodies and students receive valuable practice in mallet technique and note reading. It is now easy to add accompanying ostinati to complete the ensemble. Early success in ensemble playing makes students eager to tackle more challenging pieces in Volumes II-V.

Exploration

Although ensemble playing is musically rewarding, the students' experience would be incomplete without opportunities to explore and create. Exploration may be the most important aspect of Orff process for middle school students because it provides them with opportunities for highly-prized independence. Early explorations may be accomplished through the ensemble pieces described above. The class may create introductions or codas to put the finishing touches on a piece already learned. Or they may extend a piece by improvising a B section in question and answer form, improvising short episodes to create a rondo, or manipulating melody and rhythm to devise a theme with variations.

Composition

Classes who have been successful to this point may be ready to take the leap to composition. Because composing gives students control and ownership of the final product, middle school students find it very satisfying. Most students prefer to work together in small groups rather than alone for reasons already stated. In addition to providing a comfortable environment for the students, small group settings foster a rich exchange of ideas, increasing the quality of the final product.

It is crucial that composition efforts be based on present knowledge and skills. Once again, a return to a piece well known by the group will provide the basic structure for something new. A thorough analysis of the form, structure, tone set, phrasing, meter and any other relevant elements will give students the specifics they need to begin creating.

Using rhythm as the basis for composition is not only the easiest but the least intimidating approach. Ask students to create a rhythmic patten according to a predetermined structure and have students play it on tonebars until they settle on an appealing melody. Using the pentatonic

continued...

will avoid the harmonic difficulties that the diatonic scale can pose. Notating their compositions is an important and meaningful way for students to improve their written and reading skills without the resistance pure drill would produce.

Culminate the adventure in composing with a class performance. Students are usually excited to share their masterpieces with their peers and often seek additional audiences as well.

Movement and singing

Although movement and singing are integral parts of an Orff program, they are not central components of my middle school general music program. Because my time with students is limited to four weeks per year, I believe that ensemble-playing, exploring, creating and composing are the best means to help students reach musical goals. Vocalizing may be limited to singing the pitch names of a piece we are learning, and movement may be limited to body percussion and the physical activity of playing the instruments.

However, curriculum content may vary from class to class with some groups eager to sing or folk dance together, while others are intrigued by the instrumental component. When students leave the classroom dancing and singing after successful experiences with the instruments, they are often ready for these activities in the curriculum. Confident in themselves and their musical accomplishments, and comfortable working in a group, they are more likely to take the risks that singing and movement present.

When working with movement, middle school students prefer the challenge of specific steps and sequences to free movement because the attention is placed on the pattern and not on the student. As with the instrumental experience, begin with simple steps designed for success and keep interest high with more challenging sequences. Initially, students do not wish to be exposed or paired with partners. You can avoid these problems by beginning with popular line dances. Students also enjoy folk dances and will be willing to undertake some rather challenging ones if they are led to them gradually. Dancing is an activity many students will resist at first, but one they often love in the end.

In addition to dance, movement activities can include challenging passing games, lummi and tinikling stick games, all of which are valuable for teaching or practicing rhythmic concepts. Movement also provides opportunities for exploration; students can make up their own games or create new choreographies if they have basic skills and a structure with which to work.

Insecurity about changing voices and fear of failure or exposure make singing one of the most difficult activities for the middle school general music class. Start simply, using songs with a catchy rhythm, limited range, and a diversion such as simple dance steps or instrumental accompaniment. Students will be eager to accept the challenge of more demanding, difficult material after they have built confidence through success.

In conclusion

"Starting in the Middle" with an Orff Schulwerk-inspired curriculum allows students to work with their teachers to build a program uniquely suited to their cognitive, physical and social needs. Although the teaching strategies and focus may differ from those employed with younger students, the Orff approach in the middle school allows each individual to work and progress at his own pace, to express himself musically, and to contribute his own individual expression to an aesthetic whole.

Cary O'Reilly currently teaches general music K-8 at Webster Open, an inner city public school in Minneapolis. She recently completed a capstone project, "Orff Schulwerk in the Middle School: A Developmental Approach," in fulfillment of a Master of Art in Music Education degree at the University of St. Thomas.

Suggested Resources

Orff Re-Echoes, Book 1, edited by Isabel McNeill Carley; American Orff-Schulwerk Association, 1977.

"The Brain's Timetable for Developing Musical Skills" by Dee Joy Coulter; *The Orff Echo*, Volume XIV (Spring 1982).

Discovering Orff: A Curriculum for Music Teachers by Jane Frazee and Kent Kreuter; New York: Schott, 1987.

Curriculum Planning: A New Approach, edited by Glen Hass; 5th edition; Boston: Allyn and Bacon, Inc., 1987.

"Orff Schulwerk and the Adolescent" by Carol Richards; *The Orff Echo*, XVIII (Summer 1986).

Exploring Orff: A Teacher's Guide by Arvida Steen; New York: Schott, 1992.

"Beyond 6th Grade" by Carolee Stewart; *The Orff Echo*, XX (Spring 1988).

-Cary O'Reilly

A Conversation with Dee Coulter about Adolescence, Learning and Schools

Dr. Dee Joy Coulter is a nationally recognized educational consultant who is noted for her ability to make complex ideas seem simple through her use of humor, story telling, and clear explanations of often difficult concepts. About twelve years ago Dee began working closely with music educators as a clinician and lecturer. Her writing has appeared in past issues of The Orff Echo, *and she presented at the AOSA conference held in Denver in November of 1990.*

Last July, I spoke with her about middle school students and what we involved in Orff Schulwerk could bring to them musically and personally. Following are excerpts of that conversation.

– Liz Gilpatrick

Dr. Dee Joy Coulter

Dee: "If we looked at it [adolescence in the United States] from a broad perspective; if we panned back and looked at ourselves as a species, then one of the most glaring phenomena is that the onset of adolescence is happening sooner — probably two years sooner, maybe even three years sooner in the inner city than it did fifty or sixty years ago. Cognitively, that has some real significance because it's the delay in the onset and the completion of adolescence that expands the learning potential of a creature. So when we look at just the primates, those that have the longest delay before maturation are the ones that have the greatest learning capacity. Once you cap it off and become adult, there's some aspect of cognition that also caps off, and postponing the onset and culmination of adolescence, in sexual maturity, (which is really a critical piece because once you're sexually mature and active then you become adult, essentially) and the body chemistry shifts around. If you can postpone the onset of adolescence, then you have a longer time with formal reasoning before it becomes a major distraction.

"If the child goes into adolescence before he goes into formal thinking, then we have some pretty dead behavior in the middle school years. We're seeing that now...we're seeing kids becoming adolescent in fifth grade. In that case they've short-circuited a time that was supposed to be the brain's turn and we're essentially missing a turn — a cognitive turn — by having the adolescence happen first. We're precipitating that with all the media and the advertising that's aimed at these kids. The clothing we're asking them to wear, the music — all of that is accelerating adolescence.

"We could, as a society expand childhood, if we wanted to. The body-mind connection is really major. And it is through the arts that this can best be done. Waldorf education is the prime example of this because it is an arts and a soul-touching approach to education. (Incidentally, Waldorf School students experience the onset of puberty an average of a year later than their counterparts in the public schools.) That kind of relationship to children can expand their childhood and give them a cognitive growth spurt of greater magnitude than they are getting. I remember a student I had when I ran my school for drop-outs, who, when we were talking about the plight of kids in the inner city, told me that if you could get the 13- and 14-year olds, for whom it was already too late to escape the quagmire of the inner city, to turn around and help their younger siblings, 10-12 years old – to help them to fight the good fight to get out – there'd be some hope for the next generation. For the teen-agers, the fork in the road had come and they had taken the only one available to them. That's really a poignant statement. As long as early marriages, early bonding, and early sexual activity go on, we're foreshortening the mind.

"We try to bring our kids into too much form, even cognitively. When I first came back to teaching in the middle school a few years ago I felt like Rip Van Winkle because I ran that school for dropouts some seventeen years ago. I was struck by two things: first, that the kids in this regular middle school seemed more burned-out than the kids in my drop-out school did, and second, that their auditory processing was really shot. I would say one out of three normal students had auditory processing problems. The other factor in addition to their being auditorally impaired was that they were burned out — they were jaded. I couldn't fathom that because we tend to think that it's the middle school that burns the kid out, but what was real obvious to me was that they were coming in like that.

"They're doing something real strange at the grade school level. We have the same funny notion about precociousness — we equate it with giftedness. Most of the time, they're not related. We move our expectations earlier and earlier. In order to cram in all these expectations we have to take away all the time for moving and dancing and the physical activity that prepares the child for learning. Then we have students in the fourth and fifth grade who we expect to be able to sit still and learn, only they can't because they missed the crucial preparation of moving when they needed to. Extraordinary prodigies are, I think, a case apart from the general notion of 'does earlier mean brighter.' It doesn't, and in fact you can look at many of our finest thinkers and see they were quite slow. For example, Einstein didn't do any math until he was thirteen, and he credits the fact that he took it on so late and with such depth of curiosity when he finally touched it with why he went so far in it. He brought greater maturity to the questions he began asking. So, we need to break some of our associations, which are counter-intuitive. You would think that earlier means brighter, but it's not so. If you want to look within a species, the more advanced members are not going to be the early maturers; they're going to be the late maturers.

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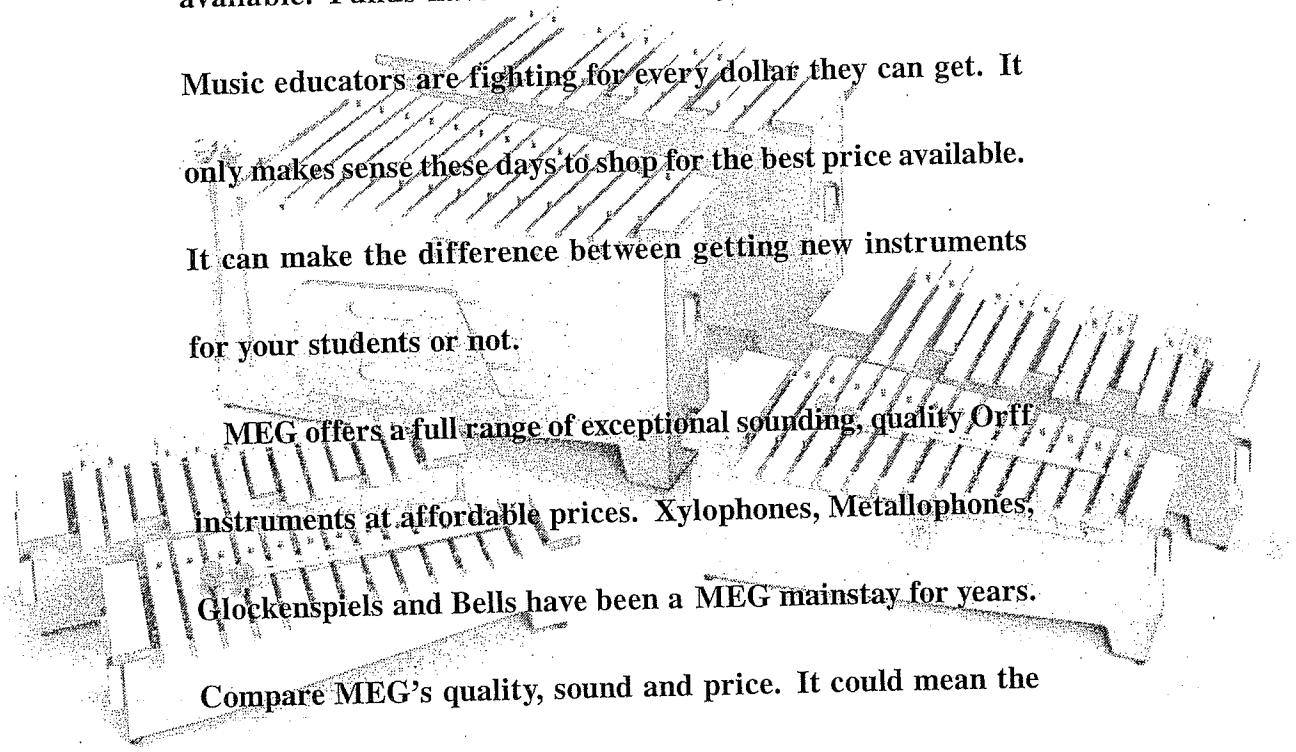

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"This doesn't mean that kids never learn to write and they never learn to read, but that they don't get graded, judged, assessed, and forced into visibility about it. It becomes almost a semi-conscious process: they stay dreamy; they stay like children. You don't turn learning into a performance art at the grade school level. Kids should be reciting or performing plays and such in groups and not as individuals until the fifth or sixth grade. Individual writings and performances are small and low-key instead of massive productions.

"Motivation is a thing that we think we do from the outside. But let me give you an example of inspiration, inner-motivation that can move students. My son Scotty was moved to learn Chopin pieces when his teacher, who loved both Ragtime music and Chopin, told him little vignettes about each of the pieces in his book. He told Scott about the Chopin "Military Polonaise," the last Polonaise played on Polish radio before the country fell to the Germans. Scott was so taken with the significance of the event that he was inspired to learn the piece. As he learned it he had the same sense of courage and spine that the piece had to have. After all, they had only a few more moments on the radio, and that's what they played. Everytime he played it, he had that same sense of heroic proportion. That's not motivation, that's inspiration. He longed to be expressive because he had taken something in and wanted to put it back out. So, you see, if the students longed to write something because they were inspired to bring something to voice, that's a different story. It wouldn't deplete them in the same way that stuffing things in that they didn't ask about is, or forcing things out that students don't care to produce.

"It's exhausting to find ways to inspire instead of motivating and to quiet students down to where they can work out of inspiration. Motivation, you see, works out of speed, but inspiration needs stillness. Kids are already coming into school overly speedy and it may seem easier to harness the speeding and direct it than it is to soften it and have them really rising. More than anything we need to become conscious of what Maria Montessori would call the 'spiritual preparation of the teacher.' The teacher needs to come in well-nourished because they're going to be drawn from all day. If the child is going to thrive, they're going to draw from the teacher the life that's in the subject. Teachers spend their life force in order for the children to receive it and that's a sacrifice teachers can't continue to make without renewal. There needs to be an ongoing attempt to practice this sort of renewal for teachers, not just 'mental health days,' but real nourishment which can only be described as spiritual.

"People in music are much closer to that already because music is spiritual in its nature. It doesn't have a conscious, cognitive origin, so you're already nourishing the soul just with music. To the extent that people who are teaching music relate to music as an inspiration in their own lives, that is a spiritual practice. Now, we're not constructed to live at that highly inspirational level all day long. All a child really needs is one or two of those 'Camelot' moments a day in order to say 'I was there today; something happened.' We can't keep thirty kids levitated and we shouldn't try. Then maybe once a week we could have that connected moment with a particular child that is unique to that child.

"These small moments, these small changes is probably all it would take to make some profound changes in the school culture for the child. That and reducing our product-oriented way of looking students.

"We're not helpless in the face of this but we'll have to work really hard to return childhood to children. The music and the dancing and, to a certain extent the art, if carefully guided toward beauty and light and depiction of goodness, can help assure the young child's nature."

We have students in the fourth and fifth grade who we expect to be able to sit still and learn, only they can't because they missed the crucial preparation of moving when they needed to.

Dr. Coulter's articulate plea for prolonging childhood through the middle school years served as a jumping off point for a dialogue between parents and educators in what is known as the "east county" attendance area in Boulder Valley (Colorado) Schools this past fall. Perhaps her words will resonate in homes and in elementary and middle schools in your area.

-Liz Gilpatrick

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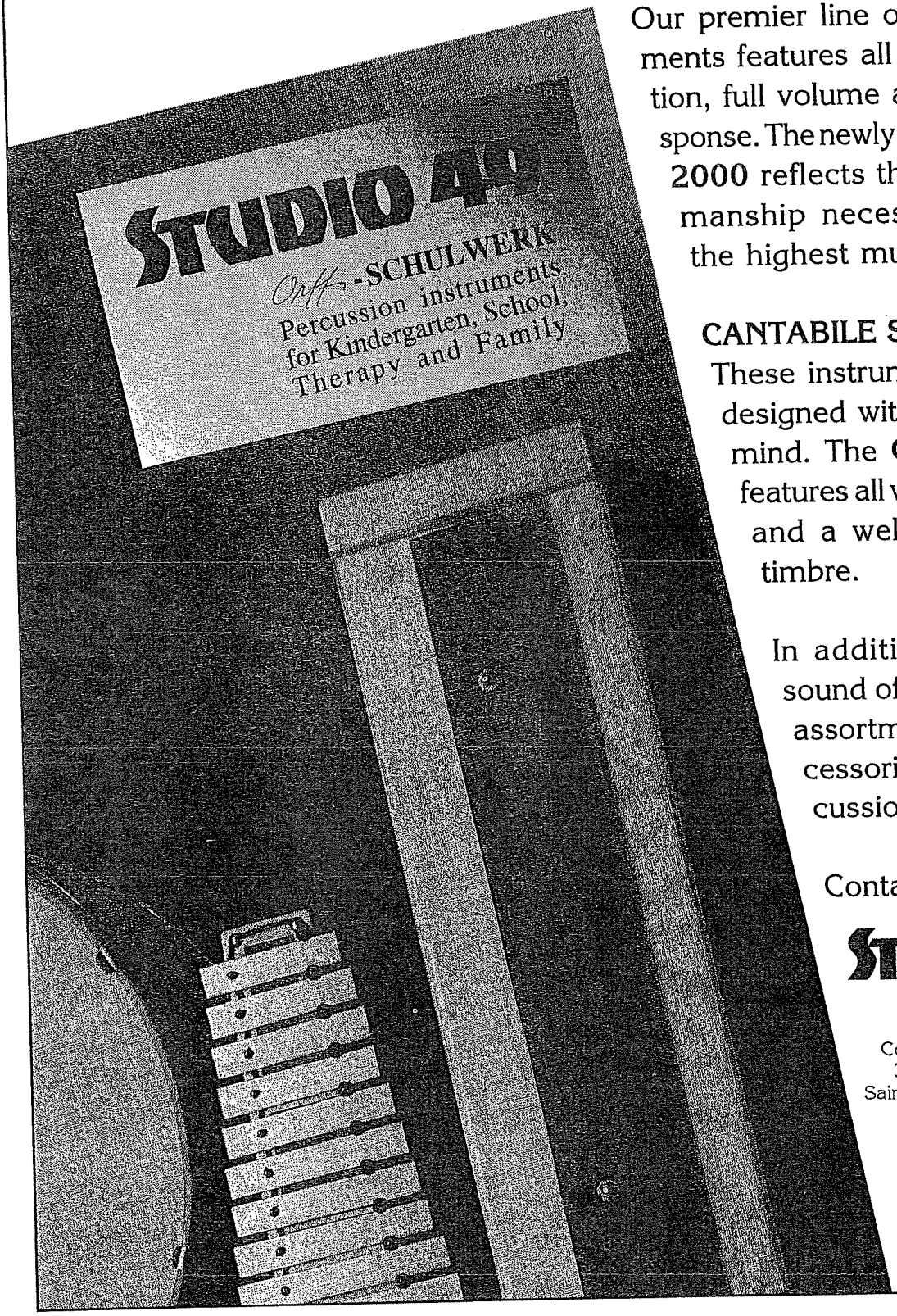

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Adapting Orff to Middle School: Keys to Success

Jessie Vance

I had the good fortune, for several years, to teach sixth-, seventh- and eighth-graders who had had Orff classroom training from kindergarten.

And yes, I do mean good fortune. They brought with them the energy and enthusiasm unique to the middle school years, coupled with the expertise acquired in at least five years of previous music education. Except for a few entering from other districts, these students knew no other kind of classroom but an Orff classroom. Movement, instrument playing and creating were a normal part of their experience, and they expected to continue these activities when they came to me. That was the good part.

There were scheduling problems to battle. "Required course" takes on new meaning at the middle school level. Foreign language, health, computer and other such requirements often force compromises in music scheduling. Thus, students in my seventh and eighth grade only took music if they were not in band, orchestra or chorus. That left classes of seventeen to twenty-five students, mostly boys. Since music was scheduled every day for ten weeks, it was possible for a student to have music the first ten weeks of seventh grade, and not to have it again until the last ten weeks of eighth grade.

Nevertheless, I began my first year striving for success. Knowing that they had loved their wonderful intermediate school music experience, but understanding that they now thought of themselves as middle school students, and that everything from elementary school seemed childish to them, I had to strike a delicate balance between the familiar and the new.

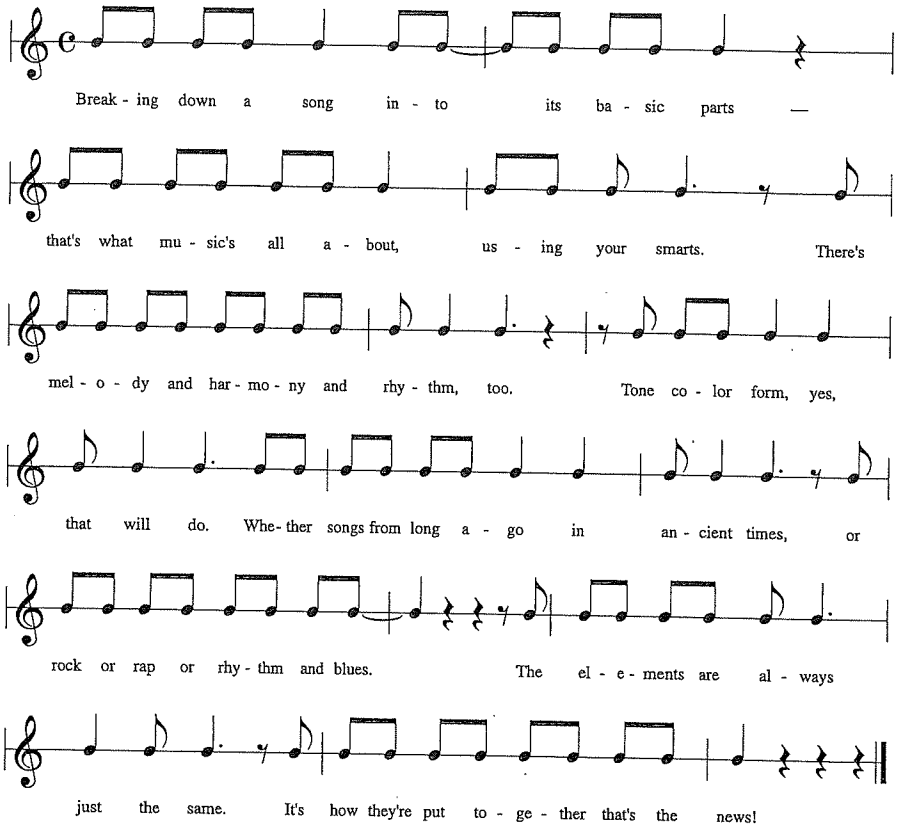
One of the first things I discovered was that my routine had to be adapted. It was not "Mrs. Jones' class" lined up in the hall, ready for music. Instead, they were straggling in one at a time, sauntering into their seats and socializing. My goal was to get them on task immediately. I devised "packets" which coincided with each unit I taught. There was a variety of written activities — very short, many of them puzzle-type activities — which were designed to be done in five minutes or less. To ensure that students would always have these packets, they were stored in the classroom. The assignment was written on the board and students were expected to begin quietly as soon as they entered the room. The purpose of this activity was to review the previous day's work and to get them thinking "music" right away. I did not feel it took time out of the class, as the first few minutes of class had been a settling-in time while students strolled in anyway. This packet, which we always corrected in class, was an opportunity for students who did not do well in other areas of the class to experience success.

Singing is another challenge for middle school music teachers. Sixth graders love to sing; seventh graders are still quite uninhibited; but for eighth graders, self-consciousness really sets in. In order to lessen their insecurity, I found it helpful

continued on page 23...

Elements Rap

by Jessie Vance



Here is a rap I used with seventh graders to introduce the elements of music at the start of the school year. It can be used as is, with instrumental accompaniment, or expanded to a rondo using instrumental parts, speech patterns or movement.

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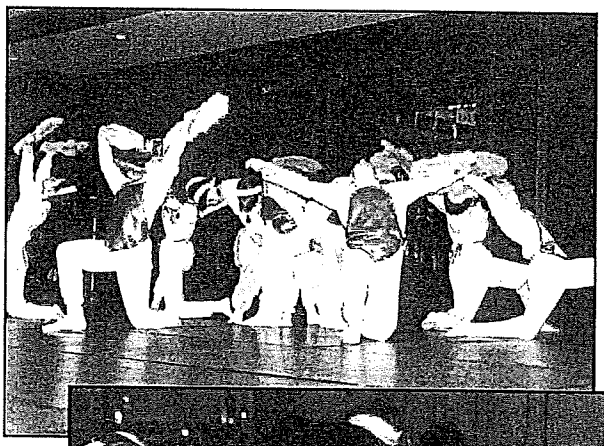

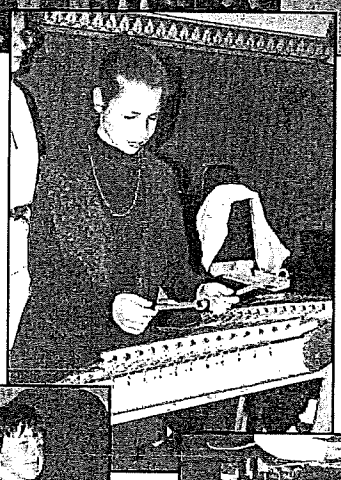

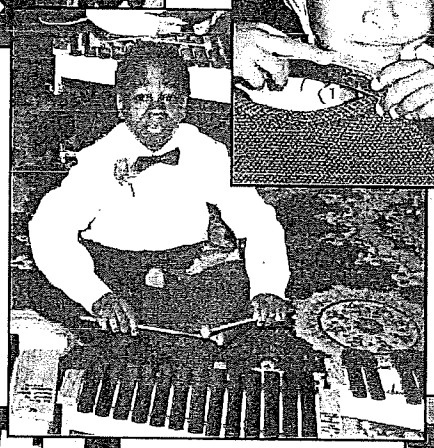

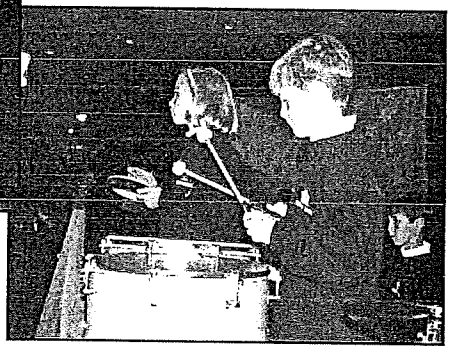

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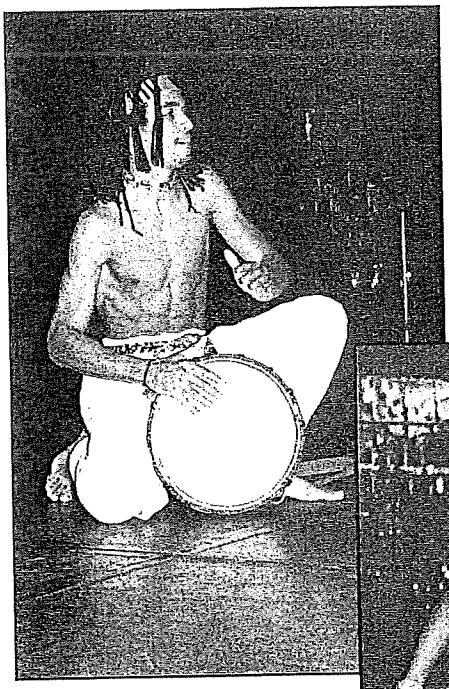

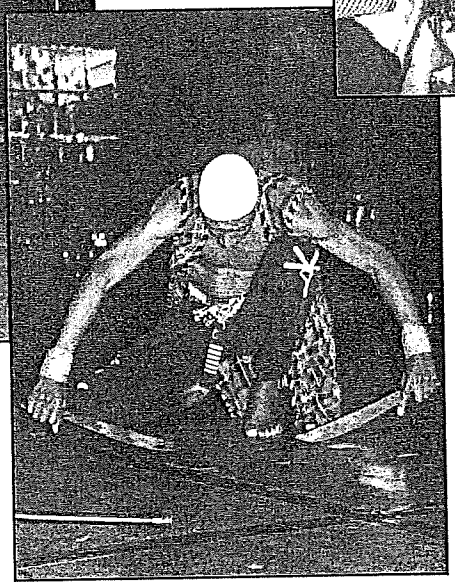

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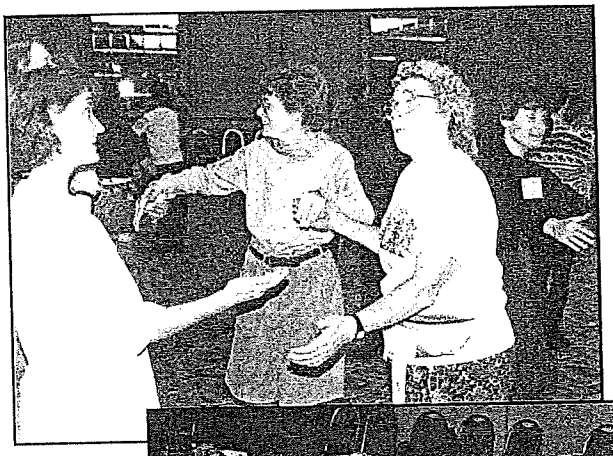

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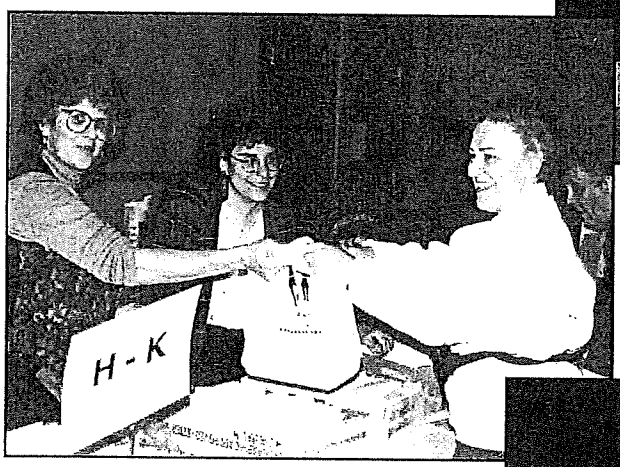

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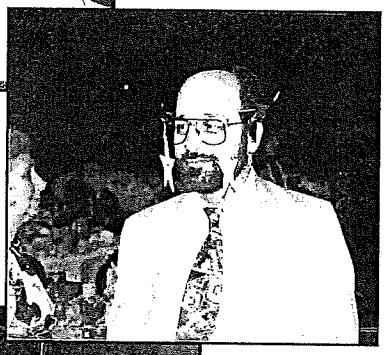
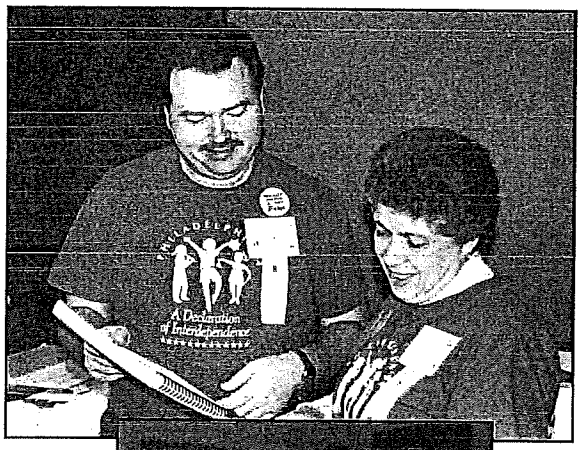
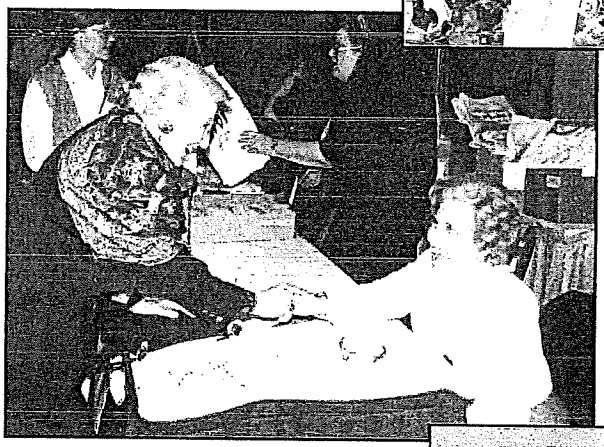
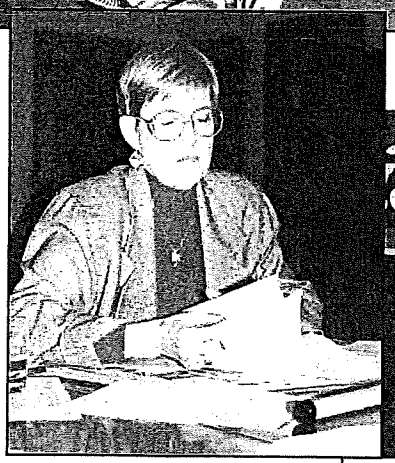








to study the changing voice, do lots of spoken chants, sing in lower keys, and sing with recordings whenever possible. Using authentic recordings, rather than children's voices is preferred. Recordings help make them feel anonymous. Singing alone, or even in small groups, can increase self-consciousness; larger group singing is often more comfortable.

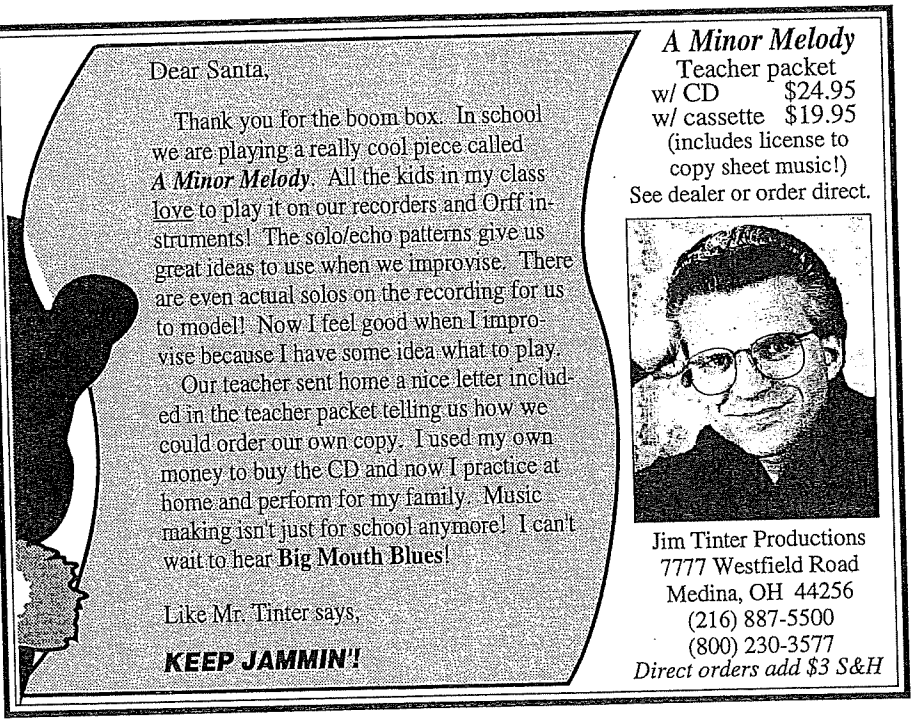
Movement can sometimes be difficult as well. Besides working with bigger bodies that take up more space, the middle school teacher often must deal with a classroom that's much smaller than the elementary counterpart. Props are very helpful -- tennis balls, paper plates, bean bags, scarves, streamers, sticks. Anything you can think of to take students' minds off their own bodies can be a key to success.

Instrument playing is always a favorite among middle school students, but requires some modification. I found it helpful to introduce new instruments that the students had never encountered in their elementary music classrooms. For me, that included roto-toms, dulcimers, and an electronic keyboard and drum machine. In working with my classes, modifications of orchestrations were also necessary, as many of the students who remained after band, orchestra and chorus eliminations were those who had not been successful instrument players in their elementary Orff classrooms. It was important, however, to provide intricate parts to challenge the private piano students who had no interest in participating in performing groups and the budding beginning guitar players who seem to abound in middle school.

The most crucial aspect of the teacher's role is a willingness to use students' input and to go with the flow. If you find something that interests them musically, consider it a personal creative challenge. Many rock tunes are loaded with ostinati. Find one in their favorite song and use it as a basis for improvisation. If they are moaning and groaning about a social studies topic, encourage them to create a speech or movement rondo to help them learn it. Yes, this requires additional preparation, and one class might develop very differently from another; but the result is far more exciting, for the children "own" the material when they are done.

Finally, be sure to bring it all together. Summarize, conclude, and, yes, test (especially if you have to give grades) so *they know* what they have learned. But most of all, have fun. For many of these children, it is the last time they will encounter a music class. Leave them with a love of music through *active participation* that will last a lifetime.

Jessie Vance has taught classroom music for twenty-three years, primarily at the middle school level. She currently teaches in Brighton, New York.



Middle Level Education: Some Facts and Figures for the Music Educator

Susan Wharton Conkling

Providing a school environment to meet the needs of the early adolescent has been an educational concern in the United States since the early 1900s. The unique configuration of the middle school, however, began to take shape in the 1960s, primarily as a response to school overcrowding, especially at the elementary level. At that time, reorganizing so that sixth-grade students were moved into the middle school and ninth-grade students were moved into the high school benefited the taxpayer because existing schools could be expanded, and few, if any, new schools built. Soon, research in adolescent psychology began to suggest that this new grade level arrangement was more developmentally appropriate for the early adolescent. As the body of research about early adolescence grew in the 1970s, the middle school movement gained support with the founding of such agencies as the National Middle School Association. In the 1980s, as school reform moved higher on the political agenda, the publication of *Turning Points: Preparing Youth for the 21st Century* moved middle level education into the spotlight as the "last best chance" for adolescents "to avoid a diminished future" (8). This landmark document called for middle grade schools that:

- Create small communities for learning where stable, close, mutually respectful relationships with adults and peers are considered fundamental
- Teach a core academic program
- Ensure success for all students through elimination of tracking and promotion of cooperative learning
- Empower teachers and administrators to make decisions about the experiences of middle grade students
- Staff middle grade schools with teachers who are expert at teaching young adolescents (9).

These recommendations were a complement to the "essential elements" of a "true" middle school as described by the National Middle School Association:

1. Educators knowledgeable about and committed to young adolescents
2. A balanced curriculum based on the needs of young adolescents
3. A range of organizational arrangements
4. Varied instructional strategies
5. A full exploratory program
6. Comprehensive advising and counseling
7. Continuous progress for students
8. Evaluation procedures compatible with the nature of young adolescents
9. Cooperative planning
10. Positive school climate (1992, 27)

Particularly notable in these calls for reform is the need to address adolescent development by altering the traditional organizational arrangement of the secondary school. *Turning Points* elaborates on the dilemma:

> Many large middle grade schools function as mills that contain and process endless streams of students. Within them are masses of anonymous youth... Such settings virtually guarantee that the intellectual and emotional needs of youth will go unmet. Consider what is asked of these students: Every 50 minutes, perhaps six or seven times each day, assemble with 30 or so of your peers, each time in a different group, sit silently in a chair in neat, frozen rows, and try to catch hold of knowledge as it whizzes by you in the words of an adult you met only at the beginning of this school year. The subject of one class has nothing to do with the subject of the next class. If a concept is confusing, don't ask for help, there isn't time to explain. If something interests you deeply, don't stop to think about it, there's too much to cover. If your feelings of awkwardness about your rapid growth make it difficult to concentrate, keep your concerns to yourself. And don't dare help or even talk to your fellow students in class; that may be considered cheating. (37)

The solution suggested by proponents of the middle school philosophy is to restructure the middle school so that students can feel that they are part of a small, caring community, a school-within-a-school. Such a community would have a shared educational purpose: expectations and practices among teachers would be similar, subject matter would be integrated across disciplines, students could identify and cooperate with a peer group, and teachers would have ample opportunity to understand and teach to the needs of individual students.

In recent years, Alexander and McEwin (1989), Epstein and Mac Iver (1990), and the National Association of Secondary School Principals (NASSP) (1993) have conducted surveys to provide demographic information about middle school education. These studies have attempted to determine if middle schools have evolved to a point where current practice is congruent with the recommendations for middle level education outlined above. While these studies were conducted independently, they offer similar findings. Each identifies interdisciplinary teaming, ability grouping of students, and exploratory programs among the pervasive practices at the middle level.

Interdisciplinary teaming

According to the NASSP study, interdisciplinary teaming "has become a signature practice in middle level education" (49). In this type of organization, two to

five teachers share responsibility for a group of students and a common planning time. The following are cited as the benefits of interdisciplinary team organization:

1. Teachers experience real collaboration within the work place and become more satisfied professionally.
2. Students feel less isolation, and therefore, more social bonding with peers and individual teachers.
3. Teachers and students develop a strong sense of community and share a common rationale and mission for education.
4. The instructional program becomes highly coordinated across content areas in a way that encourages student creativity and critical thinking. (p. 49)

In the NASSP study, more than 57 percent of schools surveyed reported some form of interdisciplinary team organization. More than two thirds of those schools reported that interdisciplinary teaming also includes common planning time. The subjects most commonly taught by teams are math, science, social studies, language arts and reading (55-56). The NASSP report acknowledges that curricular integration has a higher priority when interdisciplinary teaming predominates (66).

Ability grouping of students

National recommendations for middle level education, such as those included in *Turning Points*, oppose the assignment of students to classes based on academic ability:

> This kind of tracking has proven to be one of the most divisive and damaging school practices in existence. Time and again, young people placed in lower academic tracks of classes, often during the middle grades, are locked into dull, repetitive instructional programs leading at best to minimum competencies... The challenge, then, is to focus once again on the goal that tracking sought to achieve in the first place: effectively teaching students of diverse ability and differing rates of learning. (Carnegie Council, 50)

The solution, these experts suggest, may be found in cooperative learning:

> In cooperative learning situations, all students contribute to the group effort because students receive group rewards as well as individual grades. High achievers deepen their understanding of material by explaining it to lower achievers; those of lower achievement receive immediate tutoring from their peers and gain a sense of accomplishment by suggesting solutions to problems. (50)

In spite of these calls for reform, the NASSP (1993) reports that ability grouping still persists in middle grade schools. The study found that 82 percent of middle schools use some degree of ability grouping (56). Surprisingly, 79 percent of those principals and team leaders who report that students are grouped into specific classes by academic ability also report plans to eliminate this practice (58).

Exploratory Programs

Another hallmark of the middle school is the exploratory program. Exploratory courses may be found in many formats including the six-, nine-, or twelve-week "wheel;" (a required cycle of courses, often including such subject areas as music, art, and technology) limited length "mini-course" offerings; or traditional electives. Regardless of the specific format, the NASSP study found that 77 percent of middle school principals indicated that exploratory programs were "very important" (on a scale: 1 = little or no importance, 2 = somewhat important, 3 = very important) in the operation of an instructionally effective middle school (84). According to the study, 55 percent of middle grade schools have fully-implemented exploratory programs (87).

A sample of exploratory courses offered in middle schools, as reported in the NASSP study, includes sex education, computer education, study skills, agriculture, journalism, bi-racial communication, metal and woodworking, and technology education. Music is the most popular elective for all middle school grades (63-65).

The effect of national trends on music at the middle level

Changes both in philosophy and practice at the middle school level have spelled the ruin of music in our schools for some. Interdisciplinary teaming has changed the personnel available for large performing ensembles, exploratory courses have interrupted sequential programs, and advisory periods have taken away instructional time. Many music educators, however, are eager to embrace the middle school philosophy since they view the structural changes in middle level education as an opportunity to expand the size and the scope of the music program.

In particular, music educators note that music is a popular elective for young adolescents. Because administrators acknowledge the importance of exploratory/elective programs at the middle level, support for music classes may be increasing. In this regard, music teachers may find that less time is required to justify the place of music in the middle school curriculum, and more time can be spent in actual instruction, meeting the individual needs of students.

Along with a focus on curricular integration comes a renewed emphasis on problem solving and creative thinking; therefore the process of learning in each subject area is stressed. Support for this type of learning may be found in the *National Standards in Music*:

> The period represented by grade 5-8 is especially critical in students' musical development. The music they perform or study often becomes an integral part of their personal musical repertoire. Composing and improvising provide students with unique insight into the form and structure of music and at the same time help them to develop their creativity. Broad experience with a variety of music is necessary if students are to make informed musical judgments... Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter. (42)

Research in music at the middle level indicates that students have strong preferences for classes in which they take an active part in making music. Activities such as playing instruments, singing, or creating music rank highly in preference studies (Gerber, 1987; Nolin, 1988; Boswell, 1991; Thompson, 1991). Other research

continued ...

suggests that when sequential and comprehensive music learning is incorporated along with skill development, middle level students "learn how to learn" in music, and extend their learning outside the music classroom (Conkling, 1994).

Conclusions

All of this information combines to suggest that music educators who embrace middle school philosophy and practice will want to design and implement programs that do the following:

- Accommodate the diversity of the student population
- Ensure student success
- Integrate subject matter across disciplines
- Emphasize creativity
- Equip students with skills for continued learning.

Many Orff Schulwerk practitioners have already developed music programs that are well suited to the middle level. Such programs are models for heterogeneous grouping since they accommodate all students. Orff Schulwerk programs integrate music with language, literature, drama, and art. They use cooperative learning in group composition projects and emphasize the process of music-making. Ironically, many fine programs too often go unrecognized.

Music educators must become aware of recommendations about middle grade organization and instruction. They must know about the educational practices that have been tried and dropped, about those practices which have persisted, and about which practices are likely to be added in the future. Then, from an informed position, music educators can begin to highlight those instructional strategies which are aligned with middle school philosophy and practice.

Even when the music teacher is not a member of the interdisciplinary team, she can still be a resource to other faculty, suggesting interdisciplinary "themes," and serving as a catalyst for the integration of subject matter across disciplines. Since the music teacher may have more practical experience planning for cooperative learning than teachers in other subject areas, she may serve as a model for effective strategies in this area.

Finally, it is vital for successful middle level music teachers to document instructional practices that are effective in addressing the needs of young adolescents, and then to share that information with others. Orff practitioners can play other roles in research as well, exploring such questions as:

- What effects do middle school "signature practices" have on the implementation of the music curriculum?
- How can middle school music classes be exploratory, yet sequential?
- What effect does curricular integration have on students' musical behaviors?

Such studies should be aimed at providing information about the unique needs and abilities of middle level students and about the role of music in their education and in their lives.

Susan Wharton Conkling is currently an Assistant Professor at the University of North Texas College of Music where she teaches conducting and choral methods. In recent years her research has focused on middle level music education, a topic she has addressed as a presenter in workships across the United States.

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Video Preview

Marilyn Davidson: Along Came a Spider

Donna Marchetti

Arachnophiles will be thrilled by Marilyn Davidson's 1993 workshop, "Along Came a Spider." Even those who squirm uncomfortably at the thought of the eight-legged web dwellers will yield to the appeal of the eight (like the legs) activities presented. Certainly children, who generally revel in spider lore, will love to try these in class.

The workshop begins with a reading of "Spiders," a poem by Mary Ann Hoberman that describes the anatomy and exploits of spiders in accurate but humorous detail. Each line is accompanied by improvised percussion with a final flourish from all instruments. A spider web reflected from an overhead projector onto the floor provides atmosphere.

Next comes poor, tormented Little Miss Muffet, driven from her curds and whey by the ubiquitous spider. Marilyn has composed a melody for the nursery rhyme — one that can stand alone, but is really intended to be sung in canon. The participants practice first in unison, then gradually add parts until they are singing an eight-part canon.

"The Eensy Weensy Spider" is in everyone's repertoire, and it makes its appearance here in varied forms — softly, slowly, and finally with great gusto, as it is transformed into the "Great Big Hairy Spider."

The next activity involves *Le Festin de l'araignee* (A Spider's Feast), a little-known ballet by Albert Roussel. We hear a recording of the second movement, a "slice of life" from a small area of a garden. A butterfly has just been caught in a spider's web and has died. The spider, after carefully wrapping the butterfly in its silk, breaks into dance until an apple falls from a nearby tree, creating a great commotion. A pair of worms emerges from the apple, and they, too, dance until interrupted by the entrance of two rival praying mantises. Just as the mantises are squaring off for battle, a troop of bumbling ants arrives on the scene, providing the only comic relief in this otherwise grim tale. They dance around the fallen apple then exit, leaving the mantises to continue their fight. But instead of dying in battle, the mantises, like the butterfly, meet their fates tangled in the spider's web. Meanwhile, in another corner of the garden, a mayfly is preparing to emerge from a pool of water, where it has been living in its nymph form. It resembles a larva until it comes forth into the air, slowly unfolding its wings to the realization that it can fly. Soon it discovers that it can also dance, and so a joyous dance ensues until the movement draws to a close. (We learn later that the mayfly has danced itself to death.)

The participants are invited to explore by moving in ways they think the various characters would move. Marilyn plays improvised melodies on the recorder — minor-keyed and sinister for the spider, lively and jocular for the ants, stately and proud for the slow-moving mantises, and exhuberant for the short-lived mayfly.

They then act out the drama, accompanied by the music. Everyone is assigned a part, and although there are only two worms, two mantises, one spider and one butterfly, there are many ants and, in this version, several mayflies. A circle of people standing on chairs with arms joined around the two "worms" becomes the apple. While the music suggests certain types of movement — slow and creepy for the spider, scurrying for the ants — the possibilities for individual interpretation are great.

In preparation for the final activity, all of the two-beat rhythms (one measure in 6/8) of "Little Miss Muffet" and "Eensy, Weensy Spider" are isolated. There are, not surprisingly, eight. Appropriate speech patterns are created for each and the participants practice chanting them, then combining them. Ultimately they will be used as a basis for a tarantella, so the participants pause from their chanting to learn the steps of the lively dance.

The chant patterns are then transferred to metallophones and glockenspiels. Each instrument group develops its own eight-beat combination of the rhythm patterns on which they improvise in la-pentatonic. The two groups take turns, accompanied by bass xylophone and tambourine. The final performance, danced by those not playing instruments, begins with all instruments playing the rhythm of "Little Miss Muffet," followed by the metallophone improvisation, then the glockenspiel improvisation, and ends with a coda in which all instruments improvise freely.

One senses Marilyn had a great deal of fun developing and presenting this workshop. Children, as well, will delight in the varied activities of "Along Came a Spider."

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15 IS1 15IS2 15IS3

Konnie Saliba
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17 YL *Young Learner, Active Learner*
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Jim Solomon
18 LA *Latin and African Rhythm Ensemble for the Elementary School*
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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
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Margaret duGard
24 AF *Afro-American Culture*

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25 SH *Multi-Cultural Folk Music*

Pat Hamill
26 AA *Arts Alive*

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27 JF *Imaginative Approaches to Art*

Sue Snyder
28 AE *Educating Administrators*

Grace Nash
29 MC *Music With Children*

Bob deFrece
30 FS *From Song to Movement*
30 HB *Handbells: Another Voice for the Instrumentarium*

31 PP **Portrait of Polynesia**

Lois Birkenshaw-Fleming
33 LS *Everybody, Let's Sing*
33 MB *Mainstreaming: Babysitting or True Integration?*

Dee Joy Coulter
34 MG *Music's Gift to the Developing Mind*

Nancy Ferguson
35 JJ *Jewels for Juveniles*

Rick Layton
36 BE *Beginnings to End*

Ursula Rempel and Carolyn Kunzman
37 FP *For Our Pastance, We Play and Dance*

Mary Shamrock
38 MB *Multi-Cultural Bridges: Report from China*

Katharine Smithrim
39 OT *Once Upon a Time for Preschool*

Avon Gillespie
40 AG *Possibility Teaching*

Danai Gagne
41 MD *Moving with the Drum, Drumming with the Movement*

David Holt
42 JH *Jaw Harp Playing*

Barbara Grenoble
43 VS *Visualizing Sound*

Dr. Rene Boyer-White
44 BA *Folksong Treasure of Black America*

Marion O'Connell
45 GS *A Guide on the Side: Working with Musically Gifted Children*

Brigitte Warner
46 MP *Musica Poetica*

Atlanta Closing Session
47 TR *Tribute to Gunild Keetman*

Isabel Carley
48 MW *Speech Play: The Magic of Words*
48 SS *Speech Play: From Speech to Song*
48 SP *Speech Play: Storytelling Plus*

Elizabeth Gilpatrick
49 AC *Aleatoric Composition*

Barbara Haselbach
50 MC Master Class

Jack Neill
51 JZ *Jazzin' Up the Joint*

Judith Cook Tucker
52 FC *Forging Community Bonds Through Multi-Part Songs*

Pam Hetrick
53 IM *Interlocking Melodies: A Balinese Pentatonic Alternative*

Teruko Yaginuma
54 YT *Impression and Expression: Schulwerk Development of Japanese Song Material*

Ramon Williams
55 CS *Caribbean Songs and Rhythms for the Classroom*

Ben Snowball
56 AL *Songs and Dance of Alaskan Natives*

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

58 OI **Orff Institute Summer Course Overview**

Distinguished Service Awards
59 GN Grace Nash, 1989 Interview
59 BG Barbara Grenoble, 1990 Interview
59 JP/LY Jacobeth Postl and Lillian Yaross, 1991 Interview
59 JF Jane Frazee, 1992 Interview

Cynthia Campbell
60 ED *Early Dance with Children*

Paul Winter
61 PW *Adventures in Making Your Own Music*

David Jorlett
62 DJ *Vocal/Choral Techniques for the Developing Voice*

Peter Sidaway
63 PS *Mood and Mode in Music-Making*

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

John Feierabend
65 JF *A Talk with Parents About Music in Early Childhood*

Maja Lex
66 ML *Vintage Dance Film (no sound)*

Rosalyn Payne
67 SC *Step Chill'n: Understanding a True Folk Tradition*

Jay Broeker
68PP *Poems to Pieces*

Portia Maultsby
69 PM *African-American Music*

Peter Sparling
70 PS *Dance as Music — the Sound is in the Muscle*

Virginia Ebinger
71 GC *The Games Children Play*

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

Marilyn Davidson
73 AC *Along Came a Spider*

MENC
MAA *Teaching the Music of Asian Americans*
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Nature vs. Nurture

Can a male vocal model provide effective instruction at the primary school level?

Shawn D. Funk

Reprinted with permission from the Pennsylvania Music Educators Association News, May, 1994

We are most definitely in the minority! Lines at any national AOSA or OAKE (Organization of American Kodaly Educators) conference corroborate this statement.

However, males teaching elementary general music are certainly a more common sight than they were twenty years ago, just as more male teachers are entering the primary grade levels in elementary schools. As I interviewed for music education positions throughout my career, I recall answering questions with trepidation regarding the male vocal model in the elementary general music classroom. Although this question came up rather infrequently, I always was impressed by those prospective employers who cared enough about their students to ask such a pointed question: Can a male vocal model provide effective instruction in vocal pedagogy at the primary school level? What are some options for dealing with the octave displacement? How can we develop classrooms where students are not frightened or embarrassed to sing alone or in small groups so that remediation techniques may be utilized effectively?

Early in my elementary general music teaching experiences, I began some "unofficial" research regarding my effectiveness as a vocal model. With every primary grade level, I used falsetto for work with tonal warm-ups for one class, and my "regular" voice with another. In less than two weeks it was clear that the class working the falsetto model was making rapid improvement in their tonal activities, while the other classes were lagging behind and seemed confused with the entire procedure. Hence, I have been using falsetto during my tonal/solfege work with all primary grades, gradually weaning them to my "regular" voice as they become developmentally ready for this change — usually by grade four or five. During my recent years as a workshop presenter/clinician, I have found that male teachers are frightened and reluctant to use their falsetto in front of children. Usually, this fear is not founded in a vocal inability to use some portion of their falsetto range, but rather in fear of the classroom reaction to the voice. If presented without explanation, I imagine it would cause havoc in the trenches! I have used the following scenario in rural, urban, and suburban school districts and found it to be extremely effective. Every year we begin classes in all grade levels with a general discussion of singing. Singing is a skill — not a concept. Musical concepts (such as *accelerando*, *ritardando*, dynamic contrasts, etc.) may be taught through singing,

Mr. Funk with his students at O'Hara Elementary School.

but truly children must be taught to sing. I have never observed upper elementary grade level children being apathetic about singing if they are singing well. Children lose interest in singing when they know that they are singing poorly. During my general discussion about singing, I provide an overview of topics included in children's vocal development (respiration, phonation, posture, etc.) This leads to a discussion of how my voice is different from their voices.

I introduce my falsetto as my "kid" voice. The children anxiously await the day when they no longer need the "kid" voice and can deal with my "regular" voice. Of course, the teacher must be properly producing the falsetto tone with breath support and an open throat. This may take some work with a vocal coach to gain control of this infrequently used vocal range. I do not teach songs to children using my falsetto. I have found this to be vocally unhealthy for me and have also found the children to have difficulty modeling proper diction if the falsetto is used. Occasionally, during rote song teaching, I first sing the phrase unaccompanied and then play the melodic line lightly on the piano (in the appropriate register) with the children as they echo. This has also assisted in helping uncertain singers.

Abundant research has shown the positive results of individual and small group singing as it relates to developmental tonal aptitude. We simply cannot ignore this cru-

cial developmental period. Children must sing frequently one-to-one to gain control of their singing voice and be assisted with vocal remediation as needed. Paramount to the remediation techniques is the creation of an atmosphere where individual singing is considered a joy. When I was in the second grade, I remember vividly having to sing two verses of "America The Beautiful" alone in front of the class because I talked while the teacher was talking. The teacher stated that since I apparently didn't need to listen to her, the entire class would listen to me and would all LAUGH! It boggles my mind to think how many things are wrong with that kind of rationale — equating solo singing with punishment! I still remember the trauma of that incident, and of course, it didn't solve the talking problem either.

I have found the introduction of games for matching tonal patterns should be begun at the earliest possible grade level — preferably kindergarten. I like to begin with a grab bag of stuffed animals that individual children may draw, and echo-sing a descending tonal pattern on that particular animal's name, for example: Kitty (so-mi), Puppy-dog (so-mi-do). I demonstrate the game several times before inviting students to join. Gradually, all students can become involved in games such as these. I *never* force a student to sing alone in the beginning stages. When new children move to our school, they are only asked to observe until they feel ready to try the game. I want these new children to trust me before we begin this kind of activity. This time of singing alone must be a celebration of each person's unique musical instrument — their voice. With few exceptions, all children are begging to sing alone within several months.

Classifying vocal responses in a developmental hierarchy has been done by varying researchers. One scale, *The Singing Voice Development Measure,* has been developed by Dr. Joanne Rutkowski at Penn State University, and is detailed in Kenneth Phillip's book, *Teaching Kids To Sing.* Classifications include:

1) Pre-Singers
2) Speaking Range Singers
3) Uncertain Singers
4) Initial Range Singers
5) Singers

Responses that fall short of the level 5 singers must be remediated. Aside from all the traditional sirens and you-hoo's, I have found a "chocolate cookie sniff" to be very effective in activating a child's head voice and assisting with the "register lift." The child is told to imagine that he has just arrived home and smells chocolate chip cookies ready to come out of the oven. With lips gently together, we do an ascending "Mmmmm...." With lips together the head resonance seems to be easier to activate. Often a pre-singer will be able to transfer the "Mmmm" sensation into the singing voice.

As we progress through the various grade levels the sophistication of our tonal work elevates, but the structure and format is set from those earliest beginnings. Whether the teacher be male or female, this concept of weekly tonal work cannot be ignored. While it does offer unique challenges to the male singer, these challenges are not unconquerable. We must be accountable for what we say we can do. If teaching children to sing is part of our job, then we must do it with rapture. All children deserve the right to sing well so they will experience joyful music-making as active participants all their lives.

Shawn Funk, a frequent presenter at AOSA workshops, teaches at the O'Hara School in Pittsburgh, Pennsylvania.

Point~Counterpoint

Should Music Literacy Be The Primary Goal Of Elementary Music Education?

We'd like to know what you think! Beginning soon, *The Orff Echo* will have a new column called **Point~Counterpoint** in which we will explore fundamental and sometimes controversial issues relating to music, movement, teaching and learning. We will present the question; we hope you will give us some answers. This is a forum for you, AOSA members and readers of *The Orff Echo*, an opportunity to raise some questions and express your opinions. Please send your answer to the question, "Should music literacy be the primary goal of elementary music education?" to *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118, or fax to (216) 321-1946. Have your letter in by February 15 and don't forget to include your name and telephone number. Letters may be edited for clarity and length. If you have a question you would like to see discussed in **Point~Counterpoint**, please send it to the address above. Speak up and be heard!

Here's how some of you answered this question on posters displayed at the AOSA National Conference last November in Philadelphia:

"Literacy isn't the primary goal, but it is a by product of good appropriate experiences. If the experiences have been appropriate for the child in question, the child will demand music literacy, and will achieve it easily!"

"No, enjoyment and life-long desire to continue in music should be the primary goal. You don't need literacy to fulfill the spirit!"

"Read stories to a child, they'll want to learn to read. Sing, dance, and play music and they'll want to read."

"No more than reading is the ultimate goal of learning to communicate."

"Yes, give children the means to open new doors for themselves."

What do <u>you</u> think? Let us know!

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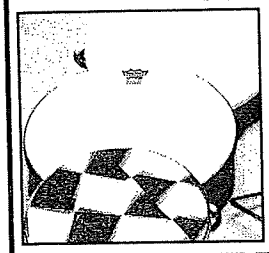

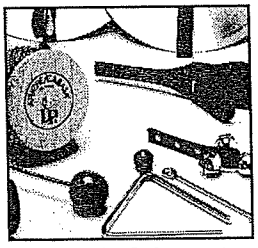

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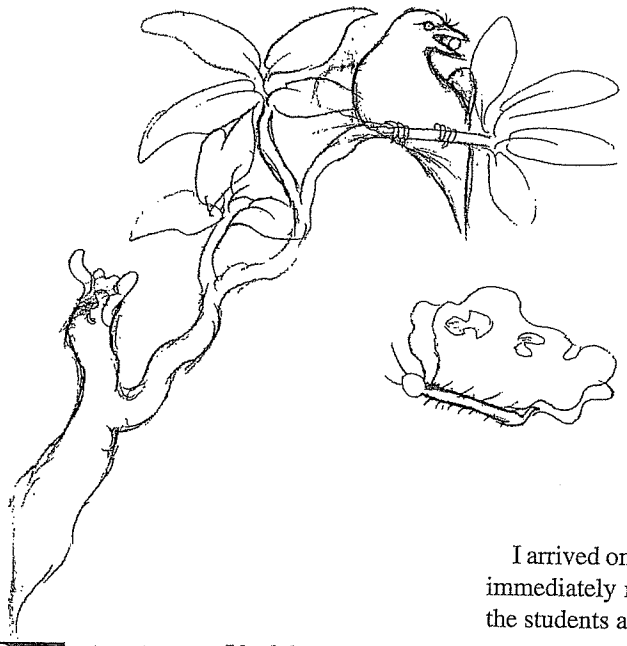


Children, Dance and Music Education in Bali

Janet Greene

For twenty years I had dreamed of going to Bali, a small island in Indonesia where music, dance, drama, and the visual arts are integrated into daily life. Finally, I arrived in the summer of 1992.

In the village of Nyuh Kuning I met a Balinese English teacher named Kadek Suambara who was offering a free English language class as a gift to the children in his village. I asked if I could teach a few American songs and rhymes to the students and in return, have them teach me some traditional songs and games. He agreed. The experience was so enjoyable that I spent many mornings with these children, teaching them game songs such as "Doggie Doggie Where's Your Bone?" and "Who Stole My Chickens and My Eggs?" They taught me some of their favorite songs, including "Meong, Meong," a cat and mouse game. During the last days of that visit to Bali, I knew that I wanted to return someday to teach and learn from these students.

I also wanted to find out more about how children learned the beautiful and complex dances of Bali. I was amazed at the skill of these dancers, some as young as four years old, who performed the most subtle eye and hand movements. I was equally astounded by the young musicians in the children's gamelan orchestras. How are music and dance taught on this island? How do these methods compare with the ones I knew and with the Orff approach?

To find some answers to these questions and to continue my exchange with the students in Nyuh Kuning, I applied for and gratefully received a Keetman Assistance grant for the summer of 1993. I was going back to Bali!

I arrived once again in June of 1993 and immediately renewed my friendship with the students and with Kadek.

Teaching English through music

The students and I quickly settled into a routine: two or three lessons a week for sixty to ninety minutes. We met outside, either at Kadek's family compound or at the *banjar* (the community meeting pavilion). The village of Nyuh Kuning is quite small, and the students arrived on foot or by bicycle. The group soon grew from fifteen to twenty-two students through the addition of brothers, sisters and friends. The students, eight to fourteen years old, seemed much less sophisticated and yet more mature than American students the same age. They were enthusiastic, happy, focused and quick to learn. They also all sang in tune. There were no behavior or discipline problems, attention deficit disorders or learning disabilities.

I will never forget the moment Kadek gave them a printed copy of "One, Two, Tie My Shoe." They had just learned to say the rhyme with body percussion. Now they eagerly read the words out loud. Their excitement at reading English was wonderful to see.

During my 5 1/2 week visit I taught them the games "Bell Horses and Fruit Basket," "Old McDonald" and "Let's Take a Walk Around the Room," an echo naming song. My goal was to increase their English vocabulary through traditional songs and games. Also, I felt it important to expose these children to a different aspect of American culture than what they saw on television.

"Grandma Moses," a tag-game song, and "Head and Shoulders," a body percussion song, soon became the students' favorites. We began to focus on learning the names of parts of the body by developing dialogues such as:

Student 1: Where is your head?

Student 2: Here is my head. (points to head)

Student 2: Where is your nose?

Student 3: Here is my nose. (points to nose)

The complexity of the English language soon became apparent to me while helping the students distinguish between "Here is my head" and "Here are my hands."

To help students practice some of the new terms, I incorporated these dialogues into a short play, in English, about a grandpa who made excuses for not attending English class. Pairs of students were assigned one or two phrases to learn, but most students memorized the whole play. With help from Kadek, I included in the script a translation in Bahasa Indonesia, the official language of Indonesia. The following is an excerpt from the play:

Grandpa, get up now

(Kek, bangunlah sekarang)

Or you will be late for English class.

(atau kamu akan terlambat untuk Belajar Engris.)

I am too old to learn English.

(Saya terlalu tua untuk belajar Bahasa Engris.)

Grandpa, you are only one hundred and fifty years old.

You are still young.

Yes, I am young, but I am too sick for English class.

Are you sick, Grandpa?

Yes, I am very sick.

Where are you sick?

I am sick all over. In my head, in my stomach, in my teeth, in my legs. Oh I am so sick!

Photo: Kathy Lockman

This description of the teaching progression I used may show how useful the Orff process can be in teaching a foreign language. The repetitive songs, games and rhymes were not only fun for the students, but instilled language in a rhythmic and holistic way. The incorporation of these into a drama motivated the students to speak in phrases and sentences that conveyed not only meaning, but humor.

Religion, art and culture

On some days class stopped abruptly at noon. "Mahabarata," said the students, and raced home. This Hindu religious epic filmed in India was broadcast on television several times a week and everyone seemed to watch it. The popularity of this program was one indication of the importance of religion in Balinese culture.

Religion permeates daily life; most of the people practice Balinese Hinduism, a religion of constant participation. For example, the women in Kadek's family made daily offerings to the gods, ranging from small palm leaf containers filled with rice and flowers to high towers of fruit, colored rice, and cakes which were carried to the temple on their heads. I also saw groups of men building cremation platforms and grinding massive amounts of coconuts for temple festivals. During my last week in Bali, hundreds of men and women were preparing for a large anniversary celebration. The inside of a palace compound was transformed into a small city of artisans.

The Balinese calendar is filled with ceremonies and celebrations. Early one morning I found the students kneeling in front of their school, honoring the goddess of knowledge and the arts. Each child had brought an offering of food. After praying three times silently with flowers and incense, the children were blessed with holy water by the priest. When I saw the same form of prayer-meditation a few nights later in a children's dance-drama performance of the Ramayana story, I began to understand the fusion of religion and art in Bali.

Dance

Until the development of tourism in Bali, a principal function of many dances, dramas and instrumental pieces was to entertain the gods. Some of the sacred dances would only be performed by young children before puberty. Therefore, children began dance training at an early age, and this tradition continues today.

I visited several dance schools in the Ubud area to observe and videotape the students, both boys and girls. They ranged in age from preschoolers to teenagers. The dances were quite long, with intricate gestures, strictly choreographed with little or no allowance for improvisation. Students learned the dances several different ways:

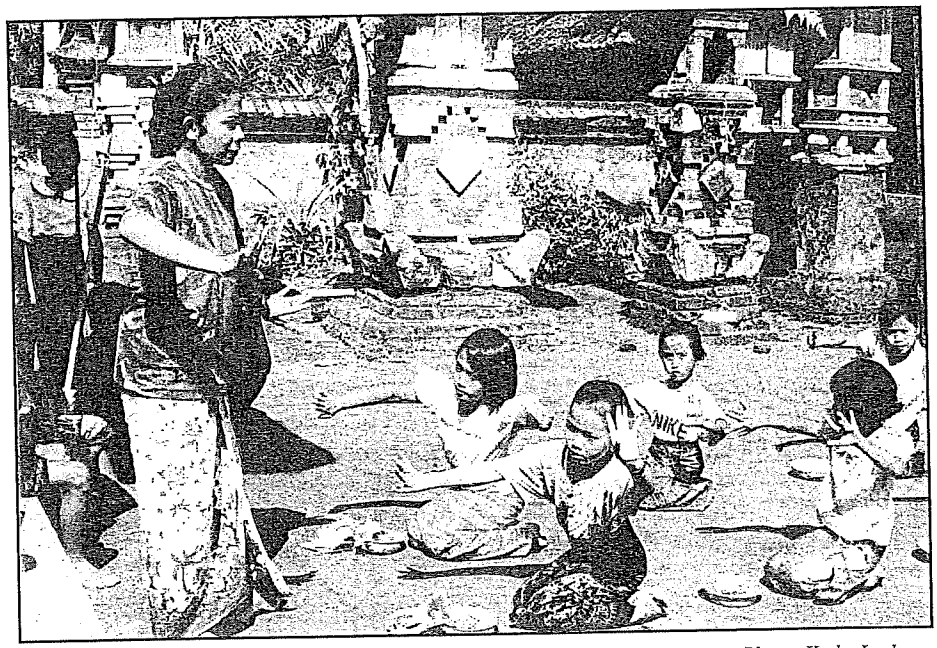
1. Imitation. Either facing the students or with her/his back to them, the teacher performed the entire dance with the students imitating at the same time. They did this according to their ability and experience. It was fascinating to watch how the students progressed from mastering only the larger arm and leg movements to refining the smallest gestures of eyes and fingers.

2. Body Shaping-Sculpting. In this technique the teacher shaped and molded a student's body into the correct positions during the dance. Through this constant shaping process the gestures and energy of the teacher seemed to flow directly into the student.

3. Isolation Exercises. Instead of learning entire dances, the students practiced smaller, fundamental movements for different parts of the body. One exercise involved moving the eyes from side to side. In another, the students went slowly from an erect position to flexed knees and back again in eight counts. Each of these exercises was repeated for a few minutes without music. The teacher assisted with body shaping and imitation.

4. Informal Learning. The dance classes I observed were one to two hours long. All children were present for the entire session. While one group was dancing with the teacher for ten to fifteen minutes, other students would organize their own little

continued...



Dance teacher Puta Artani with students inTegallalang. *Photo: Kathy Lockman*

classes and practice on the sidelines. I also saw many students, some only three and four years old, unconsciously doing the dance gestures while waiting. Others would be clowning around, imitating other dances they had seen.

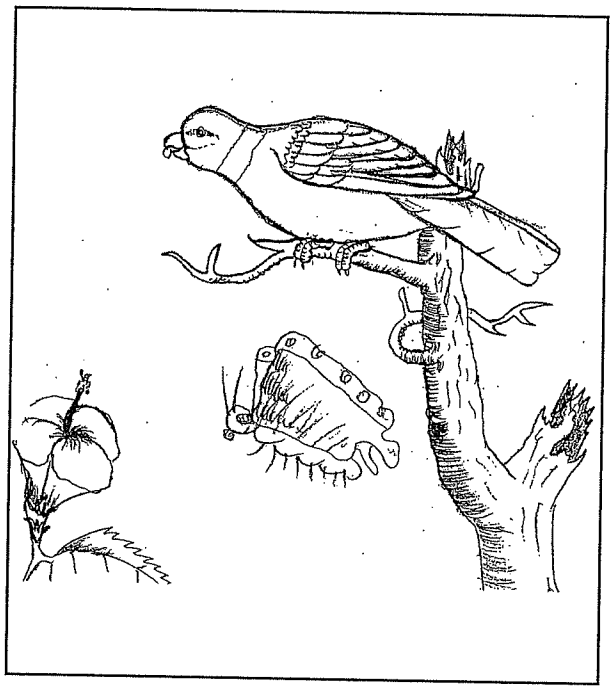
Except for the isolation exercises, dance classes were always accompanied by music, some played by musicians, most by cassettes in boom boxes. In Bali, music and movement are united in one art form. The dancers play the music through their bodies, the musicians play the dance through their instruments. Since the gestures of the dances are totally synchronized with the music, the dancers must have a complete knowledge of this music. After a women's gamelan performance I asked the director of the orchestra how her musicians knew the music so well after only rehearsing for six months. She smiled at such a question and said, "We were all dancers first."

Music

The instrumental music of Bali contains highly ornamented melodies and complex interlocking rhythms. These are often played at unbelievable speed on an orchestra of bronze instruments similar to metallophones. The melody is played on the *jublag*, a five-keyed instrument. The *jegogan* functions as the bass. The two-octave *gangsa* ornaments the melody. The *reyong*, a set of tuned pots played by four people, provides a more elaborate ornamentation. The rhythmic texture is enhanced by the *cengceng*, a set of small cymbals. Large gongs mark the phrases. The orchestra is conducted by a two-sided drum called a *kendang*. The technical virtuosity of many gamelan orchestras is beyond belief. The pieces are quite long and learned entirely by rote. How is this music learned? I observed several ways:

1. Listening. Bali is an island of music. One evening as I walked through the streets of Ubud I heard three gamelans performing. On the side streets the sounds of drums drifted through open windows. In a far-off temple, a chorus of women was singing a Hindu hymn. In the rice fields, night insects sang in amplified counterpoint. At dawn, competing with the motorcycles, roosters and dogs were street bands of children and teenage boys playing cymbals and gongs. In the afternoons, gamelan rehearsals began and continued into evening. Where did all these sounds go? Into the ears and minds of little children.

2. Playing around. The gamelan instruments of each village are kept in the local *banjar*. Children are free to play the instruments whenever they choose, and children of all ages may be seen playing alone or with friends. Some are teaching themselves the mallet technique of playing with one hand and damping the bars with the other hand. Others are trying to play fragments of pieces heard at last night's concert. Sometimes, small groups create their own ostinato improvisations. Often, older children are teaching the younger ones. Many of these children will have no formal instruction until they join a gamelan as teenagers or adults.



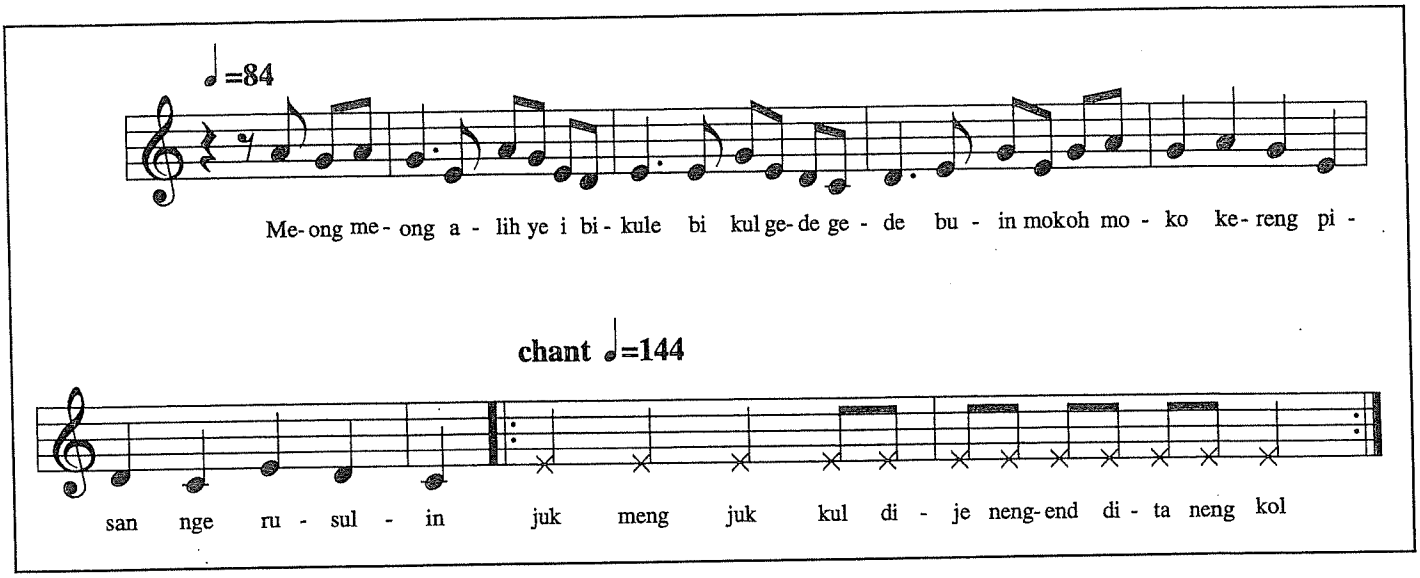
3. Lap Learning. At rehearsals and concerts I often saw a musician with an infant or toddler on his lap. Usually, the child was sleeping or watching. Sometimes the musician would guide the child's hand in playing the instrument.

4. Children's Gamelans. There are several children's orchestras in the Ubud area. In Patang Tegal there is a children's gamelan and dance group directed by I Wayan Dhana. To celebrate their first anniversary in July of 1993, the group performed the Ramayana story. This full-length drama was accompanied entirely by children and teenagers. The Tegung Agung School at the Palace in Ubud, directed by Tjokorda Putra Sukawati with the help of I Wayan Rai, now has 300 dance students and 500 musicians of all ages.

I observed several methods of instruction in the children's gamelan rehearsals. Sometimes students learned the piece by just watching and playing along, or occasionally, an adult would sit across from the student and point to the correct bar to play. Gong players were given a nudge or nod to play at the correct moment. The director often sang the tunes in a special Balinese solfege that matched the tones of the instrument.

All of these teaching techniques were used in my gamelan lessons. Several times a week I sat across from my teacher, Pak Gusti, at the *banjar* in Nyuh Kuning. With no written music to help me, I was forced to use my ears, eyes and memory. Pak Gusti played a phrase; I watched and listened and then tried to play it with him. If the phrase seemed too long he broke it down into smaller parts. Over and over we would play the same sequence, and when I had mastered it we went on to the next. It was very much like putting a jigsaw puzzle together. The music Pak Gusti taught me was very fast, but his manner was slow and very patient. It is a way of teaching where student and teacher face each other, not the printed page. Although Pak Gusti spoke no English and I spoke very little Indonesian, I understood when he said that music comes into your head first, but it must go into your belly before you really know it.

This kind of learning takes time when people can sit down and be with each other, a spacious time without frenzy. I experienced this spaciousness repeatedly — at the airport, in dance and gamelan classes, on the village streets, in the rice fields and family compounds, and in the temples. All of these were different forms of an art the Balinese people have truly mastered: the art of being together.



Meong, Meong

Meong, Meong begins with the mouse inside a circle of children and the cat outside the circle. The children walk around and sing the first part of the song. When the chant begins, the cat tries to get into the circle by slipping under the arms of the children. If the cat gets in the circle, the mouse runs out. The game continues until the cat catches the mouse. The meter is irregular; the chant begins immediately after the first part of the song without the quarter and eighth rest that would usually be found in 4/4 meter. The metronome markings are approximate.

Janet Greene is the director of the Orff Music and Movement School in Santa Rosa, California. She has completed the masters level of Orff training and has received a Fulbright grant to attend the Orff Institut.

Drawings courtesy of the students of Nyuh Kuning

Resources For The Classroom

Marina Livshetz, 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.

TEACHING KIDS TO SING. A series of six videotapes by Kenneth H. Phillips. Schirmer Books, New York, New York. The set, $150; individual tapes, $30 each.

This refreshing new video series features six progressive levels of exercises and vocalises for children and adolescents that present a carefully planned approach to teaching good singing habits. The author of the series, Dr. Kenneth H. Phillips from the University of Iowa, leads us slowly through ninety technical areas in his singing methodology. He is assisted by a demonstration group of five students in grades five through seven.

Each tape presents a different level consisting of fifteen exercises, each building upon the previous, that concentrate on the improvement of respiration, phonation, tone production, diction and expression. Goals are clearly stated at the onset of each level.

As Dr. Phillips says, the students assisting him are average singers; seeing the way they respond to his instruction is helpful in predicting the kind of response these exercises may elicit in the classroom.

In demonstrating ways to avoid unwanted tensions, Dr. Phillips begins with exercises designed to develop proper singing posture. The word "posture" in his approach implies not only the body, but the "facial posture" and "mental posture" as well.

Using analogies, Dr. Phillips also teaches good breath management. He offers a variety of exercises on breath support, concentrating specifically on developing abdominal support.

Dr. Phillips discusses a number of other goals universally sought by vocal teachers and choral directors — smooth transition between high and low registers, good sound projection, awareness of underlying pulse, and development of proper articulation.

A few exercises are called "soundscapes." Similar to a landscape in visual arts, a soundscape in music creates a musical picture. Dr. Phillips takes the children through a series of sound imitations, encouraging them to watch him closely but to explore their creative potential within the given framework.

Overall, the set is well organized and clearly presented, offering a valuable source of information for choral conductors, general music teachers and singers. Even if you do not have the time to work with all the exercises, it is still possible to get a sense of desirable singing qualities and of the issues choral conductors need to address.

-Marina Livshetz, Massachusetts

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.

WIND SONGS: RECORDER INSTRUCTION BOOKS 1-6, Birthe Kulich with Joe Berarducci, Empire Music Co. Ltd. Vancouver, Canada. Books 1 & 2, $2.95; Book 3, $3.95; Book 4, $4.95; Book 5, $6.50; Book 6, $6.95.

Some years ago, Birthe Kulich and Joe Berarducci, teachers in Vancouver, British Columbia, produced a sequence of six recorder instruction books. In the style of many European school music books, the notation, games and instruction were "hand scribed," with added drawings. Now the first four volumes have been reprinted by Empire Music in standard type and notation. Books 5 and 6 will be reprinted in 1995. The illustrations by Fiona Garrick have been retained.

Each book is a workbook with pages for students to write in, take home and use for practice. Book 1, titled *BAG Tunes*, moves through duple meter and ABA form, and teaches the important transition from Sol-Fa to traditional notation. Early volumes, of about 40 pages each, contain folk songs to sing and play, rhythmic and melodic phrase building activities, music questions to answer, and vocabulary. Notation practice is often through original composition; manuscript pages are provided. In the 61-page Book 5, titled *A la Claire Fontaine*, the player is guided through ledger-line notes, major and minor scales, articulation, three-part ensembles and an introduction to the alto recorder.

Because it is a Canadian collection, some songs are in French and English. Book 6, *Alto Odyssey*, introduces bass clef, Medieval, Renaissance and Baroque music to play, sing and dance. The authors' Orff Schulwerk background is apparent in the instrumental settings for some of the pieces; there is good focus on singing, partner playing, rhythmic training and improvisation.

The majority of pieces are folk songs, tuneful and elegant, attractive to young people and their families. AOSA teachers in the Northwest U.S. who have used the earlier version report that the write-in workbook really appeals to their classes. True, some of the charm of the "just for you" hand-written look is gone, but the quality of educational material is not, and now the music manuscript is easier to read.

Presently, there is a bewildering parade of method and materials books for recorder, some with more pieces per page, original or early-grade music, or ingenious book design. This take-home series by Birthe Kulich and Joe Berarducci, with its foundation on the Schulwerk, student involvement and good musical choices, tops the category of "outstanding." Recommended.

-Tossi Aaron, Pennsylvania

LES DANSES RONDES: LOUISIANA FRENCH FOLK DANCES. Collected, arranged and edited by Marie del Norte Theriot and Catherine Brookshire Blanchet. Brain Dance Ink, San Antonio, Texas. Book, $8.95; Tape, $6.95; Book and Tape, $14.00. (These are discounted prices for AOSA members.)

This book proves once again that it isn't necessary to go beyond our own borders to find authentic multicultural music and dance (— and that Louisiana has more to offer than Cajun food).

Music-making or singing as we move is an integral part of many cultures. This collection of eighteen *rondes* or singing circle dances from the Acadian tradition is an excellent illustration of this type of merriment.

Acadians are descendants of the French colony founded in 1604 in what is now Nova Scotia. Exiled to Louisiana in 1755, they joined the French already living in the bayou country. The book's introduction relates more of the colorful history and background of these Acadian singing dances that have been kept alive in oral tradition.

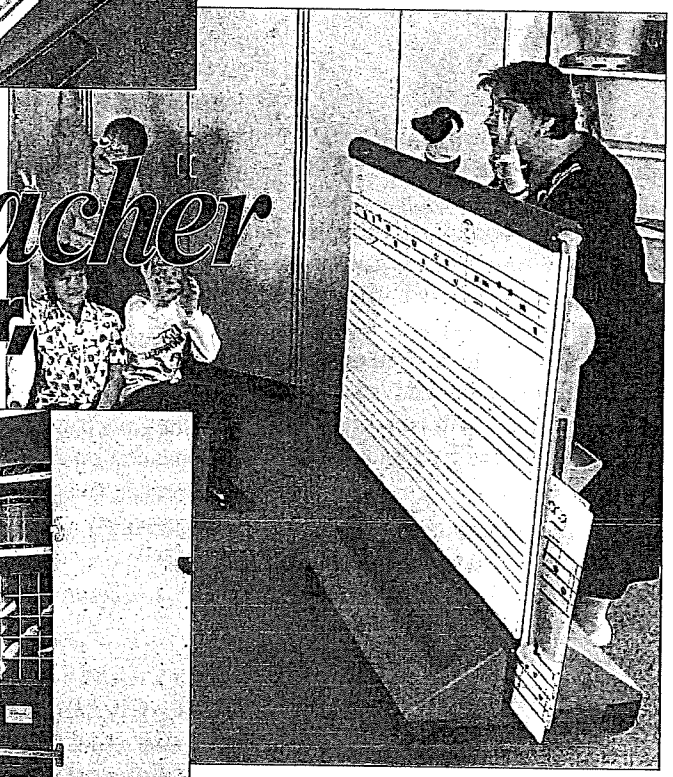
Words for the melodies are in French, with directions in English and translations in the Appendix. With a little juggling, many of the lyrics will scan into the appealing tunes, but there is much to be said for singing in the original language. In many songs, a single line is repeated throughout, or all the figures are danced with only two verses, simplifying this learning.

Some of these Louisiana play parties are for choosing and exchanging partners, or involve a little make-believe, or tell a long traditional story while moving. A few appear to resemble children's games, but the underlying courting motif is clear. The most complex piece is the last, a delicious version of "Shoo Fly" with a grand right and left figure. Music notation is crisp and clear, with "bare-bones" piano accompaniments that could become the framework for Orff instrument settings, if you insist. These were always done without instruments, and very sedately.

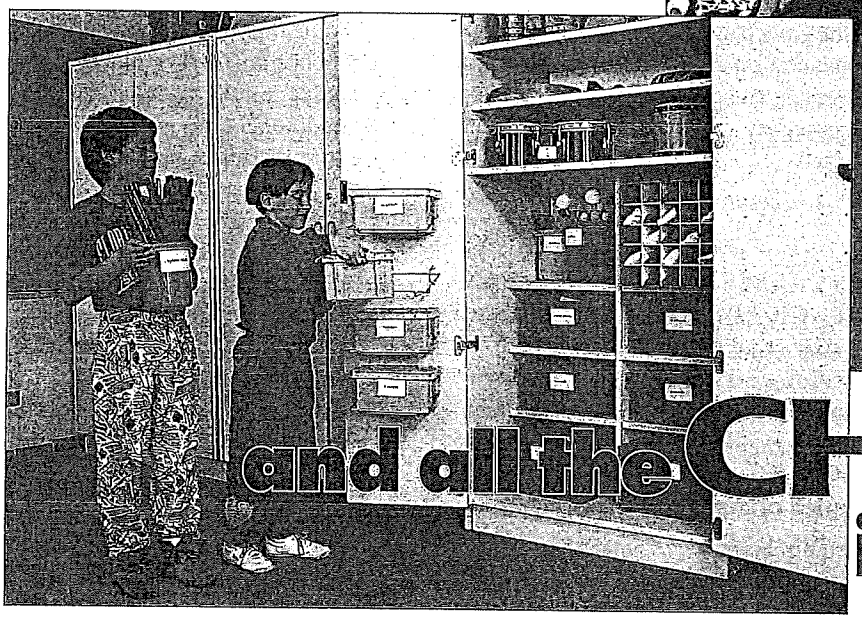
A tape of the melodies (in sequence!) is available, sung unaccompanied in traditional French or Louisiana dialect by Louis Touchet, a native speaker. It's a valuable tool for teaching phrasing and pronunciation. Try these singing dances with sixth-graders or especially any groups for whom French is a primary language. The publisher is offering a special price to AOSA members for book and tape when purchased together — these could be the impetus for new adventures in the Schulwerk classroom.

-Tossi Aaron, Pennsylvania

Utilize all the ROOM in the room,



all the *Teacher* in the teacher,



and all the CHILD in the child.

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Brigitte Warner Honored with Distinguished Service Award

AOSA's Distinguished Service Award was presented to Brigitte Warner at the opening of the 1994 national conference in Philadelphia last November. The award, given in recognition of outstanding service to AOSA on both the national and local levels, was presented by former AOSA president and previous Distinguished Service Award recipient Jacobeth Postl.

In her opening remarks Jacobeth cited Brigitte's unique contributions to Orff Schulwerk, saying, "Brigitte is strongly connected to the sources of Schulwerk and has brought the heritage of her own background, along with her studies in Salzburg to American children and teachers all over the U.S. and Canada — in music classes for children, teacher training courses at universities, chapter workshops and national conferences ... Brigitte's special gifts to the Schulwerk are the insights she brings to this approach: creative ways to teach, to play and to play with the materials of *Music for Children* — and especially to improvise: to enhance, to vary, to add movement and speech, and to weave stories and myths into magical and imaginative little music dramas — to challenge and excite children's desire to create."

Brigitte was a co-founder of the Mid-Atlantic Chapter, of which she is still an active member. She was also a local co-chair of the 1977 AOSA national conference in Washington, DC. Her 1991 book *Orff-Schulwerk: Applications for the Classroom* is a valuable resource for experienced and inexperienced teachers alike. But perhaps her greatest impact has been felt by the hundreds of children she taught at the Key School in Annapolis, Maryland where she built a model Orff Schulwerk program during her twenty-three years there.

Excerpts from Brigitte's acceptance speech, a moving tribute to the depth and power of Orff Schulwerk, will appear in the next issue of *The Orff Echo*.

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In 1995, AOSA will join other organizations across the globe in celebrating the 100th birthday of Carl Orff. Special events commemorating his life and work are planned for the 1995 Dallas Conference and throughout the year.

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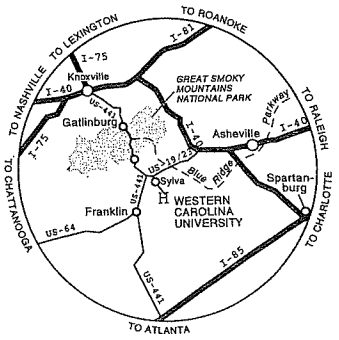

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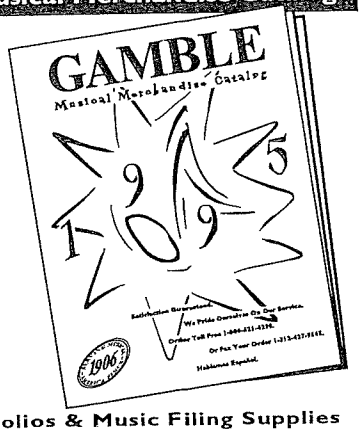

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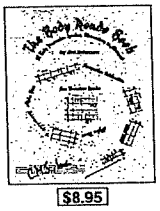

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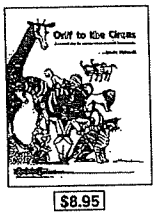

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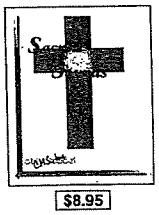
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Editorial Calendar

The Orff Echo

Issue	Focus	Submission Deadline
Summer 1995	Myth and Creation	March 1, 1995
Fall 1995	Music Literacy	June 1, 1995
Winter 1996	Assessment	September 1, 1995
Spring 1996	Early Childhood	December 1, 1995

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

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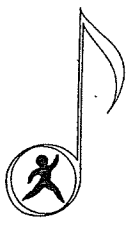

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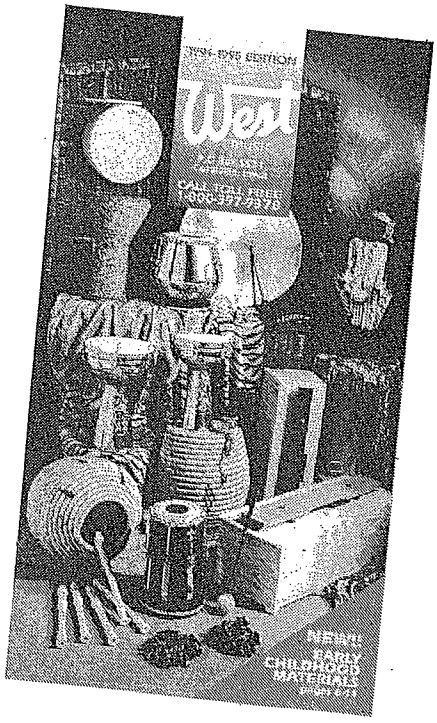

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