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Quarterly Publication of the American Orff-Schulwerk Association

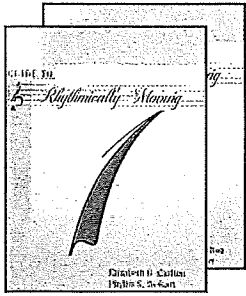
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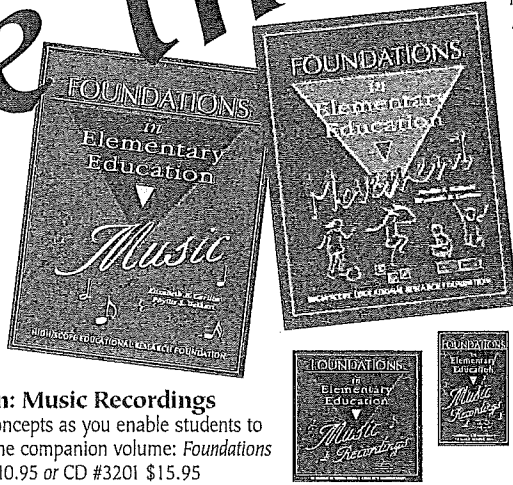
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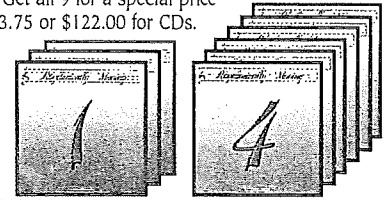


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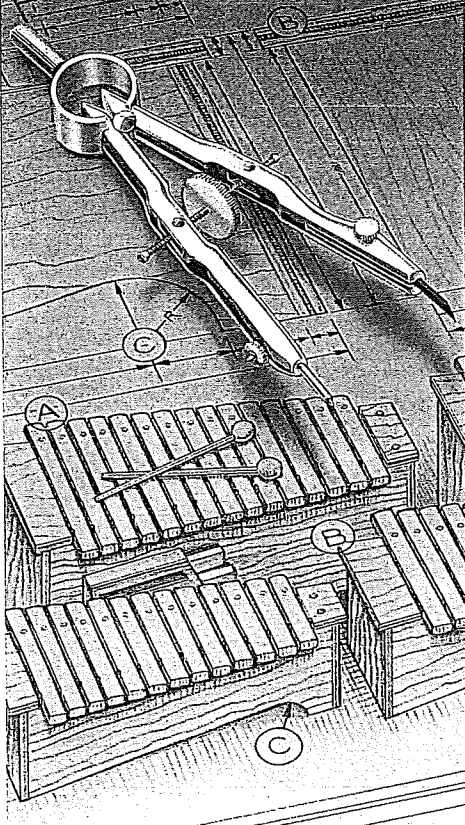
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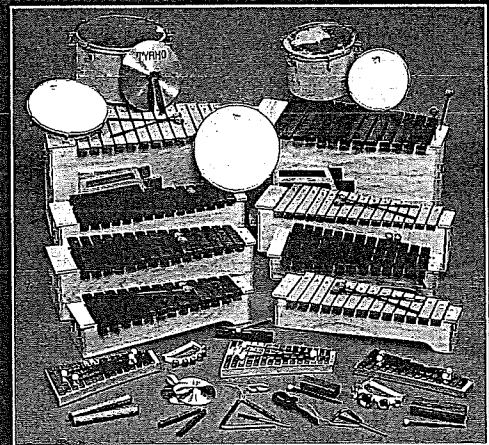
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about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

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

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On Our Cover: painting by Tiffany Weisenberg, Mayfield High School, Mayfield, Ohio

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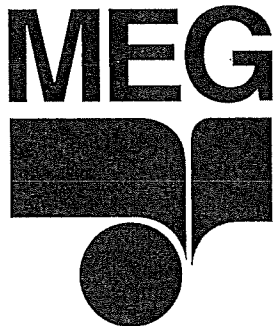
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From the Editor

"She's going to get a scholarship," said art teacher Maureen Cavotta, proudly. "I'm sure of it." Maureen was speaking of her student, seventeen-year-old Tiffany Weisenberg, whose painting appears on the cover of this issue. Tiffany, a junior at Mayfield High School in Mayfield, Ohio, is one of a select group of talented students who travel every day to Orange High School to study with Maureen. We were discussing Tiffany's plans after high school, which include art study in college, followed by a career in graphic design. There was no hesitation in her voice when Tiffany said that art is her future. We wish her good luck!

This issue's focus on Global Perspectives, coordinated by Editorial Board member Ruth Hamm, presented some unique challenges. As we attempted to draw the world a little closer together through the words of teachers on three continents, we found out that doing so isn't always easy, even in these days of airmail and electronic communications. E-mail messages bounced back undelivered, faxes piled up unsent because telephone connections couldn't be made, and author Virginija Tamulyniene's photographs of her Lithuanian students spent a month

linguishing somewhere in trans-Atlantic limbo before arriving just as I write these words.

In some cases, another kind of communication problem had to be addressed. For two authors, English is not a first language. Yet they gamely agreed to write in what is for them a foreign language, and did so remarkably. You may notice words or phrases that don't sound typically "American." In many instances, we have not made changes, for we feel the subtle nuances of the authors' original words express their thoughts more effectively than if we had edited them to read as Americans might speak.

There's still more traveling in this issue of *The Orff Echo*. Nearly two years ago, at a National Board of Trustees meeting in Dallas, several of us struck up a conversation over dinner about various journeys. Judith Cole, national co-chair of the Dallas conference, related her story of a trip to Bali, how she was entranced by the people and the music, how she commissioned the building of a gamelan, and then returned a year later to receive her instruments and be blessed, along with them, by her Balinese friends. To those of us who were listening, transfixed, it was apparent that these

experiences held great importance for Judith. I asked her if she would consider sharing them with our readers. She agreed, although the extensive duties surrounding the conference didn't give her time to write until recently. We are pleased, now, to bring you her story, deeply felt and beautifully told.

Joan Bell Cowan also has written about gamelan for this issue. In her article, "Beginning Javanese Gamelan: A Community of Listeners," Joan tells us about her work with gamelan and middle school children. Unlike Judith, Joan built her gamelan herself. She first learned about gamelan in the 1980s, she told me, when as a graduate student in composition at Mills College she was involved in repairing and building the instruments. Since then, she has worked with gamelan in many places and capacities. Her joy in sharing this unique music with students is evident in her words.

We hope you enjoy the travels within these pages, and that we have indeed made the world a bit smaller by relating stories of goals, struggles and triumphs that are common to all of us. *Bon voyage!*

-D.M.

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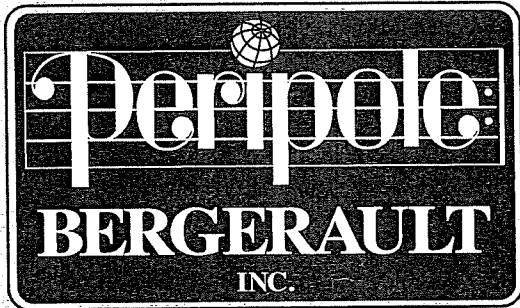
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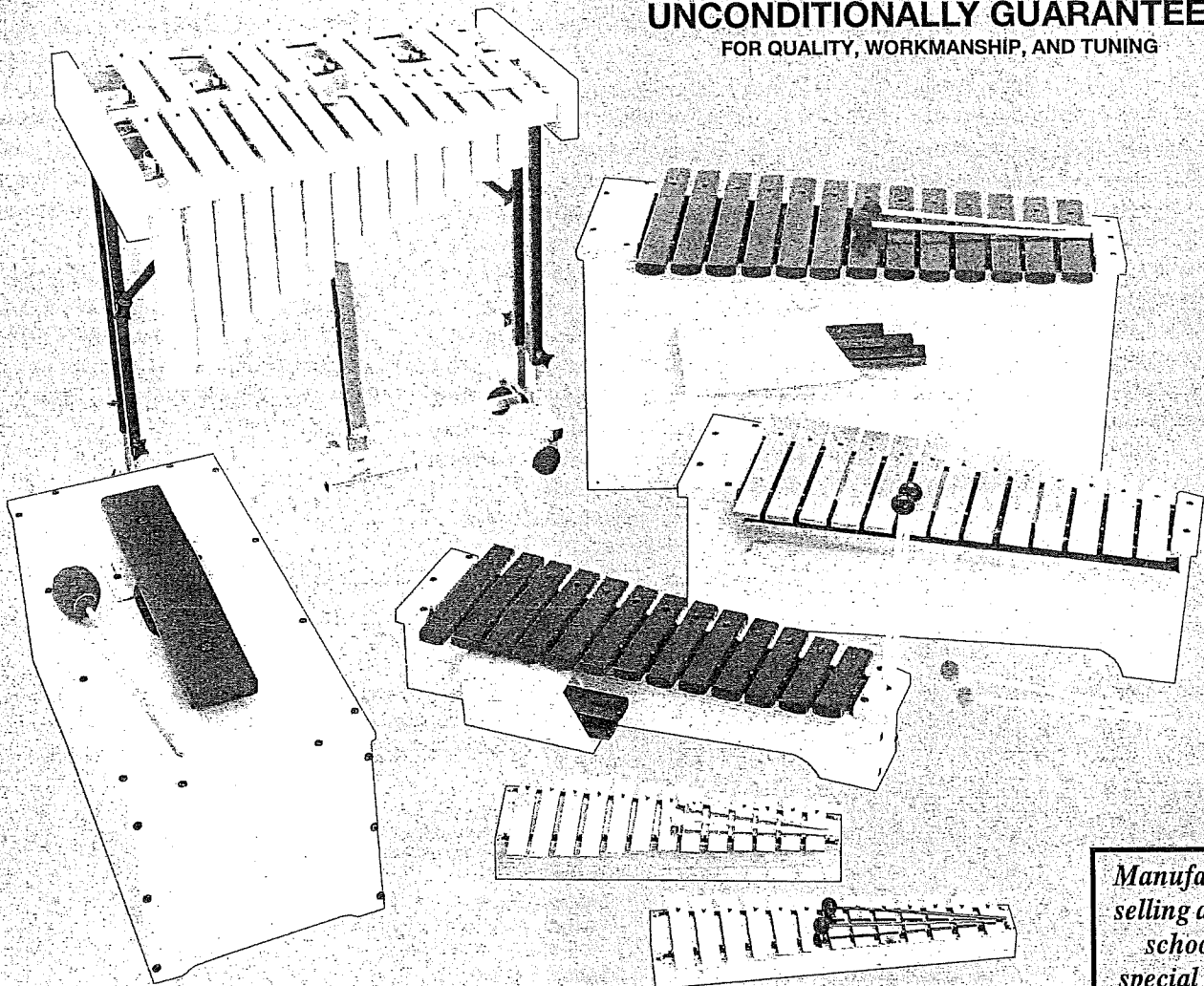
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President's Message

Carolee Stewart, AOSA President

Taking Care of AOSA's Money

It's that time of year: time for the AOSA Finance Committee to examine how we have put the association's money to use and time to consider how we will allocate it for the 1997-98 fiscal year. As we plan the next budget, we will consider how we can maintain successful programs that are in place and undertake new projects that will benefit members. The assistance that some members have provided by contributing to the newly-established General Giving Fund will help us pay for some initiatives that might otherwise be postponed or canceled. We are extremely grateful for these contributions. In addition to creating the General Giving Fund, the National Board of Trustees has recently made important decisions regarding a) a dues increase and b) how to invest AOSA's restricted and unrestricted funds for better growth. Because these financial decisions affect you directly and indirectly, a brief explanation of how our funds are allocated seems appropriate at this time.

AOSA maintains accounts of restricted and unrestricted funds. Restricted funds are made up of contributions designated specifically for the Gunild Keetman Assistance Fund, the Shields-Gillespie Scholarship Fund, or the TAP Fund. These funds were established to support the professional growth of our members through study and special projects. Throughout the year, members receive appeals for donations to these three funds. The principal is invested and the interest is distributed to applicants who meet specified requirements. We are currently in the process of transferring these restricted funds to accounts with Merrill Lynch. With the assistance of an investment broker, we expect to receive higher interest payments. This will, in turn, allow us to pay out more in scholarships.

Unrestricted funds are moneys that are used to run AOSA. Our annual operating budget, which is always balanced, is approximately \$500,000. On average, our income and expenses are distributed in the following proportions:

Income

- 40-42% Conference
- 38-40% Membership Dues
- 10-11% Advertising (*Echo*, *Directory* and conference book)
- 4% Sales
- 2-3% Miscellaneous Income
- 2% Interest

Expenses

- 30-31% Conferences
- 29-30% Administration (maintaining AOSA Headquarters)
- 18% National Board and Committee Work
- 16-18% Editorial (*Echo* and *Reverberations*)
- 2% A/V Library
- 2% Production of New Materials
- 1-2% Facility Development

Clearly, our annual conferences generate the most income and bring about the greatest expense. In essence, the 40% of our income that comes from conference registrations and exhibitors fees covers all conference expenses and some costs of operating AOSA Headquarters, which takes care of a good deal of conference business. Income generated from the sale of advertisements in *The Orff Echo* and the *Directory* makes up a sizable portion of the expense of producing the *Echo*. This leaves membership dues and a few smaller sources of revenue (totaling nearly half of the income) to counterbalance the expenses of the basic offerings and programs maintained by AOSA. Below is a list of what your dues pay for annually.

- Four issues of *The Orff Echo* and *Reverberations* (partially funded by advertising)
- A Directory/Handbook of AOSA members and information (partially funded by advertising)
- A headquarters office that runs full-time to serve its members (partially funded by conference income)

- A hard-working National Board of sixteen elected volunteers, four appointed volunteers, and three paid staff members who meet three times each year — one day before the National Conference, and three days over a weekend in September and again in March — to produce or oversee the following:

- A carefully-considered listing of AOSA-approved courses.
- The upkeep and development of a lending library housing more than 100 videos.
- The development of new products to assist members in promoting their programs (currently in its final stages is a video that illustrates Orff Schulwerk teaching and its benefits).
- AOSA representation at national or divisional MENC conferences, both in the exhibit hall and through showcase sessions.
- AOSA representation at Carl Orff Canada conferences.
- AOSA representation at other MENC-sponsored functions and some International Orff Schulwerk meetings.
- Work on special projects such as the soon-to-be released revised *Guidelines for Orff Schulwerk Teacher Training Courses*. We are also developing plans to present workshops to target populations, promoting Orff Schulwerk and AOSA.
- The purchase, repair and transportation of an instrumentarium designated for conference and local conference committee use.
- Grants to local chapters to help them bring in nationally-known presenters.
- Support and information for local chapter officers through handbooks, newsletters, conference sessions, and personal contacts by Regional Representatives.
- The Guest Educator Program, which brings as many as six administrators to each National Conference for the purpose of educating them about

Orff Schulwerk. (The benefits of this program reach the teachers and students under the supervision of these administrators.)

- An informational flyer, "What is Orff Schulwerk?" Each member is entitled to up to 100 per year.
- The distribution of scholarships and grants for study, projects and research (moneys from restricted funds).
- The selection of materials for inclusion in the AOSA archives in the Isabel McNeill Carley Library housed at the University of Arizona in Tucson.

The National Board works diligently to uphold AOSA's mission of promoting Orff Schulwerk, supporting the professional development of members, and providing a forum for continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society. Because we are a grass-roots organization, we rely heavily on the participation of our members to help us carry out this mission. When you pay your annual dues or contribute to one

or more of our funds, you support this mission and have access to its benefits. Involvement can occur in more than just monetary ways, however. I appeal to each of you to think seriously about what you can do to assist in advancing quality music and movement education. Here are some things you might consider doing:

- Join your local chapter
- Encourage a friend to attend a local chapter meeting
- Serve as a chapter officer
- Vote
- Apply for a scholarship or grant
- Attend a national conference and bring a friend
- Submit a proposal to present a conference session
- If the national conference is in your area, volunteer to work on a committee
- Consider applying to serve on the Editorial Board
- Submit an article for consideration in *The Orff Echo*
- Purchase AOSA products (videos, books, posters)

- Use the video library
- Distribute publicity flyers to parents and administrators in your school
- Present an "informance" that demonstrates Orff Schulwerk
- Nominate someone to be a Guest Educator when the National Conference is in your region
- Participate in an *ad hoc* committee meeting at a National Conference (Multicultural Committee, Joint American Recorder Society/AOSA Committee)
- Participate in the Research Interest Group
- Participate in a research project involving Orff Schulwerk

On behalf of children and teachers who benefit from AOSA's efforts, we are grateful for the various kinds of support our members provide. As you continue to give your support, please know that the National Board will be conscientious and prudent as it makes decision about the organization's money.

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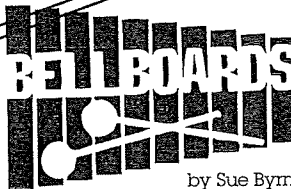
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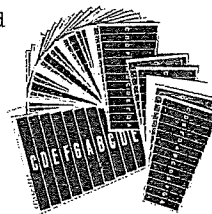
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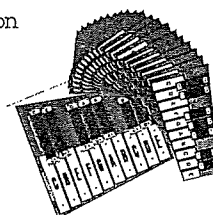
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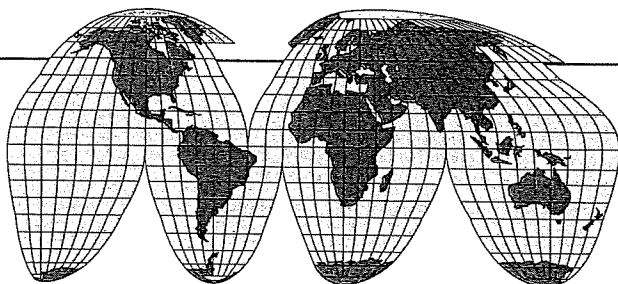
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Global Perspectives

In this issue the reader may take a global armchair trip to other continents and view the progress and condition of Orff Schulwerk in five countries: one country grappling to break out of a centuries-long history of ethnic repression, two with emerging economies struggling to gain stable democracy, another attempting to sustain a portion of its traditional art forms in the face of cultural influences from the West, and one country with great wealth.

We read our newspapers and watch our favorite newscasters on television with a degree of wonder, elation, horror or boredom, but when a certain situation is closely related to our daily lives, the news becomes a more powerful force. After reading the “news” in this issue of the status of Schulwerk in other less favorable settings than ours, conceivably, we will count our blessings and feel inclined to be less pessimistic about Orff Schulwerk in the United States.

Perhaps we may more fully appreciate the struggle for growth of Orff Schulwerk in such desperate circumstances as in Romania, and find new courage to cope with our inner city problems — to carry on our own “missionary” work here at home. We empathize with the problems in poor countries where there is a lack of materials to work with. Perhaps, in

these articles, we can find solutions for our own predicaments which hadn’t occurred to us, just by reflecting upon them in a more positive frame of mind.

There is much we can learn from our “travels” to these places with these authors so dedicated to Orff Schulwerk and to the children they teach. And how often we are reminded that the strength of Schulwerk lies in the humanistic qualities of the approach we admire so much, and that draws us to it. Look into the faces of the children in the photographs, Kate’s for instance. Scan the pictures carefully and place yourself within. Can you imagine the positives taking place in the lives of these children? Do you feel confident you could succeed in these surroundings — toiling on despite the physical difficulties? If so, many of you may well “carry these torches” found in the pictures and the words of these authors. Possibly your search within the pictures will help you gain renewed energies to meet your particular challenges.

I thought it exciting and inspiring when the Editorial Board decided upon these “travels.” I was fortunate to be in South Africa in August ’96 and to meet with my friends Miriam Schiff and Hazel Walker Cunningham in Johannesburg. It was through this meeting that I discovered where Komla Amoaku is now located, and knew it was important for AOSA readers to learn about his newest

endeavor in his native country. Many of us no doubt own his Schott publication on Schulwerk, and remember his workshops both at AOSA and MENC Conferences. I am thankful Miriam tells us in her article of the success of his workshops in South Africa. The OSSSA has tackled its challenge with an openness to be admired, and we wish them good luck.

Having fond memories of Teruko Yaginuma’s wonderful sessions at the San Diego AOSA Conference in 1991, I knew we would appreciate her sharing with us, in her inimitable gentle way, her dedication to the principles of Orff Schulwerk and the importance of understanding children, as we teachers venture to have them explore the wonders of music in their surroundings. She presents creative ideas we may find useful in our classrooms, especially through the children’s investigation of the senses. What depth of aestheticism she brings to her teaching!

We all have great admiration for Kate Baxter, the English woman so moved by the horrors she found in Romanian orphanages that she attempted such a tremendous task and became so successful in making a lasting contribution to these deprived children. Also, I commend Virginija Tamulyniene of Lithuania for her steadfast belief in sustaining her national musical culture and language, and for her courage and unwavering faith during the oppressive days of the Cold War. How enthusiastic her confidence in Orff Schulwerk too, after her attendance at the Orff Institute Course.

May you find these articles as absorbing and thought provoking as I have, and take pleasure in reading them.

-Ruth Hamm

Orff Schulwerk in South Africa

Miriam Schiff

As I began to think about the topic of this article, Orff Schulwerk in South Africa, I was struck by a feeling of depression — not unusual in the music teaching profession in South Africa these days! Then I decided to look on the bright side, small glimmer that it is, and try to show how the Orff Schulwerk Society of Southern Africa is trying, in its way, to make a difference in our wonderful “new” country.

Historically, the local interpretation of Orff’s work has always been a Western one; we have studied Orff within the paradigm of a music education which occurs in classrooms, and usually we have been taught to teach his concepts through the Schulwerk and the instruments. This has promoted the cause of Western classical music generally, which always enjoyed the central position in South African music education in “white” schools. In Black education as it was then, there was no formal music education at all, though almost all schools had and still have choirs, since the choral tradition is strong in our African society.

The Orff Society has organized multi-racial courses for teachers over the years, which have been attended mainly by white teachers who have access to the instruments in their schools. Teachers from disadvantaged schools became discouraged because of the lack of money to buy instruments and because they found it difficult to see how Orff concepts could make sense in their educational context. The fault for this lies partly with us as a Society, attempting to cater to teachers of all races, and also with the political and social situation within the country as a whole.

Our organization is very small, with approximately 250 members country-wide. The problems of language are enormous, as we now have eleven official languages, and the Committee speaks only English and Afrikaans! We

have had very little success in finding lecturers who are musically trained, Orff trained and know one or more of the African languages so as to use the culture and rhythms of the children in the schools, which thankfully are now fully integrated.

To add to the problems, music is being edged out of the syllabus in State schools more and more as attempts are made to redress the huge disparity between the past and present educational systems. The Arts are becoming integrated in schools, but teachers at this stage do not feel competent to do this adequately. Principals of some schools are taking the easy way out by placing all the children of a particular form (sometimes numbering one hundred or more) into the school hall for the requisite half-hour music lesson, and telling the so-called music teacher to teach them for that period. Chaos results! Teacher training is poor in general, and music teachers at disadvantaged schools are nonexistent.

As 1995 was the Carl Orff Centenary year, we decided to try to redress this situation by inviting a guest lecturer to visit various centers around the country to encourage and motivate teachers of all races to use their traditional resources and instruments for the teaching of music in South African schools. After all, our children are amazingly gifted, both vocally and rhythmically, and the teachers needed ideas and restored pride in their cultures to start teaching music with confidence in all the schools.

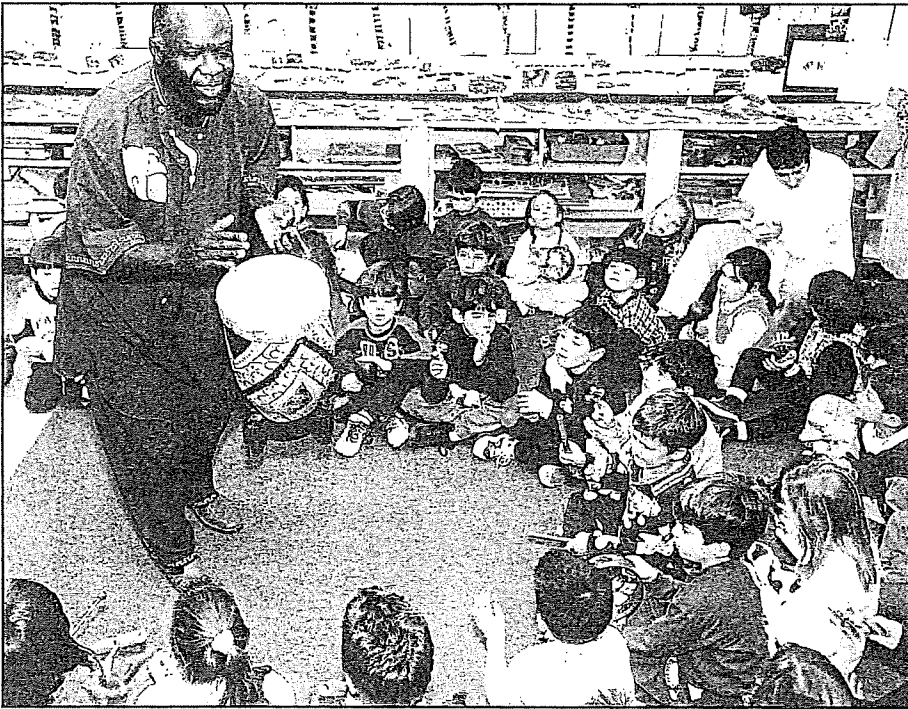
As can be imagined, finding this unique teacher was a huge task, and it was partly thanks to AOSA that we found the person who has made this possible, and who, we hope, has begun to show the African music teacher that he has enormous cultural resources and that the children of South Africa can and will sing and make music together to gain a richer understanding of each others’ cultures and languages. In 1991 I was

fortunate enough to be able to attend the AOSA Conference in San Diego. As an African, I was interested in attending a lecture by Dr. Komla Amoaku of Ghana, who was a Professor at California State University, San Marcos, at the time. I was struck by his dignified manner and the ease with which he taught our group of rhythmically-challenged participants a few fairly simple polyrhythms, while seeming to have fun doing it and getting Orff’s message across at the same time!

I therefore decided to invite him to South Africa to lecture. He gladly accepted, as he had attended the Orff Institute with Hazel Walker Cunnington who was the founder of the OSSSA, and was eager to visit South Africa. It took four years and a “New South Africa” to accomplish the task, and he has become a friend, advisor and role model to hundreds of South African teachers and children who have experienced the magic of his personality and talent, both during five weeks in 1995, and again for another five weeks in 1996, thanks to a generous grant by the Carl Orff-Stiftung in Munich.

Dr. Amoaku is currently Executive Director of the National Theatre of Ghana and has also forged links with theaters in South Africa, so that both countries now have cultural ties that did not exist before. To quote Dr. Sallyann Goodall of the University of Durban-Westville:

“Komla takes as his starting point Dr. Orff’s insight into the enculturative process. This is an essential and strongly creative point, as it throws the Western-made classroom into question, and this automatically opens the door for a broader concept of music education than just what happens in the classroom. Music education then becomes ‘whatever we learn about music in whatever situation.’ We are thus allowed to keep music within its cultural context and



Dr. Komla Amoaku and children from the King David Pre-Primary School.

meaning. This naturally opens the way for African music to receive at least equal value when brought into the classroom, and also for it to be used as 'authentically' as possible. It also opens the way for true musicality to be the aim of music education rather than 'reading music,' or 'singing,' or 'playing an instrument' or 'displaying one's talent.' We can work far more creatively than ever before.

"The problem in using African music in the classroom situation where it is divorced from its cultural context — or indeed, using *any* music in this way — is a world-wide problem. I think that Komla's approach to African music via Orff could enable us to find a way forward here. This would be path-breaking. It especially shows us a way around the problem of children seeming to become less musical when given doses of music education in schools.

"What Komla represents to African music students is of inestimable value. This is a man who comes from Africa, as they do, whom they see as being successful in Western society by virtue of his work in the USA, as they would like to do. He prefers to live in his hometown and offer his expertise there, which is the motivation for many of them to persevere in their studies. He was educated in a

mission school, but he has been able to deeply integrate his roots in a priestly/ritual specialist lineage into his Christian identity, as well as combine this with an identity as a popular musician. Many of the students struggle with this issue. As an African man, he is as exceptional as Orff was as a European man. He has achieved areas of personal growth which the students find most inspiring. In other words, Komla is an excellent model for the students, both as a performer and an educator. He also brings with him an impressive ability as an ambassador for African culture in general, and this inspires us with great hope that we will indeed achieve cultural reintegration with the rest of Africa."

South Africa has a wealth of talented, educated Black musicians who need to be inspired by someone like Komla to continue to build the confidence of local teachers in their musical culture and abilities. Universities have shown increased interest in Orff instruction as an approach to music teaching. Also, there is renewed interest in the Schulwerk among teachers of all races.

Money is, as always, a stumbling block, as sponsorship for Arts Education is not popular with South African business. Siemens South Africa spon-

sored the "It's Imagination!" exhibit at the National Festival of the Arts during July this year, as did the Orff-Stiftung, and we hope that the 1998 ISME Conference, to be held in South Africa, will attract interest from sponsors both local and abroad.

The road ahead is filled with difficulties, both educationally and musically, and much redressing of inequalities will have to take place. We are currently working on a syllabus for Orff Schulwerk teacher training courses that does not involve "Orff" instruments, but rather encourages teachers to use the cultural instruments and instruments made by the children or people in the communities themselves, thus involving more people in the enculturative process taking place. Komla used only body percussion in his workshops, with drums and small non-melodic instruments on occasion, though he was never without his precious drums himself, and the children and adults were amazed at the results! Drumming became the most popular activity wherever he went.

We would appreciate any suggestions from AOSA members who have been working along similar lines, and we thank you for the opportunity to report a little of what is happening in South Africa at the moment. Please visit us and find out more — we'd love to have you in our beautiful country. Our hospitality is legendary and your dollars will go a long, l.o.n...g way!

Miriam Schiff is President of the Orff Schulwerk Society of South Africa, which recently celebrated its twenty-fifth anniversary. She is Deputy Principal of the King David Pre-Primary School in Johannesburg. She also directs Orff Schulwerk training courses for Pre-Primary teachers.

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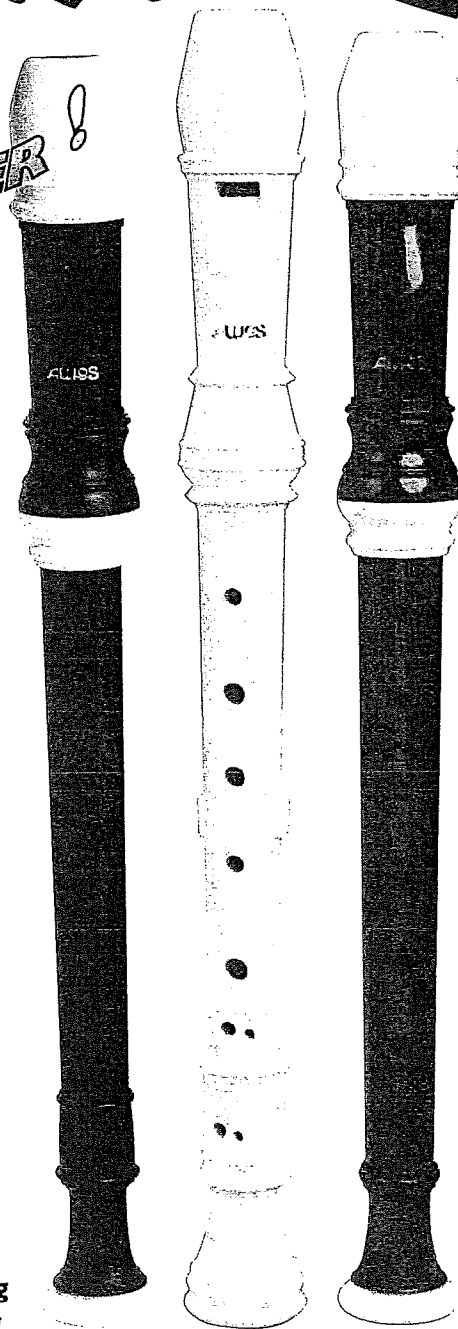
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The Arts: Instruments of Change

Komla Amoaku

The acquisition of knowledge in traditional African societies is based largely on interactive processes that are linked intricately with each society's way of life. This learning process creates avenues for collective as well as individual tutelage and enhances development of a strong bond between the child and the community. It also heightens the child's awareness of his or her responsibilities as an integral member of the community. The popular African proverb that "it takes a whole village to raise a child" can be understood in these terms.

In traditional Africa, education is not merely a process that terminates after completion of a period of study for a particular qualification, but involves an endless search for knowledge that is found through dance, music, poetry, drama, visual art and other forms of socio-cultural structures.

The introduction of Western education in Africa brought with it the gradual breakdown of traditional learning processes and their replacement with a system that emphasizes an institutionalized approach to learning. As we prepare for a new century, the cohesiveness that supports the communal learning spirit in traditional African communities faces a challenge of survival. Due, in part, to the influence of the electronic media, the life-styles associated with Western education and culture now penetrate the fabric of African cultures deeply.

Despite the apparent futility of trying to preserve traditional culture, an interesting scenario has emerged in the arts in Ghana. The rise of a National Theatre movement, which began during the mid-fifties and culminated in the erection and commissioning of a National Theatre complex in 1993, has laid a solid foundation for using the arts as a catalyst for the preservation of traditional community life while encouraging the development of contemporary art forms.

The National Theatre programs initiated for children and young adults attempt to create a natural and traditional learning environment to prepare them for their roles and responsibilities in their communities and society as a whole. It has been determined that since the arts in traditional societies instruct in a wide range of life's experiences, there is a need to bring them directly into the classroom as a medium for teaching various classroom subjects, such as Mathematics, Physics, Chemistry, History, Oral Literature, and the development of language skills through storytelling and songs. It is the collective sharing of skills through performance experiences, and the combination of music, dance, drama, oral literature and visual arts, as total artistic expression, that guide artistic growth among children in our societies.

These underlying principles and approach to learning parallel Orff Schulwerk. After all, what the latter simply seeks is the child's holistic discovery of himself/herself and the use

of this knowledge for the development and enhancement of creative skills. This is also an African approach.

Consequently, and without much departure from the traditional norms, the Theatre launched a series of programs that allow enormous room for the child's own experiences, and at the same time, create a framework for the development of an aesthetic concept that is guided by culture.

Of all of the programs initiated, "festivals" rather than competitions have been found to be the most effective in the enhancement of artistic growth among children in traditional Africa. The Theatre's youth drama, music, dance, visual arts/crafts and literary arts series are all geared towards an annual national children's festival of arts called "Kiddafest," which began three years ago.

The primary objective of Kiddafest is to create an environment for children to celebrate the arts collectively and to use

continued ...



African Youth Orchestra

Focus on Global Perspectives

the arts as a means to intercultural tolerance by recognizing and accepting the similarities and differences in the cultures of others.

Each year, the festival grows bigger and bigger. By its third year, the huge Theatre complex had become too small to contain the thousands of excited and screaming youth who wait in long lines for several hours to gain access to the Theatre and adjoining Children's Park, to watch and listen to their peers sing, dance, act, recite poetry, tell stories, and so on.

The Theatre's educational programs include a drama series which is intended to sensitize the children to African writers as well as other works that may be relevant to their school curricula and personal growth. The Theatre also organizes a variety program, "Fun World," and the Art Institute for Teachers, which run bi-weekly and monthly, respectively.

"Fun World" presents the child artist in his or her own creation, expressing an experience of a world as he or she understands it. Issues addressed may include poverty, war, famine, teenage pregnancy, drug abuse, street children, lost and dashed hopes, parental abandonment and abuse, or sexual abuse, providing an opportunity for the child to speak through the arts what cannot be articulated in words.

Concurrently, the Art Institute for Teachers series explores the elements employed by the children in "Fun World" and the possibility of using these as a basis for an instructional approach to various areas of classroom activity. This program, supported by the Ghana Education Service, has revealed that the teachers themselves have been caught in the whirlwind of socio-political change and, in the midst of the confusion, have forgotten that there have been any existing virtues of art as an educational tool in their traditional communities. They, too, have readily and unquestionably accepted the alluring manifestations of modern technology, even though they may not all be applicable and relevant to the development of the "African" child.

Model youth ensembles in dance and music have been established to help the children in the growth of their creative

abilities. Again, as in all of the youth programs at the Theatre, the goals of the orchestra and dance ensembles are:

- to foster spontaneity as a tool for identifying the children's creative skills
- to furnish guidelines for adherence to the norms of performance practice as prescribed by tradition
- to provide an unlimited but guided scope of involvement so that the child may feel free to create without inhibitions, and
- to encourage the child to blend those elements considered significant in their individual lives with those of their communities and the society in general and use the arts as a medium to express them.

The forty-piece orchestra performs a wide variety of repertoire, including traditional and contemporary compositions arranged for children between nine and fifteen years of age. The music teacher no longer has to worry about lack of funds to procure imported instruments. Traditional African instruments — bamboo flutes, gonje, bells, drums, xylophones and voices — make up the

orchestra, and the result is amazing.

The African Youth Orchestra has become extremely popular on public and school programs and has won the admiration of the youth and adult populations in general as a model of excellence. Surprisingly, they have gained the respect of their peers who would initially make derogatory remarks in an attempt to discourage them from performing in an African ensemble. Now, the demand for membership in the orchestra is impressively greater than the resource available to contain it. The development of a second orchestra is being considered.

The dance group, by the children's own desire, focuses essentially on the development of dance drama pieces, which they consider the most appropriate medium for sharing their thoughts about issues facing them. This group is a component of a Youth Absorption Program in the Arts. Also a forty-piece membership, YAP is now being used by various agencies, including the United National Development Program (UNDP), to educate the public about various social issues such as poverty, environment and sanitation through dance.

In conclusion, it is not easy to define the arts in Africa in terms of entities any longer. The repositories of traditional art forms are threatened by the gradual erosion of the institutions that perpetuated the oral traditions. The children are not told "Ananse" stories by the fireside any longer. The television does that for them, but it is unidimensional; they cannot ask the television set any questions.

The full moon does not matter much any more; it is used to. The sighting of the full moon was a time all children in traditional Africa anxiously awaited. The full moon meant brightly lit evenings of hide and seek, formation of gender-based alliances that imitated the everyday life of the adults, and



Phillip Quacoo All Girls Menson Group



National Theater Youth Absorption Program

performance of various blends of musical activities.

But we in Ghana feel strongly that we have the edge to reverse or, at least, slow the rapid pace of change. The arts have always taught us, and they still can teach us, how we can be ourselves without losing our sense of the "whole." This is the intrinsic objective of holistic arts education.

During my visits to South Africa during the past two years, I presented lecture performances and conducted workshops, clinics and school assemblies to demonstrate the use of traditional art forms for instilling and restoring the sense of dignity and pride in the individual, using Orff Schulwerk as my approach. Through their participation in rhythmic exercises, singing, and dance associated with the cultures of West Africa, the students in the township schools learned more about Africa in an hour than they might have acquired in an entire semester.

My visits also afforded teachers the opportunity to explore the use of indigenous musical elements as a center core in the development of the music curriculum. The resultant effects transcended socio-cultural barriers and brought everyone closer. No one felt left out, and the new dimensions of knowledge were

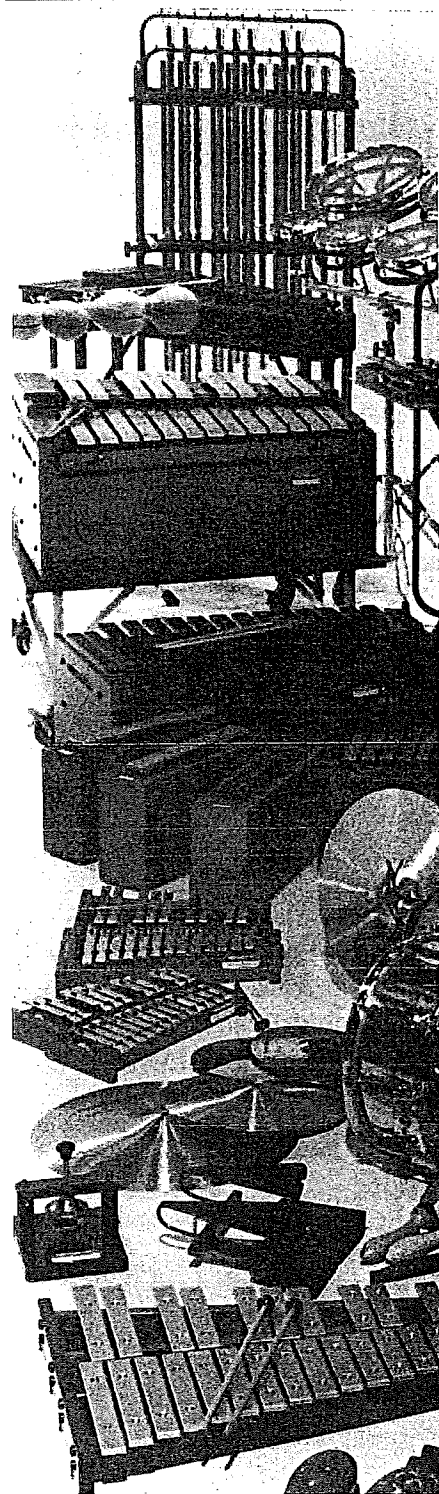
devoid of stereotypes and suspicion.

An old colleague recently remarked that "it is regrettable that Orff Schulwerk, after all these years of proven credibility, has not been adopted by all and sundry." If those in the West wonder how the African child is able to clap or play a multitude of rhythms, dance and sing simultaneously, it is because the child's own natural ability is challenged constantly and used as a basis for growth. No other approach comes anywhere as close to Africa as Orff.

In the end, after all, the primary objective is to utilize the arts as an instrument of change and growth.

Author and musicologist Komla Amoaku, Ph.D., has held academic or administrative positions at the University of Ghana, Howard University, Central State University and California State University. He has conducted workshops world-wide on Orff Schulwerk and its application to classroom music activities based on African traditions. Dr. Amoaku is presently the Executive Director of the National Theatre of Ghana.

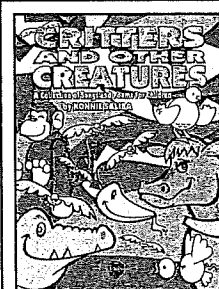
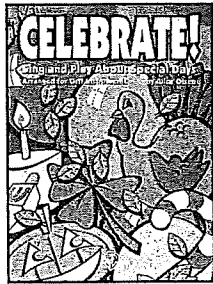
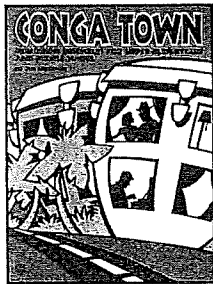
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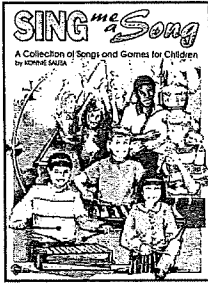
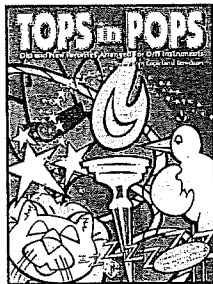


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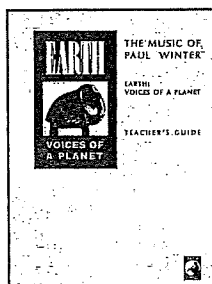
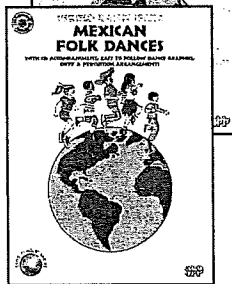
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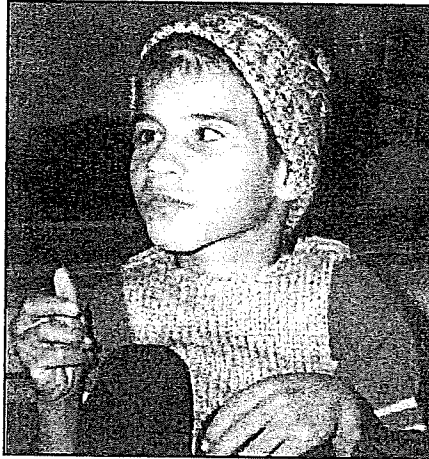
Kate Baxter

Muzika in Romania was started in May 1990 after the plight of Romanian children in their orphanages was seen on British television. Believing that in addition to traditional forms of aid these children could benefit from access to creative experiences designed to stimulate emotional, social and physical growth, we set up programs of work in collaboration with the Romanian Government. Since then, teams have worked at a Camin Spital (Home Hospital) for abandoned children at Gradinari, orphanages at Rimnicu Sarat, Timisoara and Constanta, and with the street children of Bucharest at the Pinocchio Assessment Centre. As a registered charity, we do all of our own fundraising and rely on gifts of musical instruments, art materials and construction toys. People are incredibly generous! All resources are given to the staff and children

Membership is voluntary and drawn mostly from teachers and lecturers in Special Needs. We believe that everyone has the right to be recognised as having artistic creativity at the center of their being and to be given opportunities within the arts to fulfill personal creativity.

One of the first children we met was Joanna. She looked about nine years old but was in fact eighteen — malnutrition had stunted her growth. Her rigid body relaxed after gentle sounds and unwinding movements; her tentative smile was the beginning of our communication.

The trauma of that initial visit in 1990 will never be erased, but it galvanised us into sharper resolve. The Director’s remark as we left Gradinari was the final challenge to an ongoing commitment in Romania:



Joanna

“You have changed our lives and made the children smile.” So nearly seven years later, a new program starts in Constanta, a holiday resort on the Black Sea.

Rodica, the Director at the Casa de Copii No 2 (House of Children) in Constanta, Romania, is gentle and

welcoming — she wants her staff of educators and care givers to work alongside. We explain our program and ask for their cooperation and evaluation. Immediately they understand the “elemental” qualities of our first session and talk about the responses of individual children in developing from gesture to body sounds, progressing to rhythmic speech and the use of *ostinati*. They have never worked in this way, so we talk through a rhythmic game called “Switch” (in Romanian, “Schimba”), and Hortense promises to “have a go” tomorrow. She does, and with success. The kids love it.

Observations from the educators are accurate and perceptive. They are aware of and can describe in words:

- the decision-making processes in which the children are involved

continued ...



Kate and Ion with his “body” picture

My name is Ion. I am four. I live at the Casa de Copii No.2 (House of Children) in Constanta, Romania. I have been abandoned by my parents. I cry a lot because I am deaf and get laughed at and hit with a stick. In August some English people came. Everyday we made sounds with our feet, hands, head and then we made “each bit of us” with paper, painting and sticking, finishing with a “whole” body. To crayon a pattern on my shorts, my Romanian teacher tried to make me copy what she’d done — it was too difficult so I cried. Kate came and sang into my back with an up and down voice and played Rosanna Rib Xylophone which I could feel. My red crayon then went up and down and made a short - short - long pattern as I said Da (Yes), Da (Yes),

Nu (No). I liked it specially when I had a hug from Kate. I could soon play and say my name on the tambour — that surprised everybody!

La Revedere (goodbye) from Ion.

Focus on Global Perspectives

- their ability to concentrate on one speech and instrumental pattern within the whole group sound
- the total absorption of the behaviorally disturbed children, even if they did need cradling!

After thirty years of experiencing Orff's philosophy, his gardening analogies are brought to mind: sowing seeds, not transplanting... the wildflower and freedom of improvisation within a well-rooted framework... the joy of using the whole body and the whole mind through sound and movement. It is all here, working in another culture, opening up



Exploring sounds



The magic of quality instruments

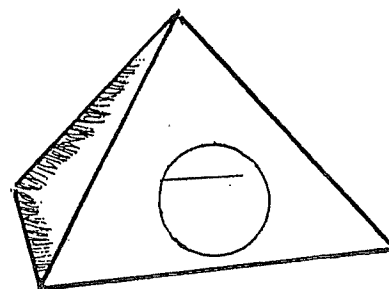
minds and hearts, provoking thought. It brings attention anew to the importance of questioning "performance" activities versus "process" involvement.

But I can go back in time — to April 1991 — and place — Rimnicu Sarat, an orphanage for three- to nineteen-year-olds, 120 miles from Bucharest. A primitive and punitive regime was in place with a struggling director and staff. There was no money for food or educational materials. The plumbing system provided cold water for only five hours a

day. There were rats in the toilets (so called). Our story is too long to tell, but here is a shortened version.

How do you simplify an elemental approach? That was our task. Wild children, small spaces, strident voices of educators and care givers, an impoverished environment — these were the problems that challenged our early teams into finding some strategies that worked:

- structuring play times and areas used to explore sounds and physical activities
- introducing games with a built-in purpose, for example, whole group activities that give security as well as provide individual "time" with turn-taking
- developing this into a simple activity based on Rondo Form
- encouraging name recognition and spatial response by making individual seating mats, leading to group nests.
- providing construction toys and simple wooden instrument kits
- using a four-foot "crawl in" pyramid for quiet time and re-energisation.



PYRAMID

The Challenges Continue

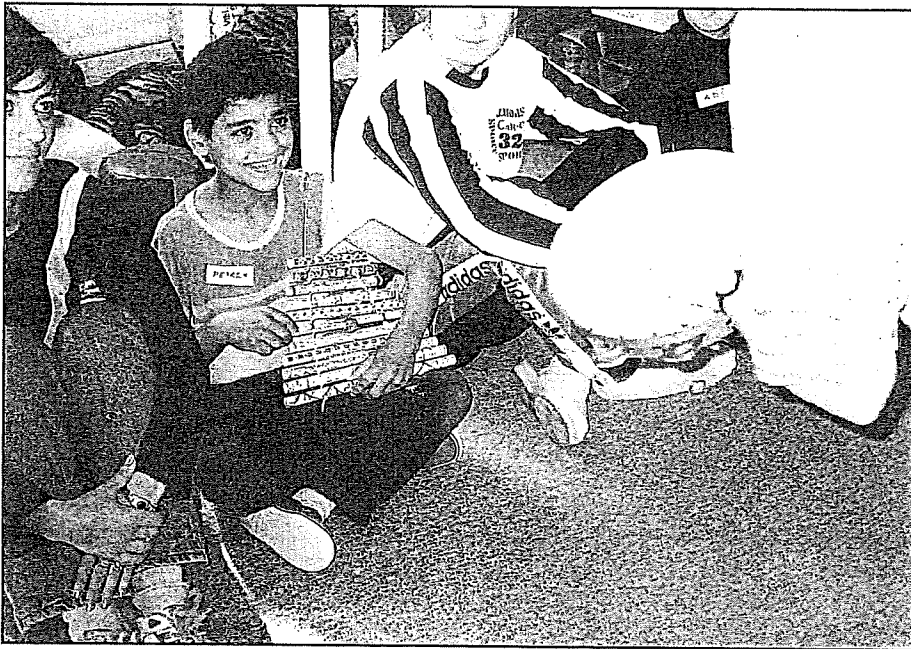
Building a relationship of trust and respect is our first priority. Yet obstacles are continually encountered. The hoped-for breakthrough with language development has not happened due to some difficult attitude problems. Obsession with correctness of grammar is a real block to progress, as is the "right and wrong" code of working. Many coordination problems exist for both staff and children because of the forced non-use of the

left hand. On the positive side, the integrated approach has been a revelation to the staff. Seeing links between visual, aural and tactile activities has allowed individual strengths of the educators to play a part in a varied but complete program, which is also relevant to their National Curriculum.

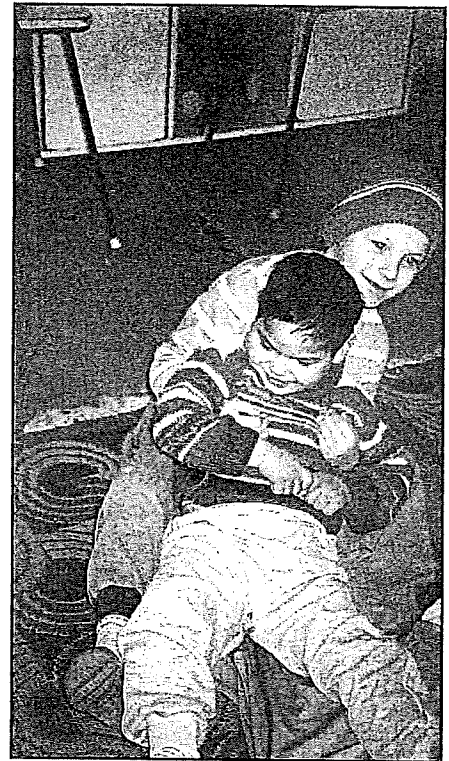
Recently the director of the orphanage, Nuti, wrote with a plea that "all professors in England will keep on coming to help us creating to children an emotional life." Her letter thanks us for networking with another U.K. charity to install a new



Making things



Musical conversations



Cradling each other during a movement session

plumbing and heating system, and ends by saying, "your didactic material was very valuable to us so we use it for the delight of the children. You have given us love and respect. Multumesc (thank you)." A rather interesting point that her first priority is the inner spiritual life of her children! This is the evidence every member and supporter of Muzika really appreciates.

Last year we presented a paper at the International Special Education Conference in the U.K. entitled, "Effecting personal change through creative work with institutionalized children in Romania." We invited a representative from a Romanian charity, Pentru Copiii nostrii (For our Children), who spoke on the rehabilitation program for abandoned children. He stated that "each child benefited from [our] type of programme. The individual became more self aware, developing cognitive and social skills, and the importance of these advantages enabled the child to have a better chance of progress."

Thank you for your "listening eyes." Please contact me if you are interested in our work/play in Romania. Margaret Murray, from the Orff Society (U.K.), is on my special

thank you list. Without her intervention and generosity my musical life would have been incomplete.

After a varied teaching career and a Music Advisory post in Cambridgeshire, Kate Baxter is now a free-lance music consultant. She has presented workshops in Canada

(ISME), Hong Kong, Switzerland, Romania, New Zealand and at ORFF 100 International Conference of Music and Dance in Melbourne, 1995.

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Freedom and Change in Lithuania

Virginija Tamulyniene

In July 1995 in Salzburg, Austria, along with celebrants from forty-seven nations worldwide, I helped commemorate the 100th birthday of a great teacher and innovator, Carl Orff. He was a composer who gave a new turn to musical culture, especially in children's musical training, the Schulwerk. His process is the result of political and historical peculiarities and conditions. Each epoch in history has its specific qualities, its ups and downs. The twentieth century is no exception. But I do not wish to dwell upon the painful moments of our century. I want to assist in the promotion of Carl Orff's original ideas, and to see their development and advancement in my country.

In spite of difficult, complicated historical and economic conditions, my people did not lose their belief in the most precious of human values: faith, hope and love. Throughout the difficult political times in Central Europe, our little nation of Lithuania also felt upheaval. But no matter how hard our oppressors attempted to humiliate, destroy or exile us, still we did not surrender — so here I am, with others who have been working and waiting for decades.

Even when the political and economic situation in Lithuania was extremely troublesome, the country's music teachers strove to keep Lithuanian cultural tradition alive, especially the singing traditions, by preparing music textbooks for pupils and books of song collections. First to appear in the postwar period were primary school music textbooks, followed by books for intermediate levels, designed for a music class once a week. At present music teachers have qualified children's texts including teachers' texts as well, devised for two to four music periods a week, a welcome gain of instructional time.

Some years ago, Vida Krakauskaite, a music teacher in a local arts school in Vilnius, flew to Salzburg and our first



"Bend the tree while it's young."

association with Schulwerk began. Then Dr. Pierre van Hauve visited us for instructional purposes several times. We received much valuable information and help from Dr. Wilhelm Keller, Verena Mashat, Lilo Gersdorf and especially Dr. Hermann Regner. Their friendship continues to this day. Each meeting means not only lectures, discussions and friendship, but also Orff instruments, which are for us valuable presents. We also receive information about seminars at the Orff Institute.

The interest in the Orff Schulwerk approach continues to grow among our teachers. They use these ideas in their teaching, not for exploitation of students through performance, but for the children's delight and all-round education. Our problem has been the lack of materials, but this is changing now. At present we see an interest in Orff Schulwerk on the part of secondary music teachers as well.

I have particularly enjoyed developing language skills in my native tongue using the principles

of Schulwerk. The Lithuanian language is one of the oldest living languages; it is the prototype of Indo-European prose. I teach the elements of spoken language from the point of view of the musical benefit and likewise the development of children's aesthetic values.

However, I feel the most outstanding feature of the Orff approach to music education is its humanistic philosophy, its ability to help transform a national community into a body of creative individuals acting as responsible members of a new society.

Virginija Tamulyniene teaches music to children, ages ten to eighteen, at Kaunas Jesuit Gymnasium in Lithuania. She attended the summer course at the Orff Institute in 1992 and was a speaker at the Institute's 1995 symposium, "The Inherent - the Foreign - in Common."



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PHOTOS: Vytautas Sadauskas, SJ

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Orff Schulwerk, Your Way and My Way

Teruko Yaginuma

As we look to the 21st century, surrounded by the enormous benefits of modern science, we must be careful that technology remains a tool and not the content of our lives. Without care, our human feelings might be lost. Without care, we could miss the world of natural and gentle color and fail to hear the soft sounds of nature.

Returning to purity

To become pure is to develop a soul like clean water that can be absorbed by sand. I want to show children how they may become pure. I want children to express their honest emotions through the natural and pure sensitivity with which they are born. I want to encourage curiosity and feelings of astonishment and discovery, creating a response of surprise or asking the question "why?" As teachers, these are the opportunities we must make for children.

Having a "soft" sensitivity and an open heart

When people wish to express something, they do so based on their own emotions and feelings, using their own methods and means. To me, the word "expression" means to convert what a person feels on the inside into a physical flow of energy toward the outside, to feel on the inside a sensitivity that is flexible and to react susceptibly to outside stimuli. We should strive to understand our own emotions and, at the same time, understand the emotions of others. Also, we may find ways to express the underlying motives behind our actions with sincerity and an open mind. Furthermore, our capacity to solve problems, and the advantage of a healthy body, can give us the competence to live full and complete lives. However, for that to happen, not only must rational judgment and a logical mind be present, but the soft sensitivity of a responsive heart is indispensable.

As teachers, we should try to improve pupils' attitudes and knowledge in a natural way, based on their life experience, and to validate this growth by noting the



Painting the sound of a finger cymbal at Kodomo-no-Shiro (National Children's Castle)

receptive responses of the children. It is necessary to create an atmosphere in which children can express their feelings freely. We must be able to see and understand things in the same light as children. In other words, as instructors, we must have an open heart that is free of arbitrary or autocratic concepts.

Singing rhythms

I always tell children, students and music teachers to "sing a rhythm." This is not the same as singing a melody, but means considering the rhythm as a musical expression. Rhythm felt from the bottom of the heart and combined in a single image with the body to create a musical output — this is "live" rhythm. Without this sense of a singing rhythm, *crescendo*, *decrescendo*, *pianissimo* and the like simply become signs of quantity. *Pianissimo* is not just a faint sound; it also must be vivid and delicate with emphatic expression which can move hearts.

For example, we need to know that when we make sounds with our hands, those sounds come from inside the hands, from inside the heart. Children know they can create sound for their own purpose and intent. Furthermore, they experience the birth of each sound with various expressions and movement. If they feel a rhythm vividly, their bodies will move naturally. If we express what we feel honestly and vividly, be it sound or movement, it will be

beautiful. Sound and movement are inseparable, and to "sing a rhythm" is to have them working together.

Enriching the five senses

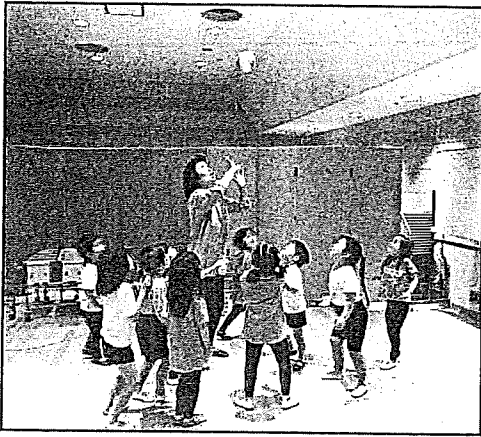
When children touch even a simple percussion instrument, we should not encourage casual, thoughtless handling. Let them touch the instrument with their eyes closed, and experience the warmth of the wood or the coldness of the metal. Forgetting it is an instru-

ment, have them examine it from various angles. In the case of a chime-bar, let them look into the box and blow into it. In this way they can imagine the sound before hearing it. There are many ways of experiencing and understanding instruments, and the children will become sensitive listeners. When comparing sounds, they will have a special feeling about the differences. Activate the pupils' senses and allow them to express their conceptions.

Exploring by touch and smell such small objects as pencils, small stones, leaves, apples and lemons is a most suitable way to capture the hearts of children. Let them touch unseen ice cubes in a bag, or pencils or leaves, then pantomime the names. With their eyes closed, let them smell the cut lemon. Begin a rhythm relay with the responses they have made. It is so important for children to experience these suggestions. These activities increase their "language of impression."

Feeling the pause

Scatter marbles as you would toss dice. Perhaps children see the changing pattern as spreading petals, or discover the tracing of the rolling marbles as a rhythm of the marbles' color, or follow the differing speed as the marbles roll to a halt. In this way they may visually sense a pause, or "ma," as in a picture.



Movement of a paper balloon at Kodomo-no-Shiro

Have children collect leaves of different size, shape, weight and color. Gather the leaves, then toss them over the floor all at once. Ask children to express with their bodies the differences in the way the leaves fell. Their answers and movement show the discontinuity and irregularity of the pause, or "ma."

Make a straight line on the floor. Place big and small round paper shapes on the line at random. Children then express the papers as sounds, and the rhythm of the pause, or "ma." At first, they express sounds with the voice, next by walking or jumping to the "musical score." A later step can be involvement with instruments. Allow children to cut and place papers freely as they wish. Walk on the line as a conductor to give a feel of the pace, and by the movement of your body, an understanding of its feeling. Increase the lines to two or three and create a duet or ensemble. Thus the children experience the "ma" between sounds and the differences in them with changes in rhythm and volume.

Making a drama

Children who have a background of performing simple music and the movement of their bodies in dance gradually increase their experiential learning. They can make a drama through speech, music, movement and creation. This is an annual event at "Children's Castle" in Tokyo, where I teach. For example, we found a picture book with the same big tree on every page, but each tree looked different. The children are very fond of the book and decided to use the theme to make a drama. After

discussion, they created the following scenes: morning mist, animals living under the tree, a baker walking under the tree, children sheltered from the rain by the tree, a festival under the tree, and a conversation between the lonely tree and the star-filled sky.

Learning together

Lead children to find, discover, create, develop and grow by themselves. Don't let them feel they are "learning" or "being taught." Show from the heart your true self, for children will understand that. Don't look down on them because they are young. When children become "pure," teachers too must be "pure," and show it in the brightness of their eyes. Because of the trust you show in the children, their hearts will grow in warmth for all things and for each other.

I sometimes perform with normal and physically handicapped children, music and dance students and music teachers — all together. The practice of Schulwerk in such a group is full of possibilities. Here the participants stimulate one another regardless of experience, age or position, and create an important occasion for mutual study. We must show through our humanity that the relationship between children and teachers is not between educators and students, but a relationship of growing and experiencing opportunities together.

Focus on Global Perspectives

The presence of "ma" exists in traditional Japanese drama forms such as Noh, Kabuki and Bunraku. It is similar to the pause in music and has the role of a rest in the stream of rhythm. However, the period of "ma" also sets up continuity and tension of expression. The interception of time is a delicate exchange in the situation. Most Japanese expressive arts consist of contrary elements, "action in quietness" and "quietness in action." The relationship depends on the important element, "ma," which has no fixed timing or shape. It is always changing, and is decided by the relationship between people and the time and shape surrounding them. Much has been written about "ma" in Japanese culture, and its discernment is understood among university students and music teachers.

Teruko Yaginuma, Permanent Lecturer in Music Education and Percussion at Musashino Academia Musicae in Tokyo, combines her innovative ideas with Orff Schulwerk to merge sound and movement as a stimulus to nurture and develop both creativity and sensitivity in children as they acquire musical techniques. She also works with children at the Ministry of Welfare-sponsored National Children's Castle (Kodomo-no-Shiro). Her musical, "The Tears of the Dragon," appears in the text, Share The Music, published by MacMillan McGraw-Hill. She also teaches Physical Education students at Tsukuba University and rhythmic movement classes at Ochanomizu Women's University.



Handicapped children and adults together at Space Zero

Sacred Sounds from the Morning of the World

Judith Cole

It has been said that the sun's first rays of morning light fall on the tiny island of Bali in the Indonesian archipelago. Just to the east of Java, south of Borneo and northwest of Australia, Bali is home to one of the world's most brilliant and long-lived artistic traditions. The Balinese way of life is centered around rituals that keep good and evil in balance, honor the ancestors and appease the hundreds of gods associated with their animistic and Hindu beliefs. It seems that the goal of each day is to make life more beautiful than the day before. How is this accomplished? Through the arts, of course — drama, puppetry, sculpture, painting, dance and music. The arts provide a means for Balinese people to hold fast to the traditions that have defined their culture for hundreds of years.

Enthusiastic reports of the electrifying music of Bali have been circulating ever since anthropologist Margaret Mead and musicologist Colin McPhee's travels and publications earlier this century. The Balinese gamelan orchestra of bronze metallophones, suspended gongs of various sizes, bells, cymbals and drums produces an astounding sonic tapestry which has fascinated the Western musician and influenced his music during the past century. At the 1889 Paris *Exposition Universelle*, Debussy heard the sound of the gamelan and was influenced to include non-western tonalities and sonorities in his compositions. Indeed, some believe this event to have ushered in the fusion of world musical traditions.

Carl Orff, too, was influenced by the gamelan. Correlations go far beyond the fashioning of metallophones for Orff's instrumentarium. The elemental structure of both Schulwerk and gamelan music can be found in the polyphonic strata of ostinato motifs. Both utilize rote teaching and learning process, with emphasis on the development of listening and memory skills. Both practices promote ensemble participation with little regard for music produced by a solo individual. Addition-



PHOTO: Judith Cole

5th grade students from Calallen East Elementary School playing gung, kintilan.

ally, in both practices, all of the arts are synthesized — “Elementary music is never music alone, but forms a unity with movement, dance, and speech.” (Carl Orff)¹

My understanding of gamelan music began late one January evening in 1987 when I and my fellow sojourners, led by Don Campbell, deplaned our Garuda Airlines flight from Bangkok and arrived in pitch darkness at the Puri Saren in the village of Ubud. This palace/family compound of Tjokorda (Prince) Raka Swastika, descendant of the most royal family of Bali and then leader of the village gamelan, was to become my

curious Americans, heading down a dusty road leading to the village of Blahbatuh where we would visit instrument maker I Made Gabeleran (pronounced e ma-di). (In Bali, names are often considered private property and kept secret. Many Balinese go through life called only by a word that refers to their birth order, i.e., first born “Wayang,” second “Made,” third “Nyoman,” fourth “Ktut,” etc.) Nothing in my past could have predicted the outcome of my visit to Gabeleran's compound in Blahbatuh.

The compound offered an opportunity to explore a myriad of instruments in various stages of completion. There were

A letter from Swastika in the spring would inform me that the instruments were “40% ready finished” and that he would not pick them up until they sounded “really in my heart... exactly in my taste.”

residence during my stay. The tjokorda was to become my facilitator in the acquisition of a gamelan.

Early in my visit, following a private performance of music and dance at the Puri Saren, I engaged my host in a conversation about the gamelan — its construction, tuning and traditional uses. Within the hour I was huddled in the back of a Toyota pickup with a few other

enormous suspended gongs, smaller bossed (knobbed) gongs and metallophones of various sizes. Ornatly carved resonator boxes and stands for the instruments were available for close examination.

The making of bronze gongs in Indonesia dates back to the fourth

continued...

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century AD. The process of smelting the metal and hammering the gongs into shape has not changed significantly since then. After the metal (copper, tin, iron, nickel, silver and gold) is smelted, it is poured into molds made of volcanic stone. Much of the smelting process is concealed in mystery and magic. I was able to observe part of the instrument-making process in the village of Tihingan. There, an elderly woman used a hand operated bellows to keep a fire hot

while the *pande gong* (instrument blacksmith empowered to handle the holy elements of fire and iron) heated a metal bar and then held it over an anvil while three other people alternately hammered it into shape.

No two gamelans are tuned exactly alike. Tuning is selected by the *pande gong*. There are two basic scale patterns used: the *slendro* scale divides the octave into five tones fairly equidistant apart, and the *pelog* scale consists of seven

tones from which various pentatonics are derived. The *selisir pelog*, one of these derivatives, roughly equates to our pitches e, f, g, b, c and is heard throughout Bali. Within the gamelan, metallophones of the same size are paired ("male" and "female") and purposefully made "out of tune" with one another. This is accomplished by tuning the bars of the metallophones at a difference of two to five beats per second.

The evening visit at the *pande gong's* family compound/workshop aroused in me deep curiosity about the instruments, their history and traditional uses. I was captured by the sound of the enormous gongs and the pentatonic tuning of the metallophone. The clanging metal had an energizing yet calming effect, and I was becoming aware of its potential. I found myself engaged in conversation with Gabeleran via translator tjokorda Swastika about his making a set of instruments for me.

We determined that a gamelan *gong kebyar* (a type of gamelan typical of those used in this century) would be appropriate and would include metallophones capable of melodic ostinati and gongs capable of punctuating various beats. The metallophones would be constructed in pairs and made slightly "out of tune" with one another. There would be two sizes of five-bar metallophones, a deep bass (*jegogan*) and medium bass (*calung*), and three sizes of ten-bar metallophones, medium bass (*giing* and *pemade*) and medium high (*kuntilan*). The battery of gongs would include an enormous 30-inch suspended great gong, a 23-inch suspended gong (*kempur*), a small 10-inch suspended gong (*kelentong*), a small pulse bell (*kempli*), a set of cymbalettes (*cheng-cheng*), and a row of gongs in a chassis-style resonator (*reong*). In addition, there would be two long, double-headed drums (*kedang*). The gamelan would accommodate nineteen players.

While the gongs, bells, cymbals and metallophone bars were being fashioned and tuned by the *pande gong*, the wooden resonator boxes, frames and stands were being constructed, carved and painted. Swastika selected scenes from the Ramayana (the story of Prince Rama) to be carved into the boxes.

Glossary of Terms

Anak - child

Angklung - tuned bamboo rattles

Bali - small island in the Indonesian archipelago

Banjar Seka - village music club

Blahbatuh - village in Gianyar Province; home of I Made Gabeleran, instrument maker

Calung - five-bar medium bass metallophone with bamboo resonators

Cheng-cheng - set of cymbalettes

Gamel - hammer

Gamelan - the orchestra of gongs, cymbals, drums, bells and metallophones heard throughout Indonesia, especially in Bali and Java

Gamelan Gong Kebyar - large modern concert orchestra of Bali

Giing - ten-bar medium bass metallophone with bamboo resonators

Gong - large suspended gong

Jegogan - five-bar bass metallophone with bamboo resonators

Kecak - dramatization of part of the Ramayana; choral monkey chant

Kelentong - small suspended gong

Kempli - small bossed gong

Kempur - large suspended gong

Kuntilan - ten-bar medium high metallophone with bamboo resonators

Pelog - the scale pattern consisting of seven tones from which various pentatonics are derived

Pemade - ten-bar medium bass metallophone with bamboo resonators

Pnade Gong - the instrument blacksmith empowered to handle fire and iron

Puri Saren - the palace/family compound of Tjokorda Raka Swastika at Ubud

Ramayana - the story of King Rama; one of the two legendary Hindu stories

Reong - bossed gongs which rest in a chassis resonator

Sanur - village near the capital city of Denpasar and airport

Selamat - term of greeting

Selisir Pelog - the pentatonic scale roughly equivalent to e, f, g, b, c

Slendro - the scale pattern which divides the octave into five tones fairly equidistant apart

Suling - bamboo flute

Tihingan - Balinese village whose approximately twenty families specialize in the making of gamelan instruments

Tingklik - eleven-pitch bamboo xylophone played with two mallets

Tjokorda - royal title meaning "prince"

Ubud - village in Bali having a reputation as a center for artists

Wayant Kulit - shadow puppet theater

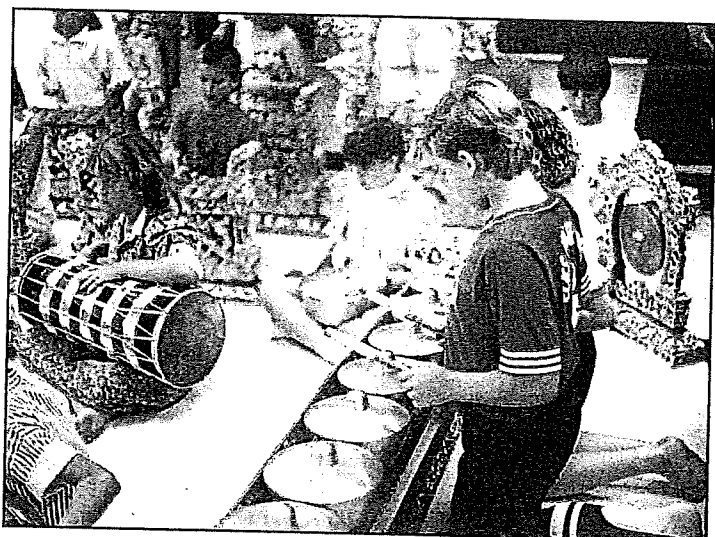


PHOTO: Judith Cole

5th grade students from Calallen East Elementary School playing kendang, reong.

The Ramayana is one of the two great Hindu epics which the Balinese people have held dear for more than a millennium. Scenes from this story can be found in stone reliefs, woodcarvings, ink drawings and paintings throughout Bali. Rama's adventurous heroism can be witnessed in the Wayang Kulit shadow-puppet theater, as well as the Kecak monkey chant choral drama. Perhaps the reason for the Ramayana's popularity and longevity is its theme of the struggle and ultimate triumph of good over evil.

I left Bali not knowing how long it would take for the instruments to be completed. A letter from Swastika in the spring would inform me that the instruments were "40% ready finished" and that he would not pick them up until they sounded "really in my heart... exactly in my taste."

While I waited, I remained busy educating my elementary general music students about Bali — its people, way of life and arts — through stories, photographs, videos, recordings and artifacts. They created shadow plays and dramas based on the Ramayana, using puppets and masks I had brought home with me. They successfully mastered ostinato motifs, interlocking patterns and dampening techniques using their familiar Orff instrumentarium. We even devised a way to make the pairs of metallophones slightly out of tune with one another by placing "Fun Tac" on the underneath sides of the tonebars. The students reveled in their new-found knowledge of Balinese culture and music as authentically as possible by wearing sarongs, prayer sashes, hibiscus flowers in their

hair, and by removing their shoes. They were entranced by the stories that seemed to float through the music room on waves of sandalwood incense.

Exactly one year after my first journey to Bali, I returned, this time accompanied by my then 12-year-old daughter. Upon arrival at Ubud, we entered the Puri Saren to find the *banjar seka* (village

During the ceremony, incense was encircled around every bar of each metallophone and every gong. Incense was encircled around me. The gongs were sounded and the incense carried those sounds toward heaven. The gamelan had been brought to life and I had been awarded guardianship.

music club) rehearsing in a pavilion. Swastika ran to greet us and we were ushered immediately into the middle of the gamelan to be bathed in its sound. The men continued their rehearsal, one with a toddler resting in his lap. Within a very short time, we had attracted quite a crowd of villagers who came to acknowledge "anak" — the child I had brought with me. There is a high level of respect and honor afforded children in Balinese society.

Following the morning rehearsal, Swastika took us to Blahbatuh to see the gamelan. We arrived at a storage hut to find the product of my request in all its splendor and beauty. What a sight! — brightly polished bronze and ornately carved gold-gilded images from the Ramayana. Villagers appeared from nowhere to assist with loading the

instruments into a truck for transport to Ubud, where they would be assembled for their inaugural sounding.

Fellow travelers were invited to join us for the blessing of the gamelan. Swastika's wife prepared offerings made of bamboo leaves and wove them into the crevices of the carved wooden resonator boxes. Flower offerings were presented. During the ceremony, incense was encircled around every bar of each metallophone and every gong. Incense was encircled around me. The gongs were sounded and the incense carried those sounds toward heaven. The gamelan had been brought to life and I had been awarded guardianship.

There was much work to be done to ready the instruments for their long journey across the Pacific. I located a shipper at Sanur near the only airport on the island. Swastika gathered villagers and began building wooden crates. My tasks were focused. I purchased additional instruments and artifacts which could be included with the shipment — sets of *angklung* (tuned bamboo rattles),

dozens of *suling* (bamboo flutes of various sizes) and a *tingklik* (bamboo xylophone). I continued lessons on *suling* and *tingklik* with Swastika's brothers, observed gamelan rehearsals and performances, and met regularly with Swastika to notate music.

Although I learned to sing the ostinato motifs of particular pieces using the Balinese syllables (*ding, dong, deng, dung* and *dang*) and to understand the formal structure of the music, the real lesson involved the power of those five tones with their corresponding patron gods, cardinal directions and colors. I had been allowed to enter into the time-honored traditions of Balinese culture. I had trusted the process, and it had provided me with a powerful collection

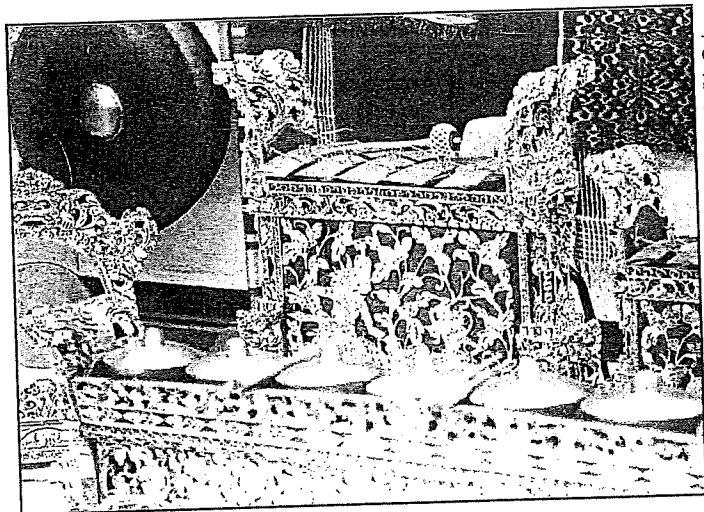


PHOTO: Judith Cole

Gong, jegogan, and reong.

of instruments to share with my students. Departure from this tropical paradise would not be easy. With our final task of delivering our cargo to the shipper completed, Swastika and I said a final "selamat" (farewell).

Just three weeks following my return to Texas, I received notice that ten crates weighing 1,400 pounds were being held "in bond" by a local freight delivery service. I contacted the U.S. Customs Office at the Port of Corpus Christi and arranged for an officer to meet me at the warehouse. We pried open the smallest crate to reveal its contents, the klintong. One glimpse brought to mind music and dance the officer had experienced while in Southeast Asia thirty years earlier. He asked two questions: Did I intend to

profit from the sale of the instruments? If not, what was my purpose in importing them? Something I said conveyed my affection for the instruments, the Balinese people and the students with whom I would share their music. The officer disappeared. No other crates were opened, no agriculture inspector was called in and no import duties were charged.

A decade now has passed since that dusty ride to Blahbatuh in the back of a pickup truck where the acquisition of a gamelan was initiated. Since then, I have had the pleasure of playing gamelan music with elementary school children, university students, Orff Schulwerk training course participants and professional conference attendees. The experience is always profound.

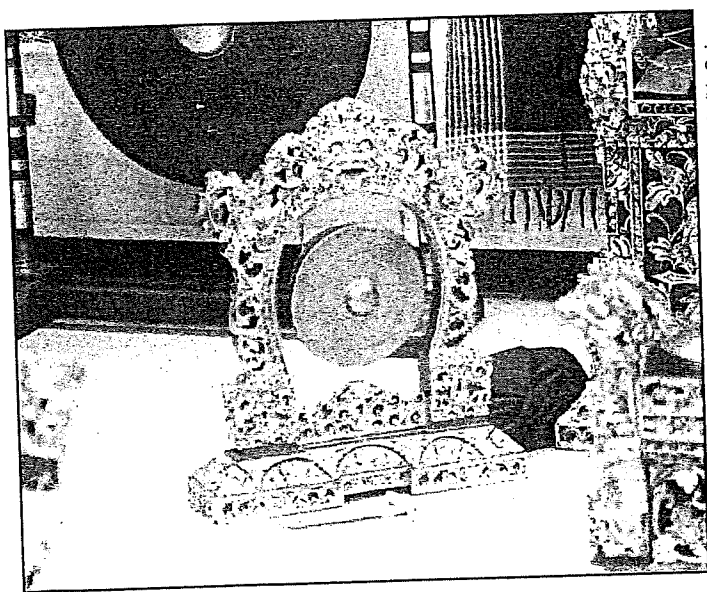


PHOTO: Judith Cole

Kelentong

The response is always deep gratitude for an opportunity to enter (with bare feet) the powerful and magical world of gamelan music. I am grateful to Don Campbell for introducing me to Balinese ways and the power of the gamelan, not outwardly as a tourist, but as a full participant in the inner journey of ritual and sound.

After many years of teaching general music at Calallen East Elementary School, Corpus Christi, Texas, Judith continues teaching at Texas A&M University-Kingsville. Several of her former elementary school students have been able to revisit the gamelan now as students in her university classes.

¹This is from the speech Orff gave at the opening of the Orff Institute in Salzburg, 1963, as reprinted in *Orff Re-Echoes*, Book I, page 8.

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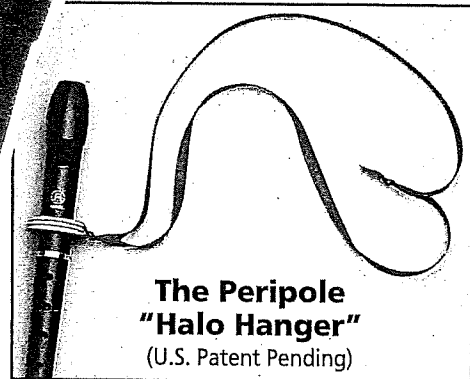
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Beginning Javanese Gamelan: A Community of Listeners

Joan Bell Cowan

The Javanese-style gamelan *Range of Light* sits waiting. Its keys are dusted, tuned and polished, the boxes freshly painted. The *gong ageng* hangs majestically from its stand. Small mats for the players to sit on are placed in front of each of the fifteen instruments. The gamelan is silent and ready.

The children walk in, chattering, noisy, exclaiming, "What is this?" "Oh, I know what that is, I've played it before!" "Wow! What is that big thing?" I invite them to take off their shoes, walk to an instrument, sit on a mat and, as I call it, noodle around a little, explore and play the instrument with their fingers. Immediately four students go to the drums — I tell them that to play the drums, you first have to know how to play each and every one of the other instruments. I explain that the drums are the *Pamurbah Irama*, the "leader of time" and for the time being I play them as the teacher. "Awesome," one says as they each find a place. After a few moments, I signal with the drum, a smile and a gesture to stop playing.

"May the song of the gong bring music to our hearts." Giving the big gong mallet to the person sitting at the gong, I ask her to strike it.

Thus begins a gamelan class with middle school children. By the end of this first session we'll be playing a traditional Javanese piece; by the end of eight weeks each student will have learned to play at least four different instrumental parts and a number of Javanese and American pieces. Each student will be able to damp¹ with ease, will have helped a friend learn to play a part and will have learned a little bit about another culture. Each student also will have learned something more about her own inner music making ability.

What is gamelan?

The word "gamelan" can be translated "many hammering together," as the word *gamel* is a type of hammer. Most of the instruments in a gamelan are struck with mallets, such as gongs, metallophones



PHOTO: Joan Bell Cowan

and xylophones, although a gamelan will also include stringed instruments, flutes and voices. In both Java and Bali, gamelan accompanies shadow plays, dance and religious ceremonies². A gamelan can vary in size from a few instruments to over thirty. There are basically two styles of Javanese gamelan music: loud and majestic for outdoor functions, soft and intimate for indoor use. Gamelan *Range of Light* was built in the first of these styles.³

"Gamelan" is like our word for orchestra, with a few important differ-

ences. When we see just the instruments of an orchestra on stage, we don't say that the orchestra is there; we need the people to pick up their instruments and show their musical ability with the instruments as their tools. But the gamelan is an entity unto itself, and often imbued with spiritual qualities. Even when there are no people around, when we see the set of instruments sitting quietly, the gamelan is there.

Each gamelan has its own aural character. Its tunings⁴ and design are chosen by the instrument builder or the

continued on pg. 29



PHOTO: Joan Bell Cowan

Bonang and Bonang Panerus, with two players per instrument instead of the normal one per instrument.

person who orders the instruments. No two gamelan are tuned exactly the same; there is no standard pitch in Indonesia. To acknowledge this difference, we builders in the West tune our gamelan instruments in tunings other than equal temperament.⁵ Most gamelan, and the biggest gong as well, will have a name, given in a special ceremony. The names are usually poetic images, like *Venerable Rain of Fragrance*, *Venerable Swept Away By a Smile*, *Gamelan Range of Light*.⁶

What gamelan teaches

The two most important concepts that gamelan teaches are interdependence among the players and listening. You cannot play gamelan by yourself like you can the piano or violin. Each instrumental part relates to another; an experienced gamelan player can play all the instruments. There is no conductor, nor are there celebrities in a gamelan — a player who concentrates on one of the more difficult instruments is not a star; he or she simply has an affinity for that particular instrument that drives her or him to study it more deeply.

One Javanese teacher, Harja Susilo, said, "Gamelan is half playing and half listening" — listening not just to the teacher, but to each other and to the gamelan itself. No part should be louder or softer than another. Each part, from the syncopated feeling of the *kethuk* (an instrument) in a short piece to the reverberating gong that signals the end of a cycle, is essential to the gamelan. By listening and playing at the same time, a young musician can hear all the parts blending and merging together, which leads to that powerful feeling of being a part of something bigger than oneself.

The Cradle of Time: *Pamangku Irama*

One of the first things I teach in the gamelan class is the *Pamangku Irama* or "cradle of time." This is a structural concept; that is, it makes up the form of a piece, and is expressed by the interaction of actual instruments, the *kethuk*, *kenong*, *kempul*, and *gong*.⁷ In Western music form is usually something more abstract, conceived in the mind of the composer to help her or him develop and organize creative musical ideas.

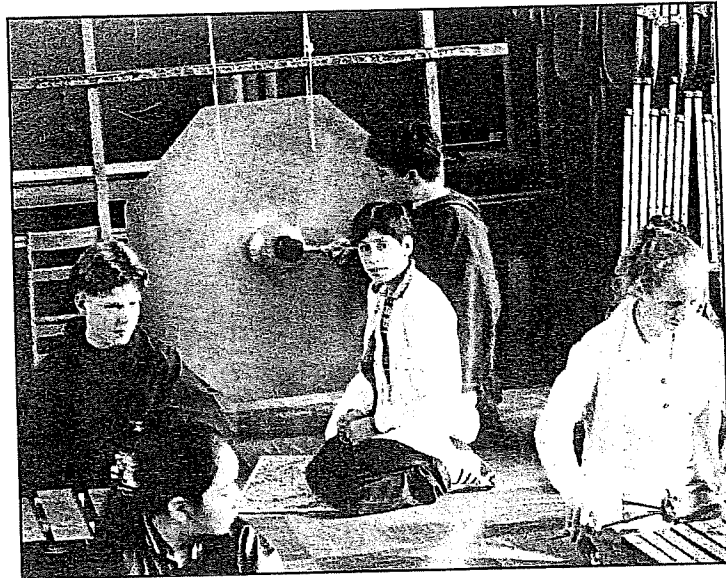


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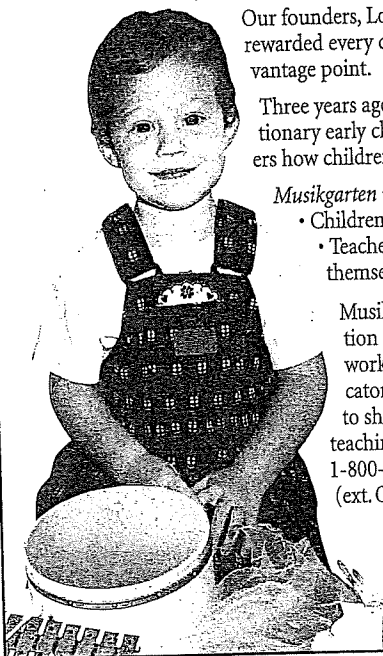
Gong

To learn this "cradle of time," we chant the names of the four instruments in a slow, steady beat, adding body percussion, gestures or movement. And we always begin with "gong" because every Javanese gamelan piece begins and ends with a gong; gamelan is cyclical, repeating sections or even the whole piece many times.

To Western ears this "cradle of time" is a 16-beat phrase with certain instruments falling on certain beats. However, I teach the *Pamangku Irama* as one holistic unit, so that students will feel the interdependence of these parts. We take turns playing the four instruments,

continued...

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adding actual pitches⁸ from a simple traditional Javanese piece, or creating our own. This way of learning takes time, but when a player grasps how these instruments work together to weave a cradle within which all other instrumental parts can relate, that person is on the path to playing gamelan.

The Skeletal Melody: *Balungan*

I then teach the *Balungan*, which literally translates as “bones” or skeleton; this is what we in the West often hear as the main melody. However, the *Balungan* isn’t the melody; it is a melodic framework on which hang other parts, and it too relates to the *Pamangku Irama*. I stress to the students that the true melody, the *Lagu*, of a piece is in the heart of each musician, and not played by any one instrument. If you listen well, and try to hear all the instruments together while you play your part, you will hear the *Lagu*.

By this time a few students are relating what they are learning to what they already know: they perhaps hear the piece as an eight-beat phrase, or are trying to figure out how many times the *kenong* plays pitch five. I patiently return to the *Pamangku Irama*, the “cradle of time,” teaching that the *kenong* part can’t be separated from the *kempul* or the *kethuk* parts — the player needs to sing both the *kempul* and *kenong* parts as he plays the *kenong*. And I will say yes, the *Balungan*, the “skeleton,” is an eight-beat phrase in this piece, but how many beats make up the *Pamangku Irama*?

The Beautifiers of the Melody: *Pamangku Lagu*

We then add the *Pamangku Lagu*, the “beautifiers or cradle of the melody,” which is played by instruments that decorate and ornament the *Balungan* and the *Lagu*. Some of the elaborating instruments are played in pairs, creating interlocking parts that to our ears sound like complex *ostinati*. I love teaching the *Pamangku Lagu* because when these instrumental parts are added, the beauty of Javanese gamelan begins to be heard, even in a very short piece.

The Inner Melody: *Lagu*

By the third or fourth class, two things begin to happen to the students: first, certain instruments have called certain



PHOTO: Joan Bell Cowan

Bonang panerus with two players sharing - normally this is a one-person, two mallet instrument.

students, and specializing begins. An eight-year-old really likes the *kethuk* while a high schooler will work with a friend on the *bonang*, one of the elaborating instruments of the *Pamangku Lagu*.

Second, it becomes apparent that this is not familiar Western music. Playing gamelan can be an experience in culture shock; the music is strange, the terminology foreign. Students sometimes forget the relationships between the instruments, mix up whole pieces, don’t take off their shoes when entering the room. Some students want everything written down, and if they read music they want it in Western

notation. I encourage more listening, we sing the pieces together, we move around from instrument to instrument, we play what we know over and over. Because gamelan is cyclical, we can play the same piece for twenty or thirty minutes; this allows plenty of time for a player to master a more difficult part, and allows for the *Lagu* to begin to be heard. I know now the process is working: out of the confusion and mild distress will come new energy and a growing delight in this music.

By now we have incorporated rituals into our rehearsals together: someone brings an offering to the gong, either fruit or flowers, a poem or

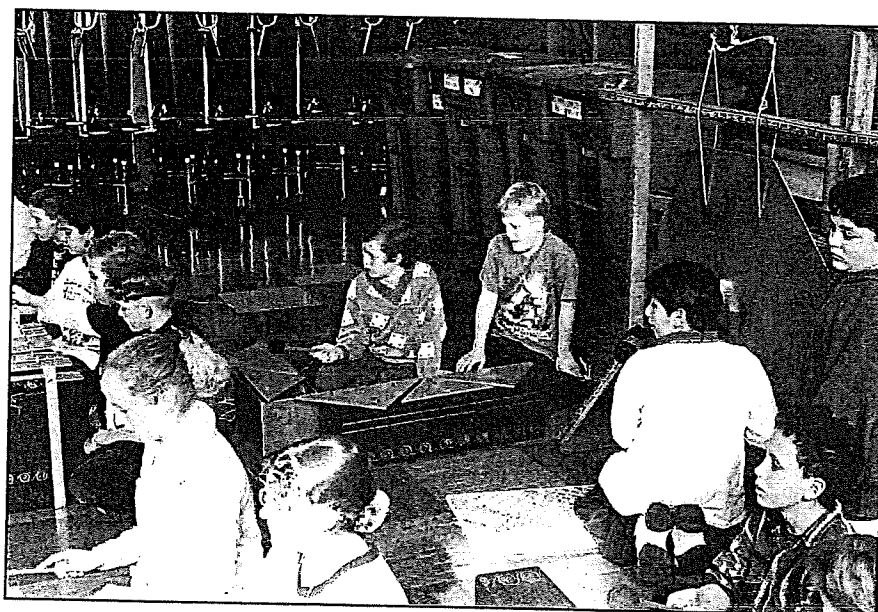


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Kenong

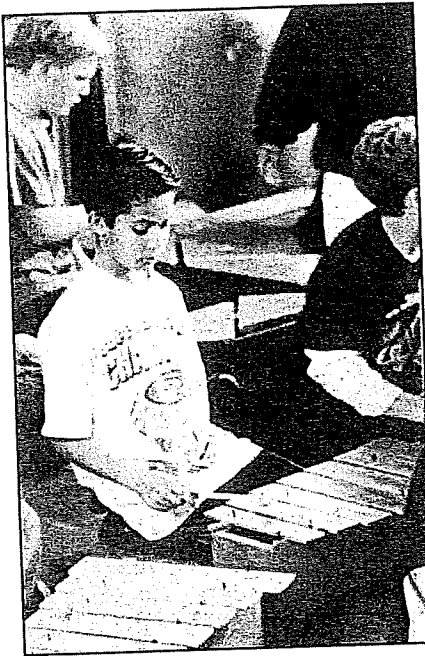


PHOTO: Joan Bell Cowan

Demung

opportunity to discover the music-making ability that is part of every human being. This is perhaps the inner melody we all carry within us, the *Lagu* we hear best when we work together, create together as an interdependent community.

Joan Bell Cowan, M.A., is the director of Bell River Music, a program that brings music and movement into schools and day care centers. She is also a teacher in a cooperative nursery school and teaches in the Early Childhood Program at Napa Valley College. She currently serves on the board of the Northern California Orff Schulwerk Chapter. Joan builds gamelan instruments and incorporates Javanese gamelan into her work.

Notes

¹A technique for stopping the sound of a ringing key.

²Gamelan ensembles are also found in the other islands of Indonesia and

other parts of Southeast Asia, including the Philippine island of Mindanao (*kulingtung*).

³Gamelan instruments in Indonesia are usually made of bronze or iron; Gamelan *Range of Light*, built by the author, is made of aluminum.

⁴Javanese gamelan are tuned in two different unrelated scales: a five-tone scale called *slendro* with wide intervals, and a seven-tone scale called *pelog* with narrower intervals.

⁵Most of the gamelan builders in the U.S. tune their instruments in just intonation.

⁶Gamelan *Range of Light* was named for California's Sierra Nevada mountain range. The *gong ageng* is named Lugh, for the mythological Celtic sun god of light.

⁷There is also the *gong siyem*, smaller gongs than the *gong ageng* and larger than the *kempul*, and another *kethuk*-

continued...

thought for the day. We leave our shoes by the door, symbolically leaving worries and concerns from the outside. We always step around the instruments, never over them, and if we bump an instrument or another musician, we apologize.

Who are the players? Most of the students I work with are untrained musicians. Even those who have a hard time keeping a beat on their own can play in a gamelan because the gamelan itself will teach them as they play and listen.

One student was drawn to the *gambang*, a xylophone played with two mallets, one of the more difficult instruments. At first she kept speeding up, her sense of beat not quite fitting in with the rest of the players. It was suggested I put someone else on that instrument. But that would have defeated what gamelan teaches, and what I believe in as a teacher. By the time we performed, the young teen was not only steady in her beat, but creatively improvising in a way that connected directly to the *Balungan*. I didn't teach her — the gamelan did. The cyclical nature of the music, gamelan's demand for good listening skills, the learning by rote, by ear and by heart, the interdependence of the instrumental parts — all gave her the

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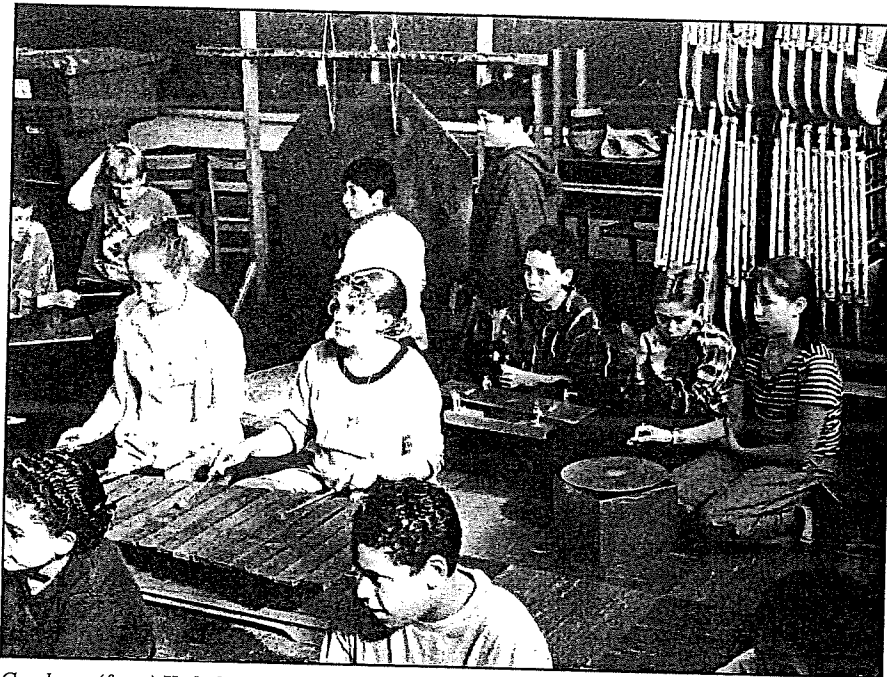


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Gambang (front) Kethuk and Kempul (back)

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like instrument called the *kempyang*.
 "I teach gamelan by rote, without notation, but after we have learned the piece and most of its parts, I might give the students a score. Gamelan pitches are written as numbers; the score is usually just the *Balungan* with symbols indicating the *Pamangku Irama* parts.

Example: $t_6 t_3 t_6 t_5$ $t_6 t_3 t_6 t_2$
 ○ = Gong ◡ = Kenong
 ∪ = Kempul t = Kethuk

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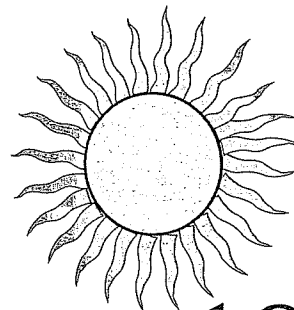
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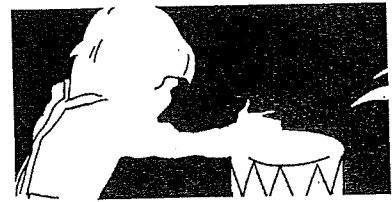
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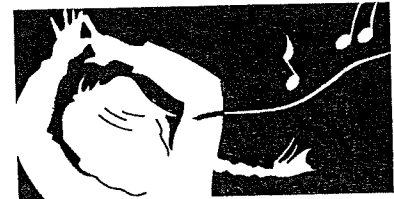
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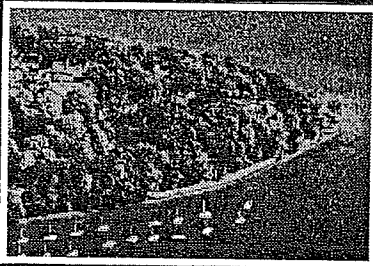
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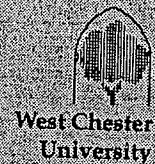
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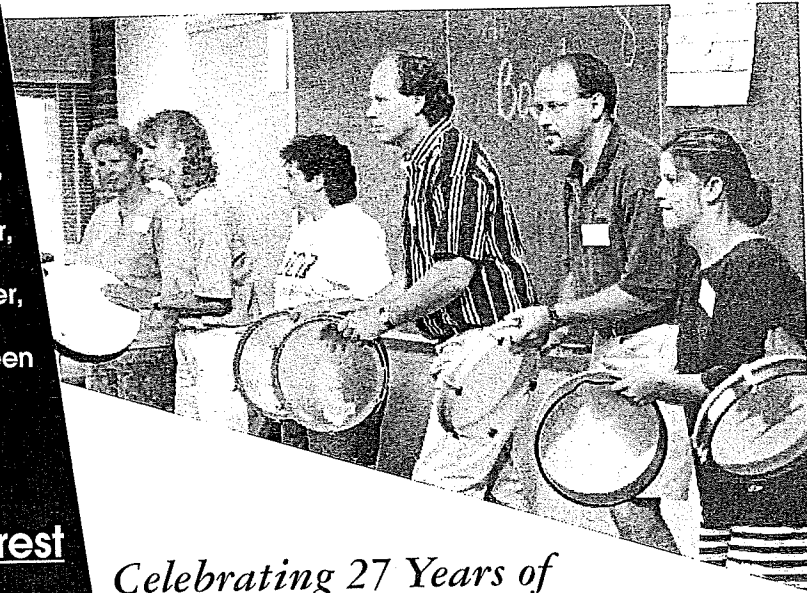
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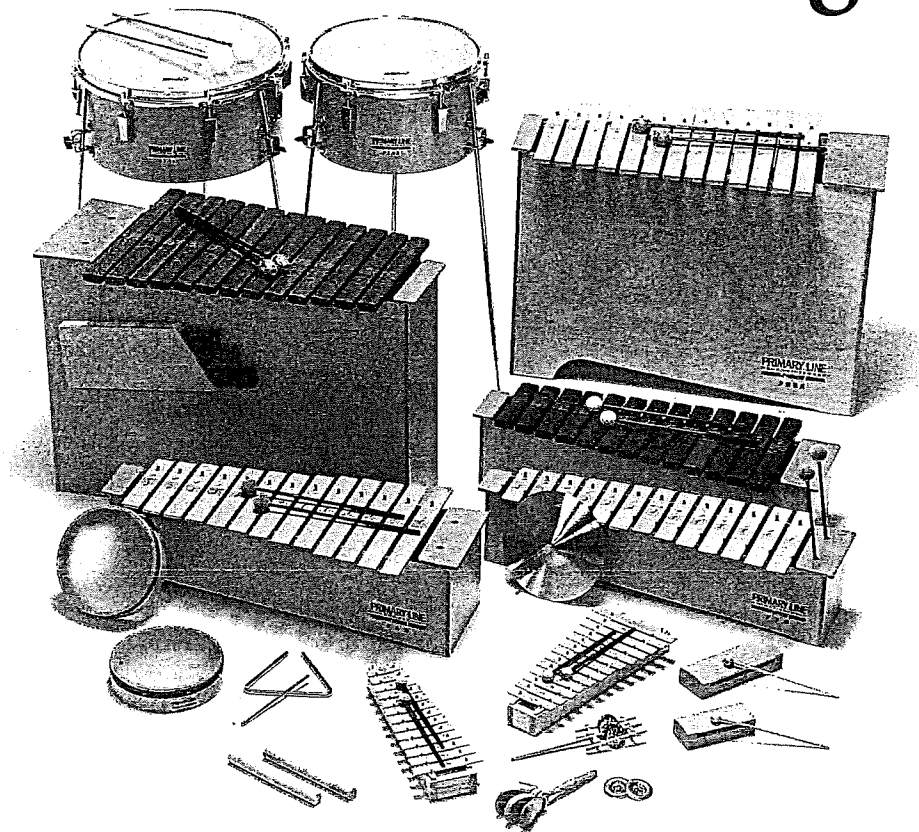
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Researching Cross-Cultural Applications of Orff Schulwerk: Reflections on Mary Shamrock's Research

Janet Robbins

With this issue's focus on Global Perspectives, it seemed natural to revisit Mary Shamrock's research on cross-cultural adaptations of Orff Schulwerk. The purpose of the following discussion is to briefly identify the issues and challenges that are addressed in her research and to introduce to any who are unfamiliar with her work some of the ideas that she puts forth for our consideration.

In the almost ten years since its completion, Mary Shamrock's research on the application and adaptation of Orff Schulwerk in Japan, Taiwan and Thailand stands out as perhaps the single study of its kind. Her dissertation, published in 1988, surveys the history and characteristics of the original Schulwerk model and provides a perspective on the global dispersal that resulted from world-wide interest. Her discussion of the emerging interest in and translation to both European-based and non-Western music cultures uses "significant commentary" by Carl Orff and long-time director of the Orff Institute, Hermann Regner, shedding light on the early ideas that situated the Schulwerk, ultimately, as a truly intercultural pedagogy.

"From the beginning," she quotes from a 1972 address by Regner, "attempts are made to direct attention to the questions of transfer." It is apparent that for Regner and Orff, the expansion of Orff Schulwerk was neither anticipated nor necessarily promoted as an intercultural pedagogy. Regner himself points out that a basic question being asked at the time centered on considerations of ways for an "independent concept" of the Schulwerk to be developed. Beyond the adaptation of indigenous materials, which seemed at first to be an obvious result of the dispersal of the Schulwerk, how might the "underlying ideas of an elemental music and movement education... be adapted to another ethnic milieu?" (Regner, 1974, as cited in Shamrock, 1995, p. 30) and how would the Schulwerk model that values co-

authorship transfer to cultures in which the teacher traditionally has an authoritarian role?

In her dissertation, *Applications and Adaptations of Orff Schulwerk in Japan, Taiwan, and Thailand* (1988), Shamrock identifies some of the issues of adaptation of the Schulwerk model to Asian culture. In Asia, she points out, the centuries-old traditions had in many ways been overtaken by Western styles and forms and were not based on the indigenous language, music and movement structures. How could one of the basic tenets of the Schulwerk hold up? For most Asian children, Western music is considered to be their primary musical culture and the "traditional Asian musics have not been incorporated into the public education program in any significant way." (Shamrock, 1995, p. 33)

Another challenge for teachers who wanted to use traditional materials had to do with training. Many teachers interested in the Schulwerk model lacked knowledge of and performance skills in folk traditions; conversely, teachers of the old tradition saw no real need for a new pedagogy. Further dissonance was created by philosophical differences. Experimentation that is essential to Orff Schulwerk is in some instances a violation of Asian tradition, and the Western orientation reflected in the Schulwerk's goal, namely to "awaken musicality" as a basis for human development, was considered inappropriate. Despite the challenges of transplanting the Schulwerk model, Shamrock reports that "publications in all three cultures

indicate that the Schulwerk has kindled a new interest in children's songs of native origin..." (Shamrock, 1995, p. 34)

The implications for practice are natural outgrowths of her research. In a recently published monograph, *Orff Schulwerk: Brief History, Description and Issues in International Dispersal* (1995), Mary Shamrock presents guidelines for cross-cultural adaptation of the Schulwerk. She provides a fascinating look at the degree to which the musical elements of spoken language, movement, singing and playing instruments translated to the Asian cultures she studied.

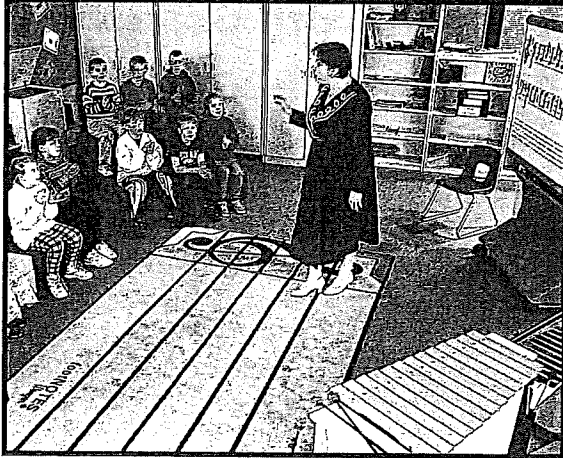
One fundamental question arose from an examination of spoken language: Is language the basis for *all* rhythm? Those who speak a language based on tonal accent and structure (such as Japanese, Chinese, or Thai) may more logically view melody as a starting point. In essence, honoring the principle that language is the source for rhythmic study requires a careful consideration of the rhythmic and tonal structures of the musical tradition at hand.

Regarding movement, she points out that the use of natural movements to understand and express musical ideas is a "foreign" pedagogical idea in cultures in which the outward expression of emotion is not common or even encouraged. Unfamiliarity with cultural traditions may lead to misunderstanding. We may not recognize, for example, the emotional energy contained in the subtle movements of traditional Asian gestural dances, and rely or insist upon the use of large-space movement common to Western dance styles.

As for singing, we are reminded that the "universal" sol-mi and sol-mi-la chant may in fact not be so universal. "In Japan, for instance, the major second with the upper tone as final is very

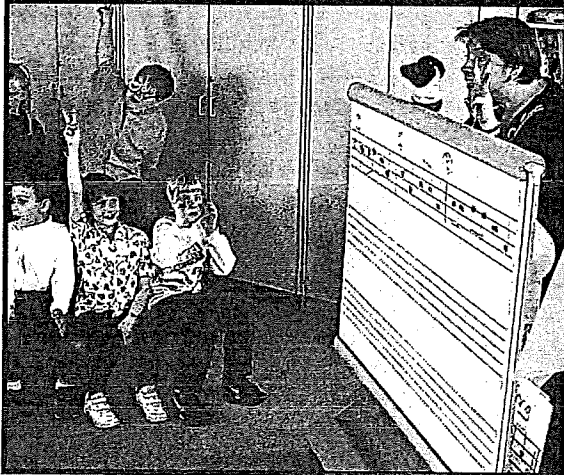
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common in children's chants." (Shamrock, 1995, p. 41) Her findings fuel some of the current debate in this country over whether or not the sol-mi-la pattern is the most indigenous to American songs and chants.

Finally, she challenges us to consider the question, how global are Orff instruments? "The rationale for the development of the original Orff instruments in the late 1920s was to motivate and accommodate improvisation in a simple, tonal Western style. The perspective has expanded, however, to viewing the Orff instrumentarium as international, or still more broadly, a-national." (M. Shamrock, presentation WVMEA March 1995) If we accept the idea that the instruments are essentially "laboratory equipment," then the door is opened to devising accompaniments or small compositions within any musical system.

Mary Shamrock's critical examination of the expansion of Orff Schulwerk in Asia both challenges and confirms our ideas about the principles of the Schulwerk that we too often take for granted. In light of current enthusiasm

for multi-cultural teaching in this country, it is important to monitor how the principles of Orff Schulwerk hold up. She encourages any new application to be accompanied by re-evaluation and refinement, and points out that the healthiest adaptations will take time. Through her careful consideration of the challenges surrounding the translation of the original Schulwerk model to three non-Western cultures, she paves the way to a greater understanding of issues of translation in general and provides a

unique global perspective on Orff Schulwerk teaching and learning.

Further discussion of her research appears in two sources: 1) her dissertation, *Applications and Adaptations of Orff Schulwerk in Japan, Taiwan, and Thailand* (1988), available from University Microfilms International, Ann Arbor, Michigan 48106 and 2) a monograph, *Orff Schulwerk: Brief History, Description and Issues in International Dispersal* (1995), published by the American Orff-Schulwerk Association.

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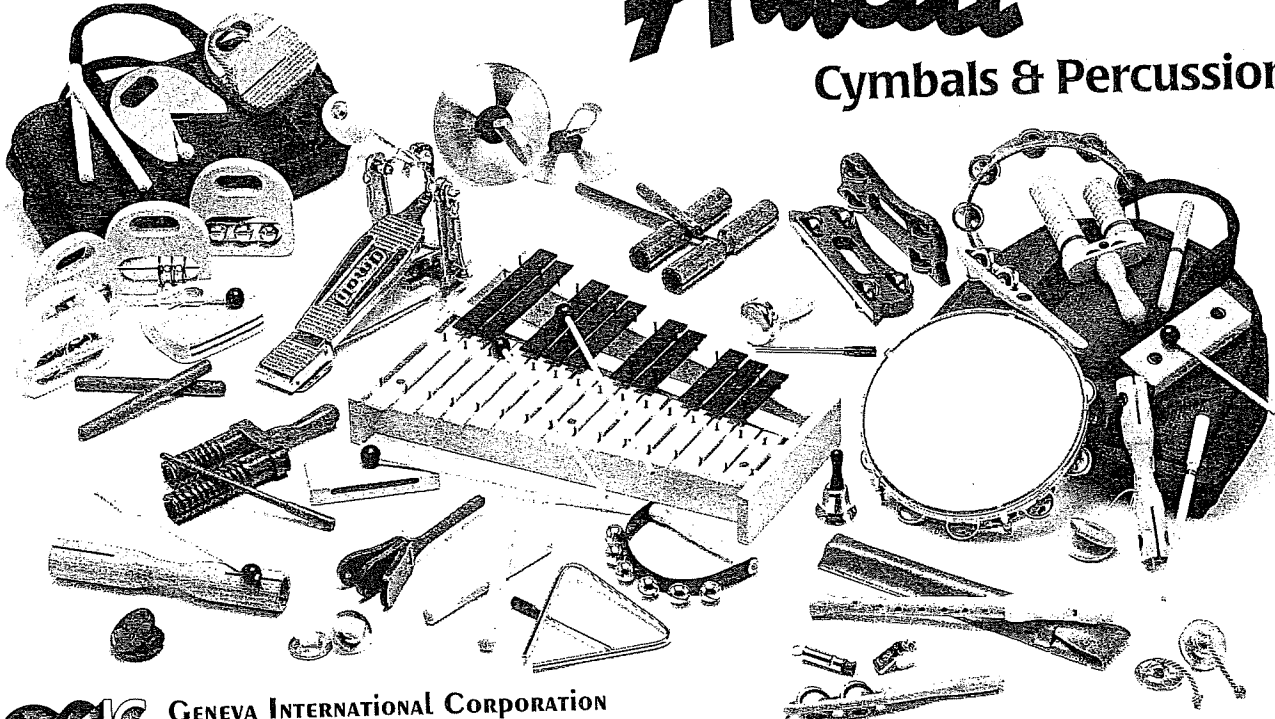
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Beth Iafigliola

With penetrating pulse and clear purpose, Chris Judah leads us through the basics of hand drum technique into exploration of ostinato patterns and improvised creative movement. This videotape, as well as other taped sessions from the 1996 AOSA Conference in Memphis, is a spirited addition to the AOSA A/V Library.

After a brief introduction, Ms. Judah opens the session with a review of hand drum techniques, asking the group to echo the patterns she plays. The demonstrated techniques include "open," "down," "brush," "around" (fingernail scrape) and "dead" (stopping the sound immediately after striking the drum) strokes. Ms. Judah uses these terms while demonstrating the rhythmic pattern so that the participants can not only practice the various sounds, but quickly play the echo pattern on their drums. Many of the participants may have had difficulty seeing Ms. Judah demonstrating in the crowded room, but the videotape focuses on a single participant, giving a clear view of each echo pattern.

When the group finishes reviewing drum techniques, Ms. Judah gives a brief explanation of how she uses the Orff Schulwerk process in her lessons. Her comments about student behavior and classroom management give valuable insight into the challenges that her students in grades four through eight bring to the music lesson.

Ms. Judah sets the stage for exploration of individual ostinato patterns by introducing a steady pulse and a patterned cue to stop, which she plays on the agogo bell. With fifty hand drums playing simultaneously in a narrow, crowded room, this organizing element gives the opportunity and order needed to freely explore individual rhythm patterns.

She then asks each participant to develop a four-beat drum pattern and play this ostinato pattern four times. The participants move into a circle, getting ready to share their patterns with the

group. By keeping a steady pulse on the agogo, Ms. Judah can keep the attention of the group, give directions, ask participants to share their patterns, and indicate when the group should repeat the pattern. Repeating the pattern four times allows the person time to clearly establish the pattern and gives the performer confidence, she explains.

Students need opportunities to learn from each other and to receive positive affirmation for their efforts, insists Ms. Judah. The participants form small groups and develop an ostinato pattern that everyone in the group can play. The agogo pulse continues during these minutes of "simultaneous group practice." Each group shares their work, and receives three positive compliments from those who are listening to the demonstration, called a "sharing." This technique develops student ownership of the material and exposure to new ideas. It also satisfies the need to share with each other what they have learned, Ms. Judah explains. The participants stand while giving the group demonstration and again when receiving the compliments. Receiving compliments and positive affirmation becomes an important part of group dynamics and the learning process.

After these preliminary exercises, the final composition is ready to take shape. Each group varies their ostinato pattern by adding one accent or creating a silent spot. The groups add expressive movement and change formation or body levels.

A "group sharing," or performance, needs a dramatic entrance pattern. Ms. Judah establishes the pulse, then adds an entrance movement to the emerging form. Special attention to the beginning and end is important for a successful composition, she states.

The last addition, called a "spider web," is the favorite part of the composition. During this section, each person adds an ostinato pattern and movement to the improvised whole. This spontaneous and interactive section will probably be different with every performance. As the session comes to a close, Ms. Judah gives us a brief taste of tambourines and creative movement, accompanied by conga drums.

These techniques, so clearly demonstrated by Chris Judah, offer the promise of new creative compositions using movement and percussion instruments in

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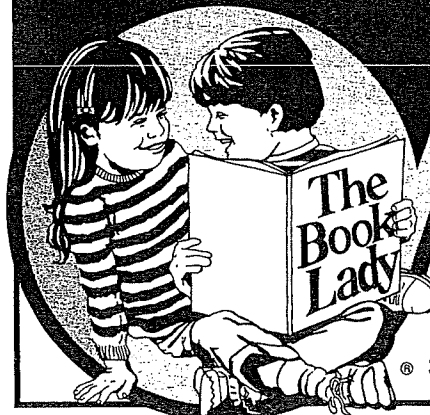
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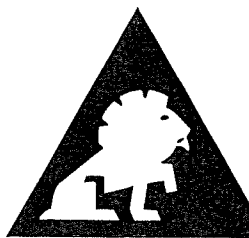
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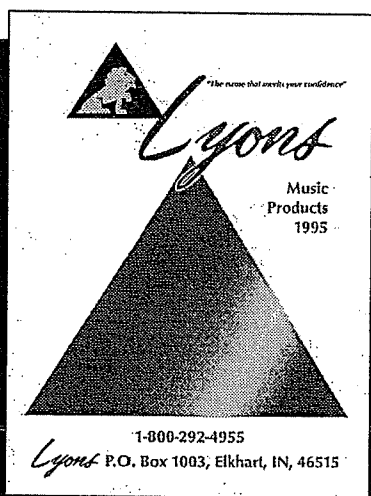
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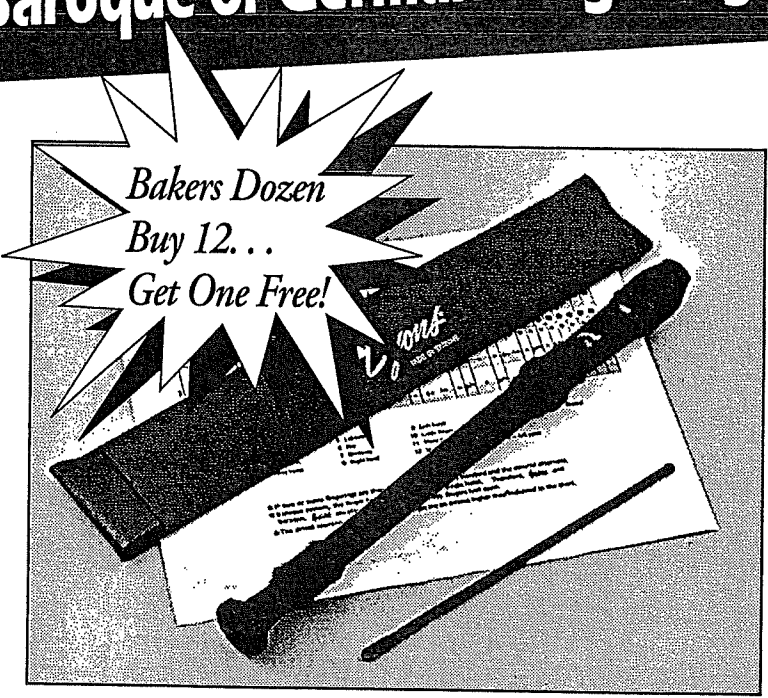
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Point~Counterpoint

Barbara Potter and Martha C. Riley, Editors

Do you consider the Schulwerk volumes to be obsolete, or are they at the core of the Schulwerk? We asked this question in the last issue of *The Orff Echo*. Here are your replies:

The volumes are essential, foundational texts during teacher training, as critical as the alphabet is for young children. Mastering and absorbing the discipline of Orff and Keetman's examples, the core of the approach, cultivates and hones skills to be modeled; every one supplies a store of dependable concepts for application in the music classroom. Such experience and immersion during training can help Schulwerk become a second language, one whose grammar, syntax, literature and vocabulary are found only in the five volumes.

-Tossi Aaron, Elkins Park, PA

I feel that it is essential for everyone involved in elemental music training to have extensive experience with the materials in the original Orff volumes and related editions. Understanding the proto-materials of Orff Schulwerk allows the participant to make reasonable, artistic choices and adaptations of materials and processes based upon the belief that Orff and Keetman really knew what they were doing! From a larger perspective, knowledge of these works provides a fascinating hypothesis of how music developed chronologically and gives important examples of historical stylistic traits. To understand the deeper levels of the Schulwerk volumes is to see the broad scope of musical history in a new way. Those who have no access to this vision in their elemental music training truly miss one of the great gifts that this work offers us.

-Steven Calantropio, Hamburg, NJ

Although I was trained at the Orff Institute, I avoided much of the volumes for years, for I felt they were too difficult for my students. Then I decided to delve in, and — lo and behold — they started coming in droves to learn this music before school, after school and at lunch

time. Bass xylophones, bass bars, rainsticks and many other wonderful instruments we have access to are not mentioned in the volumes. My students said, "Can we use this?" or "How about this?" At first I wondered if I would be defiling the "sacred" score if I changed it in any way, but then I realized that Orff himself labels everything "to be used for improvisation."

-Linda Ahlstedt, Penfield, NY

My attitude toward the "volumes" has changed as I have changed and grown as an Orff Schulwerk teacher. Several years ago, if asked this question, I would have responded with "the music is too hard" theory. However, the more I learn, the more courses and workshops I attend and material I read, the closer I grow to the volumes as a resource for my teaching, as a learning model, and for inspiration.

-Martha E. Osborne, Hillsboro, OR

The music in the five original volumes, as well as that found in the American editions and other volumes such as the African Schulwerk book, is elemental in nature and drawn from our folk heritage. It is timeless. It is as relevant to our students as it was to children fifty years ago, and still has the power to teach them. Because it is so accessible, and offers so many opportunities for improvisation and play, it can become whatever we as teachers have the imagination to make it.

-Steven Daigle, Warner, NH

These volumes are not my bible, but they are an important part of my teaching. They allow me to see some of the elemental intentions that Carl Orff wanted us to try, and have our students emulate.

-David Stone, Louisville, KY

The Schulwerk volumes are central to Orff Schulwerk pedagogy and teaching. They are among the clearest — and, yes, most dense — musical models for teachers interested in using the Orff approach. Part of Orff training should

include using and adapting these and similar models to fit our own needs and teaching situations. The density of some arrangements reminds me to look at them as sketch books sometimes — adapting pieces to meet my children's needs. They are not obsolete or unapproachable because of this. We can choose and present selections and adapt the ideas to guide our students and ourselves to make quality musical decisions and experiences.

-Robert Amchin, Elmira, NY

Is it appropriate to notate or orchestrate music of another culture?

As music of non-Western cultures becomes more easily available to us, we are delighted by new and beautiful melodies, many of which have never before been set down in standard notation. Some say it is inappropriate for us, who are not of that culture, to squeeze this music onto the staff within a framework of bar lines and key signatures. What happens to the ornaments and subtleties in the performance? Further, what happens to the character of the music when a harmonic accompaniment is created for a melody that has always been sung unaccompanied? Others feel that notating a melody makes it accessible to the world and that orchestration in the elemental style does not change the music but enhances it.

What do **you** think? Please respond by May 1, 1997. All letters must be signed, but you may request that your name not be printed with your letter. Please keep in mind that there is limited space available for each response, so concise comments are appreciated. Please include your telephone number. Replies may be edited for length and clarity. Mail to: *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118; or fax to (216) 321-1946. Send e-mail to bxfn94b@prodigy.com

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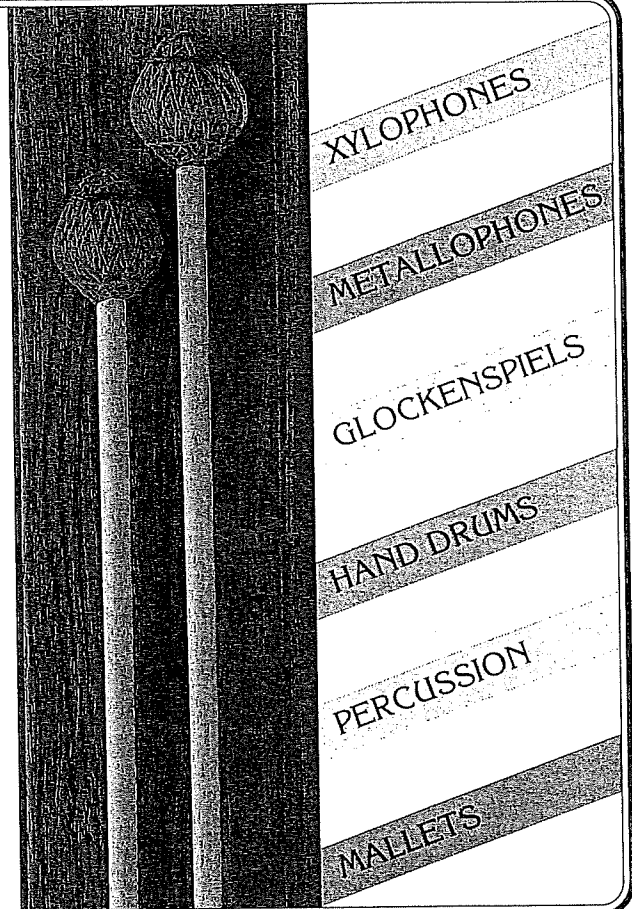
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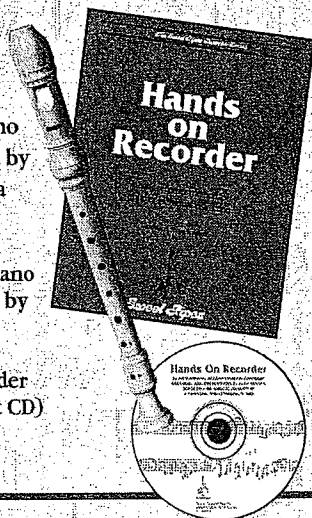
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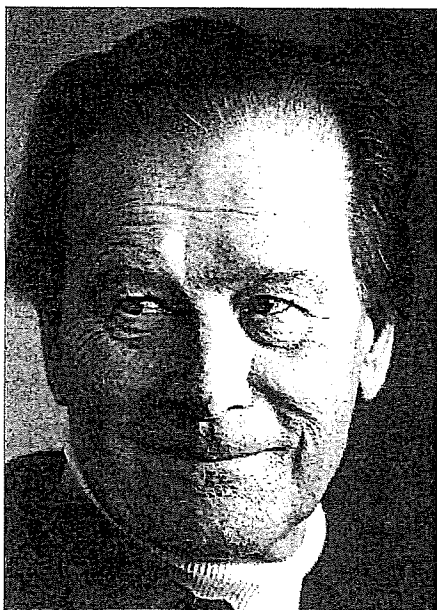


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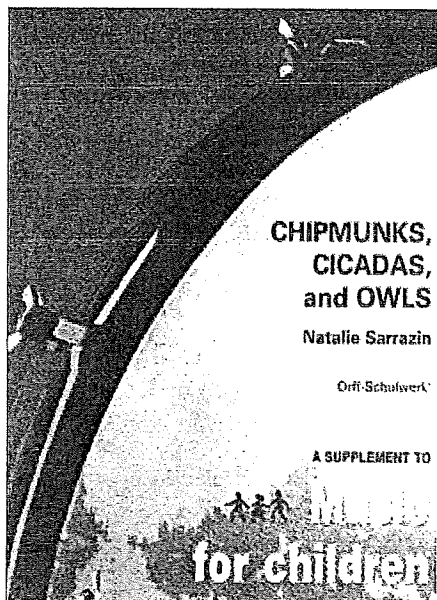


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Resources For The Classroom

Marina Gorny, Editor

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Orff-Schulwerk, Volume 3/Piano Music (CD). Celestial Harmonies, 13106-2. Approximately \$17.

Orff Schulwerk: Piano Music is the third in a five-part series produced by Celestial Harmonies. The performances are by Nikolaus Lahusen, assisted by Wilfried Hiller. Lahusen's well-received performance of Orff's piano works at "Orff Nacht," part of the centenary celebration in Munich during the summer of 1995, was the impetus for this recording. The music by Carl Orff is from Klavier Übung I and II, along with the bordun exercises published in *Das Schulwerk*, the third volume of Orff's autobiography.

Of the thirty-eight tracks on this CD, fourteen are pieces by Carl Orff and the remaining are pieces by Orff's third wife, Gertrud, whom he divorced in 1953. The notes accompanying the CD state that Gertrud's piano pieces, *Kleine Klavierschule* (1954), "are neither exercises for beginners nor training pieces for children." They are presented as "impressions," miniatures or snap-

shots, the shortest one lasting twenty-six seconds and the longest a little more than a minute. The pieces are lovely, and this is obviously a composer of some talent. Gertrud Orff's *Kleine Klavierschule*, however, is not a part of the original Schulwerk publications, like *Jugendmusik* or any of the five volumes of *Musik für Kinder*. Indeed, one wonders why the pieces were included in this collection, since they have little to do with Orff Schulwerk however much they may have been influenced by Orff. (Gertrud Orff is well known for contributions to Orff Schulwerk through her work in music therapy and her particular interest in the speech component of the pedagogy.)

The entire series thus far, all titled "Orff Schulwerk," presents the music of the Schulwerk volumes as art music miniatures rather than as music for schools. CDs I and II in this series gave us exquisite performances of pieces from the Schulwerk volumes played by adult professional musicians. These performances allowed us to appreciate the music as authentic musical literature and to understand both its place in musical

history and how it has evolved. Once again, on this recording of the piano pieces, we hear the short melodic and bordun exercises, appropriately grouped together in suite-like fashion, played as finished works rather than as seeds for improvisation. This seems to be a great opportunity missed. These performances show us a little about how piano improvisation was initiated at the Güntherschule, but not how it developed or progressed.

As long as we do not expect these CDs to tell us about Orff's ideas on music for children, we can learn much from the recordings. It is interesting to hear, for instance, that some of the pieces from the Klavier Übung are sketches for *Carmina Burana*. One can also hear how lessons in improvisation might have been structured. For the most part, it is better not to look here for recognizable teaching opportunities: it is far better to simply enjoy the music, which is surely the producers' intent.

-Carol Erion, Virginia

Letters to the Editor

I have finally found some time to read the Fall issue of *The Orff Echo*. Wonderful! Very thought-provoking articles, nice photos, excellent layout, and my favorite all-time cover. Thank you for your work and effort in making a fine magazine.

-Janet Greene, Occidental, CA

First, I would like to compliment you on the beautiful, artistic covers we have been having! The Winter '97 cover is beautiful. Also, I bought one of the posters in Memphis, and am going to frame it for my classroom. I just love that one, too.

When my *Echo* comes in the mail, I can't wait to open it and devour every

word. However, I am sometimes disappointed with the "focus" for that issue. I am not saying that they aren't well put together. They are extremely well written and professional in every way! But if someone doesn't have a big investment in the particular topic, then a large percentage of that issue can be disappointing. I would like to see a wider variety of articles, instead of the "focus" format.

-Martha E. Osborne, Hillsboro, OR
via e-mail

Several years ago a decision was made by the Editorial Board to include "focus" sections in each issue of The Orff Echo. The advantage of this type of format is that it allows us to cover a particular

topic in far greater depth than we could otherwise. Sometimes, as you point out, the focus topic may not be of great interest to a reader. We try to avoid this possibility by choosing topics that are broad but that relate closely with Orff Schulwerk or music education in general. Occasionally, as with this issue's focus on Orff Schulwerk in the global arena, the topic is chosen for its historical and far-reaching importance. We try, when space permits, to have at least one feature article that does not relate to the focus topic. In addition, we hope the other regular columns are of interest to all. We welcome readers' comments on this subject.

-Donna Marchetti, Editor

BOOK REVIEWS

Ruth Hamm, 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.

NATIONS EN FÊTE, by Chantal Dubois. Musique en Fête enr., 2582 Rosemont Blvd., Montreal, Canada H1Y 1K6. \$35 U.S.; includes shipping and handling.

This collection of thirty children's songs has been gathered from six diverse cultures and presented in each country's original language. The author, Chantal Dubois, has added Orff accompaniments as well as dance and movement segments to each song. Some of these songs are familiar, but many interesting new ones have been included also. The book is accompanied by an audio tape which the author intends for listening sessions "which can simplify the different parts to be learned: instrumental play, musical form, dance and movement."

Although the collection has merit, it also raises some concerns. The book is designed for use with the Orff approach, yet many of the Orff arrangements are not written in elemental style. Thus, we encounter parallel octaves created by the omission of a common tone when chord changes occur, and numerous parallel rhythms created by the absence of four-measure ostinato patterns and lack of complementary rhythms between instrumental parts.

Fourteen of the songs have English translations, though most of the translations give the gist of the text rather than a literal translation. Unfortunately, no pronunciation guide is included. The accompanying tape, however, provides a clear and pleasant oral presentation of how the words should sound. Regrettably, the music of each culture is sung with exactly the same vocal texture and quality, with no recognizable differences between African, American or Asian vocal sound.

It would have been helpful to have cultural background information with each country's collection. There is no

explanation given as to why Ms. Dubois, a student of ethnomusicology, did not orchestrate the songs more authentically as far as rhythms, movement and instruments are concerned. Many instruments in the Orff instrumentarium could be employed to display a more authentic cultural sound. For example, Hey Ya NA, a traditional Apache song included in the collection, is normally vocal rather than instrumental and melodic rather than harmonic. If accompanied at all, rattles and drums would be more appropriate.

Nonetheless, the collection is a good one and would be great fun for teachers to use with their classes. As the book supplies little cultural information or material, classroom and music integration would be a rewarding dual experience that might fill some of the gaps. Such two-fold study of each culture could culminate with a wonderful music, art and food celebration with the students' parents and school peers while simultaneously producing a very knowledgeable view of those particular cultures.

-Nancy Ferguson, Arizona

THREE TO GET READY: Imaginative Settings for Beginning Recorder, by Chris and Judith Thomas. Muse Manifest. Teacher's Book, Reproducible Student Activity Sheets, and CD: \$26.95; with cassette, \$19.95.

Teaching beginning recorder can be a very frustrating experience, especially if one starts in the third grade. Yet third-graders are emotionally and mentally ready for new challenges, and the teacher who can address the concerns of physical development at a gradual pace without dulling this enthusiasm can be quite

successful with these children. It is this necessary balancing of intellectual stimulation, manual dexterity and non-repetitive drill that the mother-and-son team of Judith and Christopher Thomas accomplish so well in this innovative product.

In *Three to Get Ready* the students will play at first with only one pitch for an entire lesson, with later sessions combining two, then three, notes. In addition to playing the recorder, student activities include moving creatively and in traditional dance patterns; singing; learning to notate each pitch; writing and improvising their own musical phrases; playing echo games; practicing note reading; and listening to — and playing — a variety of musical styles. These activities are spelled out carefully in the teacher's book which also contains a wealth of practical information, including historical background and suggestions for classroom management.

This product differs from most "book-and-CD" recorder packages in two important aspects. Instead of a student book which travels between home and school — and is in danger of being lost or forgotten — each lesson in *Three to Get Ready* has a single reproducible worksheet, illustrated with Judith's delightful drawings. This helps focus the students' attention on the task at hand and enables the teacher to recognize students who need further assistance. Also, the CD is used as the culmination of the lesson, rather than the primary instruction. This places the responsibility for learning where it belongs — on the students and teacher — and keeps the act of music-making an active, personal and acoustic event.

Various styles, meters, tempi and historical periods are represented on the CD and are performed in creative, attractive settings. While the teacher's book suggests listening for specific

instruments, many of the sounds are actually synthesized. Care must be taken not to tell students to listen for a "krumhorn" or a "violin" when one is not actually being heard. With this exception, however, the recording is delightful and energetic, and will be very appealing to third-grade students.

As with any "BAG" recorder book, the teacher should remember to pay attention to the right hand so that good hand position habits are being developed

even when the right hand notes are not being played.

Three to Get Ready is an innovative approach to recorder playing that encourages slow but continual growth in young players while engaging them in creative and enjoyable musical activities. Whether one is an experienced teacher or a novice, this package will be a valuable resource in the recorder classroom.

-Alan Purdum, Ohio

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| Spring 1998 | Jazz Routes | December 1, 1997 |
| Summer 1998 | Instruments | March 1, 1998 |

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

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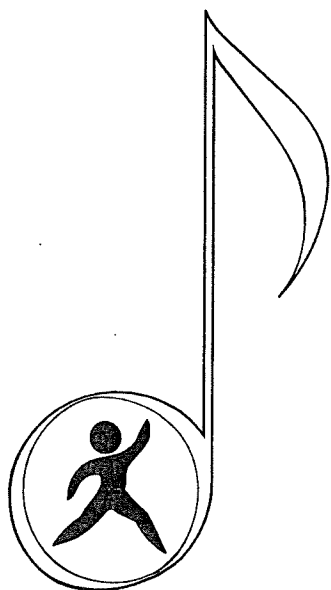
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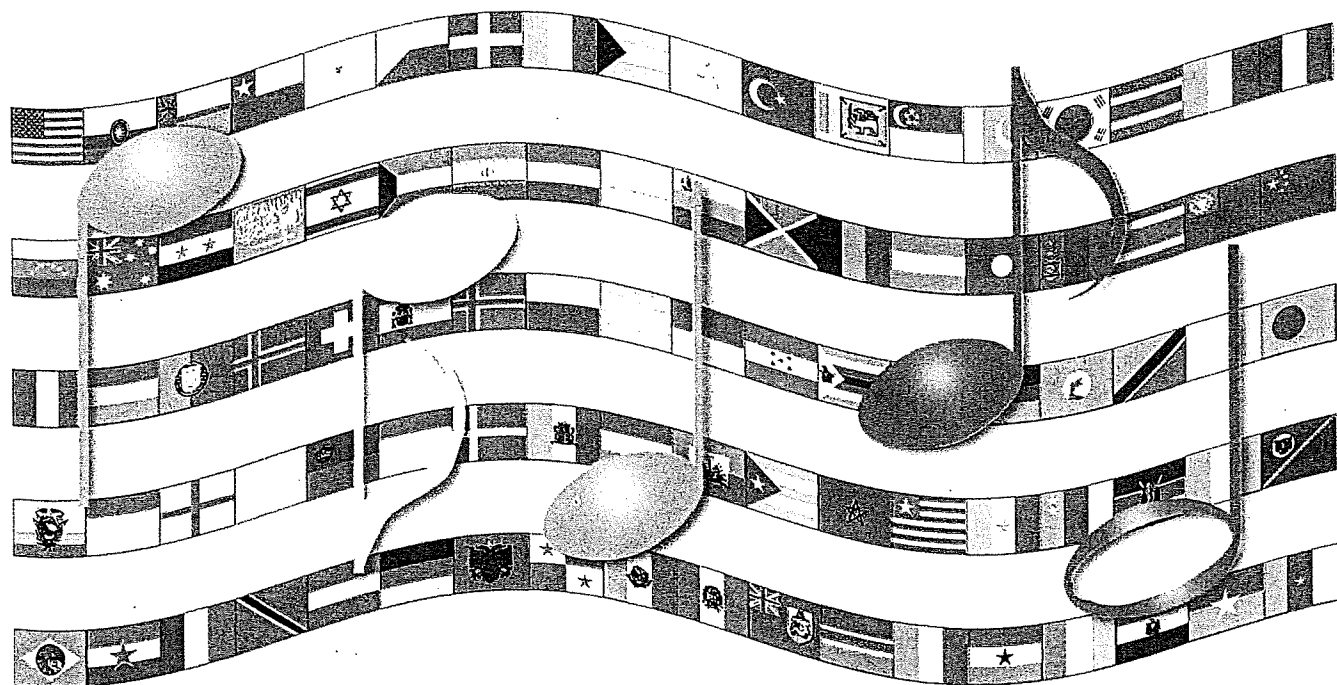
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