



The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

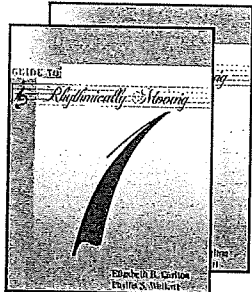
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Summer 1997

Volume XXIX Number 4



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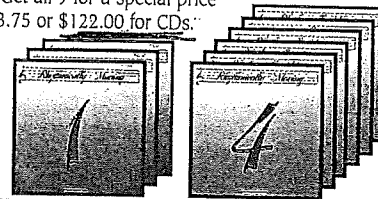
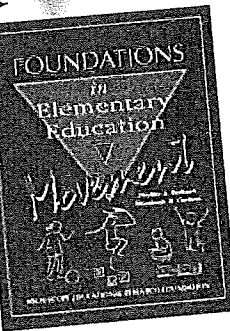
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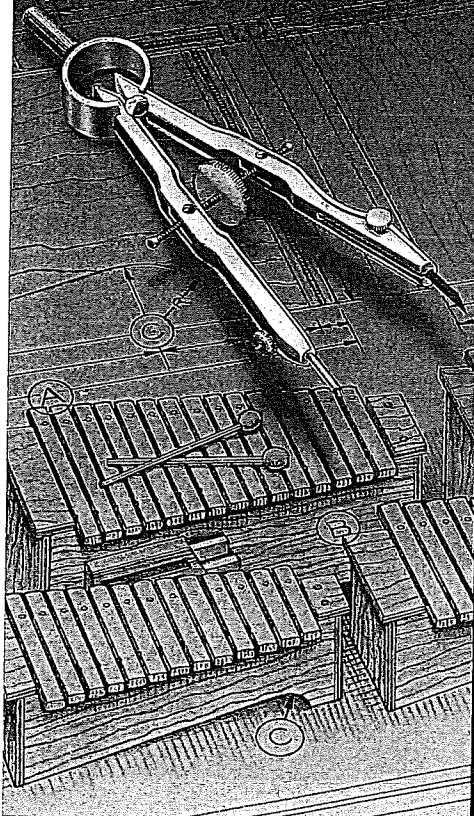
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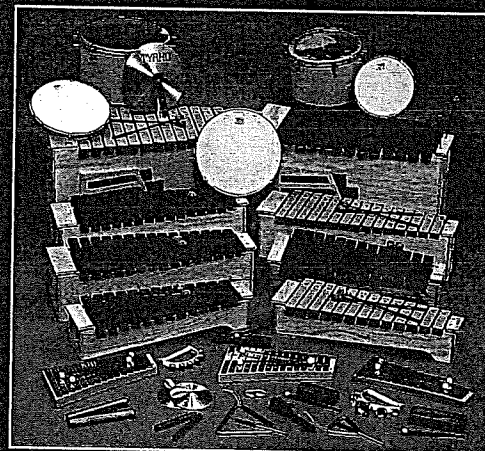
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about 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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Table of Contents

Features

AOSA National Conference, 1997	7
Focus on the Recorder	
Introduction	12
The Recorder through the Ages: A Historical Survey	
Carolyn Peskin	13
The ARS/AOSA Connection	15
A Movement Approach to Teaching Beginning Recorder	
Elizabeth Gilpatrick	18
Tackling Technique	
Leslie Timmons	24
Beginning Recorder Players Can Also Compose!	
Carol Erion	28
Rediscovering Volume I through the Alto Recorder	
Jo Ella Hug	32

Columns

From the Editor	3
President's Message	5
Video Preview	36
Focus on Research	
Providing a Good Model for the Next Generation of Teachers	
Carol Richards	40
Point ~ Counterpoint	45
Book Reviews	46

On Our Cover: painting by Aaron Mendes, Orange High School, Orange, Ohio

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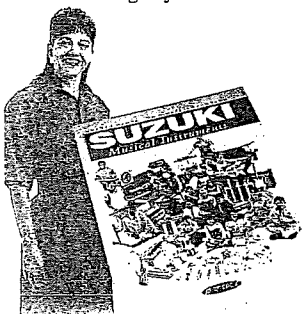
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From the Editor

Every now and then it comes up in casual conversation that my background is in music. "What's your instrument?" people often ask. I hesitate, reluctant to admit that I rarely touch the piano these days, though for many years it seemed the center of my life. "I was a piano major in college," I offer, "but now I play the recorder." This is usually met with a blank look and at least several seconds of total silence. Then the silence is broken by a tentative question: "You mean a *tape recorder*?" Anxious to clear the misconception that I might be an avant-garde composer of sorts, I launch into a capsule history of the recorder — its role in the Medieval, Renaissance and Baroque periods, its resurgence in the 20th century and its importance today in the school music curriculum. The resulting glimmer of recognition is all too often followed by, "Oh, of course, the *flutophones!*"

We've all had experiences like this one. The recorder is unfamiliar to much of the public. Unfortunately,

those who have some acquaintance with it often look upon the recorder as a pre-band instrument. Or even worse, a toy. Yet the recorder has a long and distinguished history, and continues to bring joy and aesthetic gratification to all who come to know it. That it is accessible and affordable makes it even more appealing.

We are delighted to bring you this issue of *The Orff Echo*, dedicated to the recorder. The special focus section, coordinated by Editorial Board member Liz Gilpatrick, includes feature articles by Carolyn Peskin, Leslie Timmons, Carol Erion, Jo Ella Hug and Liz, with a short article on AOSA's connection with the American Recorder Society by Christine Raskind. We hope you enjoy their contributions about this most deserving instrument that plays such an important role in amateur and professional performance as well as in the Orff Schulwerk classroom.

For a taste of what awaits us at this year's conference in Seattle/Bellevue,

see the article on page seven by Doug Wilson, National Conference Chairperson. Doug, along with the entire Evergreen Chapter, invites us to come "explore the land of Puget Sound, Mount Ranier, Lake Washington and Bill Gates." They've got wonderful clinicians and special guests lined up for this conference, certain to be an outstanding one.

This issue's cover is contributed by Aaron Mendes, a junior at Orange High School in Orange, Ohio. Amazingly, it is his first painting, having done all his previous work with pen and ink or pencil. He is a dedicated art student, though interested in business as well, and hopes to combine these two pursuits by someday owning his own design studio. As we begin a season that, for many Orff teachers, rivals the school year in its hectic pace, we hope it will remind you of the kind of peaceful, quiet moments that every summer should have.

-D.M.

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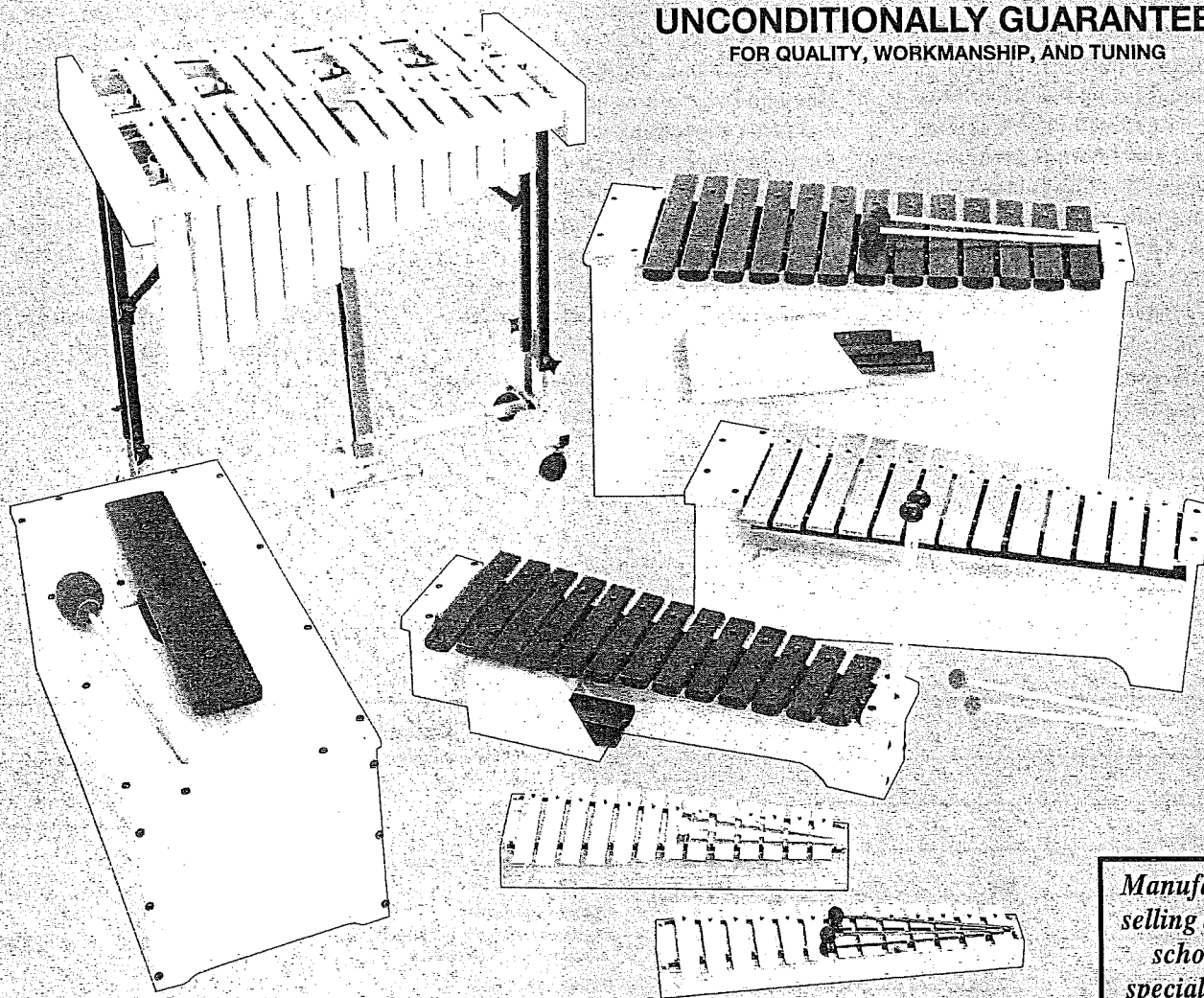
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President's Message

Carolee Stewart, AOSA President

Universal Challenges for the Next Century

In all aspects of our society, the approach of the new millennium has given rise to occasions for us to assess the *status quo* and reflect on how we would like things to be in the next century. This year, teachers of music and movement had opportunities during several meetings to evaluate the state of music and movement education and consider our future.

The first of these meetings was the MENC-sponsored National Music Education Summit, held in Washington, D.C., last September. With leaders from forty-four other national music organizations, AOSA Vice President Jack Neill and I participated in a discussion of the impact of educational reform on music education in the United States. We also collaborated to develop strategies for taking care of America's musical future.

A second meeting of significance to AOSA was the Salzburg *Rendezvous*, sponsored by the Carl Orff Foundation and held during the first days of January. In Austria, I joined representatives from ten European countries to consider the place of Orff Schulwerk throughout the world in the next century.

Between these two meetings, a group of AOSA Honorary Members, Editorial Board members and the National Board of Trustees met during the AOSA conference in Memphis to discuss some of the issues on the agendas of both the Summit and the *Rendezvous*.

While the individuals contributing to each of these three meetings represented differing interests, it has become evident to me that music educators across the United States share several basic concerns with Orff Schulwerk teachers here and abroad. Following is my synthesis of topics common to all three meetings. I believe these are some of the most important issues and challenges we will confront as we enter the next century.

Research. Carrying out research and disseminating results are among the keys to securing a place for arts education in the 21st century. Research in the United States and Europe is providing increased evidence of the value of study in music and the other arts. AOSA, along with the Carl Orff Foundation and many American corporations and organizations, provides financial support for research projects as well as opportunities for results to be presented at conferences and in publications. Among the biggest challenges in this area are sorting out which findings are meaningful and providing practical ways to communicate the important results to practicing teachers, administrators, parents and all others who influence educational policy.

Teacher training. The training of teachers will always be a great concern. Among the problems are a lack of consistency in undergraduate education from one institution to another and lack of agreement about what is most important for beginning teachers to know and be able to do. A universal challenge is to find common ground and reduce these differences.

With the release of the *Revised Guidelines for Teacher Training*, AOSA has taken a huge step toward providing consistency in graduate-level training of Orff Schulwerk teachers throughout the United States. This document is a unique model within our profession both here and abroad because it represents consensus of opinion about curriculum content. AOSA's task will be to find ways to monitor its effectiveness and to maintain it as an up-to-date document that continues to reflect the needs of teachers and students in our country.

Technology. Regarding the use of technology we find two extremes. On one hand, many people in the education field call for us to embrace technology.

On the other hand, many — especially Schulwerk teachers — ask, "Why?" We must be cautious in the search for appropriate occasions to use technology in Orff Schulwerk.

Music for all. The cry that music should be for everyone regardless of social or economic conditions has existed in this country since music was first introduced into public education. Our success at providing opportunities for all students varies across the country, and there is constant concern that music education not be elitist. This is a problem especially for teachers of Orff Schulwerk because of the strong association with the use of expensive instruments. While the instruments provide an appealing and colorful tool for creating and performing, Schulwerk can be taught effectively without them.

In the United States, continued attention needs to be given to the availability of arts education in urban schools. Funding inner-city programs as well as training and recruiting teachers to work in these schools remains a difficult problem.

Outside the United States, a new challenge is found in bringing music and movement education to developing countries. With the help of the Carl Orff Foundation in Munich, such countries as China and Russia are now able to offer courses to train Orff Schulwerk teachers. Recently, AOSA received a request for help from the newly emerging country, Uzbekistan. While AOSA uses its limited scholarships and grants to support members and their programs in the United States, we need to examine what we can do to provide much-needed assistance in these localities.

Here and in other parts of the world, the range of individuals benefiting from music and movement education has

grown to include not only "typical" children of school age, but also infants and pre-school children, individuals with differing abilities, children "at-risk" and adults in a variety of amateur and therapeutic programs. We are faced with providing music education literally "from cradle to grave."

Quality and Standards. Every student should have the opportunity to participate in musical experiences of the

highest quality. An education in music should be more than the superficial singing of a song or hammering out of an ostinato on a percussion instrument. Students should know about the music they sing and play, and they should know how to create and perform pieces of their own. Music learning should occur through active, joyful and successful engagement with good, authentic materials.

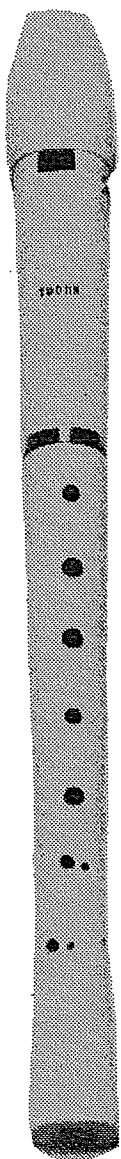
The National Standards provide a framework for the development of quality programs. They were designed to be the basis for improving arts education in the United States. Because the Standards are highly compatible with the Orff Schulwerk approach, we are charged, individually and collectively, with keeping them at the fore and using them to our advantage.

These issues and many others will need our thoughtful consideration in the coming years. Working in collaboration we can question, debate, examine and find solutions that will enable us to provide the best education for our students.

In closing, I should like to thank you for giving me the opportunity to serve as your president. In this capacity, I have become more aware of the important place of Orff Schulwerk and AOSA throughout the United States and the world. I am impressed with the dedication and the integrity of the members of the National Board, who care so much about our members and the students they teach. I thank them and all AOSA members for the support they have given me. I wish incoming President Jack Neill and the next AOSA National Board of Trustees all the best as they manage the day-to-day activities of our association and wrestle with the concerns that face teachers of Orff Schulwerk on the threshold of the 21st century.

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Northwest Horizons - Exploring the Elements Seattle/Bellevue, Washington

November 5-9, 1997

Douglas Wilson, National Conference Chair

Diane Graham and Donna Poppe, Local Conference Chairs

The Evergreen Orff Chapter invites you to travel to the beautiful state of Washington and participate in "Northwest Horizons - Exploring the Elements" in Bellevue, November 5-9, 1997. "Northwest Horizons" look at what is ahead in education, the expansion of multicultural education, and the broader use of computer technology. "Exploring the Elements" will help us continue to develop our Schulwerk skills as musicians and teachers. Together, these two aspects will help us realize where we are going and what tools and strategies we will need.

Music and Cultures of the Pacific Rim

People once saw the Mediterranean Sea as the horizon of their world. In more recent history, the Atlantic Ocean took on that role, serving as a horizon to many people — from Europe it represented hope for the future; for many in the United States, it offered a look back into their heritage. Yet another change is on the horizon as the 21st century brings the Pacific Ocean to the forefront of world culture and commerce. "Northwest Horizons" will emphasize the culture and music of the countries that surround this great ocean.

The music of the Hawaiian Islands will be presented by *kumuhula* (music teacher) **John (Kumu) Lake** and members of the **Hawaii Chapter**. **Rossana Arager** will focus on welcome songs, lullabies and farewells from around the world. **Colleen Casey-Nelson** will lead conference participants in an exploration of Japanese music through children's eyes. Travel through the Andes as **Joan Fretz** and **Pepe Santana** introduce panpipes to AOSA using an

authentic Ecuadorian dance. Join **Judith Teicher** as she presents the principles of *raga* (melodic structure) and *tala* (rhythmic structure), elements of the classical music tradition of South India. **Gamelan Pacifica**, directed by **Jarrad Powell**, will give AOSA members a chance to explore the music of Bali and Java. The group will also perform with the **Seattle Girl's Choir** under the direction of **Susan Senft**. **Alicia Mueller** will show us how to integrate the music of Chinese cultures with various curricular areas, using authentic children's folk songs. **Karen Medley** will share a wealth of musical information she has gathered during several trips to New Zealand. A variety of world cultures, including those of Bali, Australia and Indonesia, will be demonstrated in sessions led by **Mary Knysh**. **Sally Trenfield** will share *juegos de manos* (hand clapping games) from Mexico and the Rio Grande Valley. Bringing a traditional American Indian view to the conference will be **Cher Ross**, a Powhatan, and **Esther**



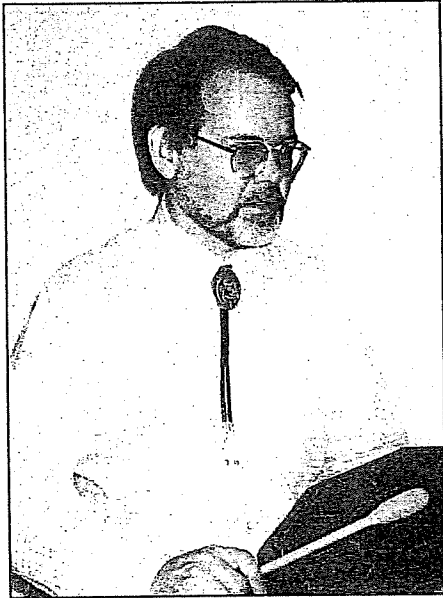
Judith Teicher



Alicia Mueller



Sally Trenfield



Bryon Burton



Walt Hampton

Stutzman, a Kalapuya. **Bryan Burton** has planned a session of Native American flute songs adapted for recorder. **Ben Snowball**, of Yupic Eskimo heritage, will teach songs and dances of Alaskan natives. **Glen Barney** and **Alan Spurgeon** will share many of the charming variants of children's songs and tales they discovered while researching Ozark folk music. Enjoy a taste of the tropics with **Chris Judah** and **Esther D'Agrosa** when they interweave the elements of the Schulwerk with an Antilles folk tale and the sounds of the Caribbean. **Pam Hetrick** will look at W. K. Amoaku's Orff Schulwerk arrangements of African folk songs. **Walt Hampton** will inspire participants to bring Zimbabwean marimba music into their classrooms. Celebrate the history of African American music with **David Connors**. Explore the autoharp, spoons, bones and other American musical folk traditions with **Bonnie Phipps**.

(Look for more information about her sessions in the next issue of *The Orff Echo*.)



Phong Nguyen

Technology Horizons

New discoveries in technology are also on the horizon. **Marilyn Davidson**, past president of AOSA, will present sessions on the use of electronic keyboards to help students with improvisation and creativity. AOSA Industry Representative **Debbie Cavalier** will illustrate new directions for music teachers using technology.

Drum Circles

Where will music fit into the business and social cultures of the 21st century? Is there a new horizon in which Orff Schulwerk will bring the community-building effect of music and movement into new venues? **Arthur Hull** thinks so. He specializes in promoting corporate teamwork through the metaphor of the drum circle, working together to form a musical unity that is then taken into the workplace. Mr. Hull has performed his magic with drum circles for leading corporations, including Apple Computer and General Electric. He will lead our conference "village" in song, dance and music, teaching conference participants to use drum circles with many different groups in and out of the school setting.

Special Guest Presenters

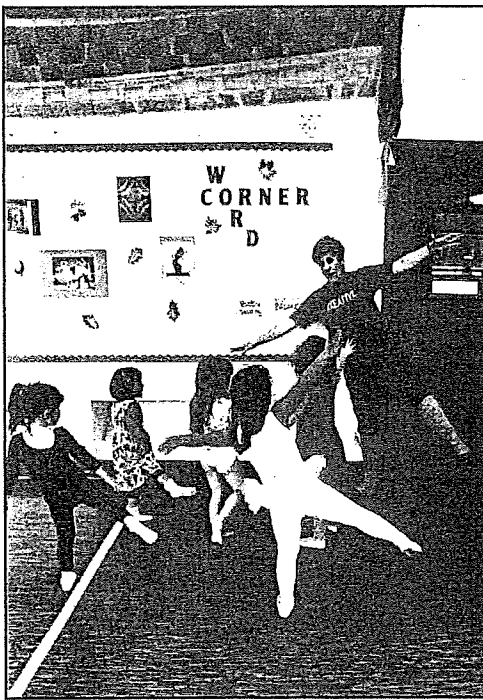
Phong Nguyen, **Christoph Maubach** and **Jon Madin** will offer presentations in the area of world music. Phong Nguyen, one of the foremost exponents of Vietnamese music, will present several sessions on the music, dance and culture of Vietnam. Join Christoph Maubach and Jon Madin from Australia as they present information, songs and dances that are part of the Marimba Australia movement. Our special guest presenter from the Orff Institute will be **Manuela Widmer**.



Linda Ahlstedt



Douglas Ahlstedt



Ann Green Gilbert



Linda Noah



Steve Calantropio

Kennedy and Jacque Schrader will also present movement sessions on a variety of aspects. Nancy Miller, music specialist at one of two schools in this country that have received extensive training in the Reggio Emilia approach to education, will focus on movement and music activities for preschool and kindergarten children. A folk dance session will be led by Martha

Riley. Dance into the Renaissance with Carolyn Ritchey Kunzman and Ursula M. Rempel. Explore the elemental movements of circles, lines and squares with Barbara Watson.



Joy Nelson

Vocal/Choral

In addition to presenting a choral reading session, Henry Leck, Director of the Indianapolis Children's Choir, will offer demonstration sessions with children's choirs from Washington. David Asplund will also present choral reading sessions. Linda Noah will address the need for artistic expression and good choral technique, while enhancing the choral experience with creative movement and Orff instruments. Join Douglas and Linda Ahlstedt when they explore the many ways to bring opera to life in the music classroom. In a separate session, Douglas, a tenor with the Metropolitan Opera, will demonstrate ways to develop and maintain good vocal health.

Recorder

Improvisation and recorder teaching techniques will be the focus of sessions by John Tyson, well-known recorder artist and ARS member. Also presenting recorder session will be Oscar Muñoz and Leslie Jane Timmons.

Dance/Movement

Explore movement through the Laban techniques with Susie Green of British Columbia. Ann Green Gilbert, Susan

Basic Orff

AOSA members will recognize the names of popular presenters Steve Calantropio, Isabel Carley, Doug Goodkin and Rick Layton, who will offer sessions on improvisation, modes and other elements of Orff Schulwerk. Helping children to realize their natural creativity will be the focus of a session by Cak Marshall. Gwen Hargrove will use the Orff process with storytelling as the beginning point. Barbara Grenoble will present a session on the relationship of the learning sequence to brain development. Lisa Mandelstein will lead session participants through Step It Down games and into drama using sound, movement and speech. Alice Olsen, Donna Otto and Anna Marie Spallina will offer sessions that explore various aspects of the Orff process.



Kenneth Guilmarin

Kodály

John Feierabend, President of the Organization of American Kodály Educators, will present several sessions



Rita Shotwell

on the Kodály techniques. Using Kodály, Joy Nelson will lead a fast-paced session introducing quick and motivating activities for building reading skills.

Early Childhood

Karen Gephart and Ellen Koziel will lead a session that includes folk songs, finger-plays, movement activities and listening activities for the preschool age child. Songs, chants, movement and instrument play activities will be included in the session by Kenneth Guilmartin, founder and director of the Center for Music and Young Children. Conference participants, led by Beth Melin Nelson, will become students in a musical trolley as they sing, dance, play, listen, create and explore musical concepts. Join Rita Shotwell as she uses props and movement to explore classical music in preschool and primary classes.

Education

As we look into the horizons of the 21st century, we need to be aware of new ideas in education. Tim Brophy will introduce a comprehensive and developmentally appropriate alternative for reporting students' musical progress. Of related interest, Nancy Schkurman, Sue Mueller, Cathy Ameling and Kay Lehto, from the Clark County School District, will present the assessment section of the district's Orff-based music



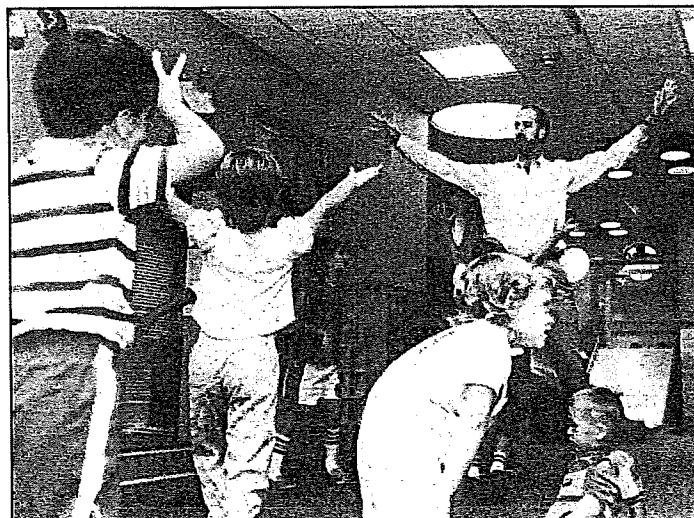
Tim Brophy



Judith Thomas



Rick Layton



John Feierabend

Northwest Horizons - Exploring The Elements

Conference Hotels

The conference site for the 1997 national conference is in Bellevue, Washington. We will be using the Meydenbauer Convention Center and five hotels, with transportation provided by a system of shuttle buses that is already in place. With the conference call, which will be mailed in July, you will receive a housing request form. Each of the hotels is a modern, clean and hospitable place to stay. As National Conference Chair, I can honestly say that I would stay in any of these hotels. All hotel rooms have ironing boards and irons and most have hair dryers. Meeting space will also be in four of the hotels.

- **Double Tree Hotel Bellevue.**

This is the conference headquarters hotel. Sleeping rooms are large and have been recently refurbished with new carpeting and amenities. A coffee shop is located in the main lobby.

- **Bellevue Inn (Quality Inn).**

Sharing a parking lot with the Double Tree, the Bellevue Inn is a smaller hotel in a resort-like setting. Many sleeping rooms have small refrigerators and microwave ovens. A small restaurant is located in the

hotel. Rooms in this hotel are smaller than the Double Tree, but it has luscious landscaping and a quieter atmosphere.

- **Bellevue Hilton.** This is typical of the style and quality you would expect from a Hilton. Located next door to the Bellevue Inn, it is connected to a coffee shop and Mexican restaurant. Rooms are average size and fax machines are available in rooms on the upper floors.

- **Hyatt Regency.** The hotel is located closest to the Bellevue Square Shopping Center. It is the same distance (3 blocks) from the Convention Center as the Double Tree. The rooms are typical of a Hyatt hotel, offering all amenities. There is a lounge where sandwiches are available and a fine restaurant. Connected to the Hyatt is a small business mall with a food court that has a variety of meal options.

- **Double Tree Belle Center.**

This hotel is closest to the Convention Center but will not be used for sessions. The rooms are quite plain.

-Douglas Wilson



The Boulder Renaissance Consort



Ron and Marsha Fellers

curriculum. **Deborah Tannenbaum Ingebrøtzen** will help participants experience how it feels to be disabled and will offer suggestions for creating the feeling of ensemble in an inclusive classroom.

Historical Perspectives

Several session presentations will bring an historical perspective to the conference. **Peggy McCreary** will teach members about Hans Bergese and his importance through seeing and hearing his many writings for the Schulwerk. **The Boulder Renaissance Consort** and **Claire Seger** will share music found in *Carmina Burana*, looking at its historical integrity and age appropriateness for students. A four-month Fulbright grant to Austria has led to a conference session on composer Gunild Keetman and choreographer Maja Lex, led by **Susan Wheatley**. She will be joined by students of the **Indiana University of Pennsylvania Dance Theatre and Percussion Ensemble**.

And...

There's more. **Gloria Fuoco-Lawson** will present "STOMP" for children. **Ann Palmason** will examine Orff Schulwerk's joyful place in church music for children and multi-generational groups. Many remember **Ron and Marsha Fellers** from the 1990 conference in Denver. They'll be back this year to share their mask-making ideas.

Patricia Campbell will be on hand to reveal the results of a year-long study on the natural music-making behaviors of Seattle children. **Judith Thomas** and **Susan Katz** will conduct a double-length session to explore techniques for creative work in the regular classroom. **Sue Snyder** and **Margaret duGard** will join forces to present sessions on the integration of curriculum and integration of people, cultures and kids. **Amy Dennison-Tansey** will illustrate the Orff Schulwerk belief that hearing and understanding music should be an active and joyful experience. A session that examines the training of undergraduate students will be conducted by **Judy Bond** and **Marcelyn Smale**. Hear about the Orff Institute from **John "Woody" Woodward** as he presents his experiences there and inspires others to travel to Austria for study.

Wow! What a line-up! If you think it looks good on paper, come see for yourself this November. The members of the **Evergreen Orff Chapter**, led by local conference chairs **Donna Poppe** and **Diane Graham**, invite you to come to the beautiful Northwest and explore the land of Puget Sound, Mount Ranier, Lake Washington and Bill Gates. In addition to the listed presenters, there are plans for exciting excursions, flawless performances by children's groups, a beautiful banquet and wonderful Washington weather. Come and celebrate "Northwest Horizons - Exploring the Elements."



Susan Katz



Sue Snyder



John Woodward

Douglas Wilson is the Assistant Principal at Fong Elementary School, Clark County School District, Las Vegas, Nevada. Donna Poppe is a music specialist for the Sumner School District, Sumner, Washington. Diane Graham is a music specialist for the Edmonds School District, Edmonds, Washington.

The Recorder

That Carl Orff chose the recorder as the wind voice to round out his instrumental ensemble is no accident, for the fipple flute has long been a favorite choice for personal musical enjoyment. Because it is relatively easy to learn, the recorder delights beginners with immediate success in music making, while rewarding those who persist with new challenges and a historic rep ertoire that promises aesthetic pleasure to both player and listener.

Throughout the Schulwerk volumes we can find superb musical examples which take advantage of the melodic and ensemble possibilities of the instrument, now soaring and floating as a solo voice as in the Berceuse # 27 in Volume V of *Music for Children*, then adding a joyful exclamation point with the sopranino part to "Street Song," Volume III. Ensemble examples abound, whether written specifically for the recorder or for recorders doubling singing voices. The recorder itself is the perfect complement to the tonebar ensemble and voices, for even a beginning player can accompany with an ostinato or improvise on a few tones.



The recorder has a rich and remarkable history. Carolyn Peskin provides us with a thorough overview that spans 700 years. Hers is a fascinating article you will want to keep and use in your own classroom to provide students with an accurate historical perspective.

From my own elementary music classroom, I have shared learning processes used to help ready students motorically for recorder playing. Working from the premise that it is the body that does the playing, I offer these ideas which have helped many children become successful players.

Leslie Timmons, herself an artist-level recorder player and flautist, offers valuable ideas for teaching playing technique to large numbers of students.

Orff Schulwerk practitioners are always looking for ways to

create, and Carol Erion has submitted some ideas both exciting and practical which can lead even beginning players into creating compositions for recorder.

Learning the alto recorder by rediscovering Volume I of the *Music for Children* series is the topic chosen by Jo Ella Hug, whose work with middle school students will give readers both a useful vision and practical ideas for going beyond G pentatonic on the soprano.

I hope this issue of *The Orff Echo* is one which you will want to keep handy for frequent reference, and that our authors will help you expand your own vision for employing the recorder within the Orff Schulwerk ensemble.

-Liz Gilpatrick

The Recorder through the Ages: A Historical Survey

Carolyn Peskin

The recorder belongs to an ancient, widely distributed family of end-blown wind instruments known as whistle flutes. Archaeologists have traced members of this family made of bone back to the Paleolithic period, over 10,000 years ago, and whistle flutes made of bamboo, clay or wood are found in many folk cultures scattered throughout the world.

Whistle flutes are so named because their sound-producing device is a whistle mouthpiece. An essential part of this type of mouthpiece is a plug, usually a block of wood, called the "fipple," which forces air from the player's breath through a narrow channel and directs it against the sharp edge of a lip cut into one side of the tube. Interaction of the air stream with the sharp edge sets the air column below the mouthpiece into vibration, producing musical tones whose pitches are determined by the placement of the player's fingers on the tone holes.

The recorder can be distinguished from folk whistle flutes such as the penny whistle mainly by its fingering system. The recorder has seven finger holes, spaced so as to make the instrument fully chromatic, plus a thumb hole, which serves both as a tone hole and as an aid in overblowing to produce the upper register. European folk whistles have fewer holes and are thus limited with respect to the types of scales that can be played on them and the keys in which they can be played. Most European folk whistles also have a relatively narrow bore (inner diameter), which enables the upper register to be obtained without a thumb hole but causes the high notes to shriek and the low notes to whisper. The recorder's wider bore gives it a more nearly uniform, mellow tone.



Origin and Naming of the Recorder

The recorder doubtless evolved from a folk instrument, but nobody knows exactly when. Although the earliest surviving recorder is now believed to be a 14th-century plumwood instrument discovered in Göttingen, Germany, a few carvings, sculptures and manuscript drawings from the 12th and 13th centuries depict unidentified wind instruments, which might possibly be recorders.

Likewise, no one knows how the recorder got its name. Musicologists used to think the name was derived from bird song, for one meaning of the verb "to record," which first appeared in late 16th-century English writings, was "to sing like a bird," and bird fanciers in 18th-century England used recorders to imitate birds and teach them new tunes. However, the earliest known appearance of the name "recorder" referring to a musical pipe was in the household accounts of a British nobleman for the year 1388, predating the association with bird song by 200 years. The origin of the name remains a mystery, and the German, French, and Italian names for our instrument — *blockflöte* (fipple flute), *flûte à bec* (beak flute, referring to the usual shape of the mouthpiece), and *flauto dolce* (sweet-sounding flute) — seem much more appropriate.

The Recorder in the Middle Ages

Since instrumentation was not designated in Medieval music manuscripts, and since references to musical instruments were scarce in Medieval treatises, most of our information about Medieval instruments comes from art and literary allusions, sources not known for their scientific accuracy. Our knowledge of instrumental performance practices in the Middle Ages is, therefore, quite limited.

According to the most recent musicological research, recorders were probably first used for the performance of written art music in the very late 14th century. We are not sure what music was played on those early recorders or how they were employed in conjunction with voices and/or other instruments, but we can make some educated guesses. A high-pitched recorder with percussion accompaniment would most likely have been suitable for monophonic (single-line) dance music.

An ensemble of two or three recorders might have been used for simple polyphonic pieces such as English carols, but French and Italian part songs of the late 14th century, with their intertwining, rhythmically complex melodic lines, would have sounded better with a mixed ensemble of contrasting colors — a recorder, harp and bowed vielle, for example. Highly ornamented melodies may have been performed on a soprano or alto recorder in such ensembles. Since the recorder's mellow timbre blends well with singing voices, recorders might also have been employed in mixed vocal and instrumental groups.

The Renaissance Recorder

The term "Renaissance" in the history of European music refers to the period from about 1450 to 1600. (These dates

Focus on the Recorder

are approximate since the transition between historical periods was gradual and varied in time from one country to another.) The Renaissance, whose beginning coincided closely with the invention of the printing press, saw an upsurge in the composition of vocal music, both sacred and secular, and boasted such world-class composers as Guillaume Dufay, Josquin Desprez, Orlando di Lasso, Giovanni da Palestrina and William Byrd.

The Renaissance also saw the development of instrumental ensembles known as “consorts” and the publication of several important books about musical instruments. Silvestro Ganassi’s *Fontegara* (1535), the earliest known recorder method book, advises players to make the recorder imitate the human voice and includes articulation syllables to make playing more expressive. Sebastian Virdung’s treatise on musical instruments (1511) depicts four recorders that were played together — an alto, two tenors, and a bass. Michael Praetorius’ late Renaissance treatise, *Syntagma Musicum*, Part II (1619) shows a family of eight recorders ranging from the diminutive sopranino (an octave above the alto) to the giant contrabass (an octave below the bass).

Renaissance recorders were different in design from the Baroque-type instruments used in today’s school classrooms. While modern recorders are two- or three-piece instruments with a contracting conical bore, Renaissance recorders were one-piece instruments with a more complicated bore geometry. Lacking the modern recorder’s highest notes, the typical Renaissance recorder had a range of only about an octave plus a sixth, but its lowest notes had a rounder, fuller tone than those of modern recorders.

Since the narrow range of Renaissance recorders was about equal to the range of the average singing voice, recorder consorts were capable of playing polyphonic vocal music, and there is indeed written and pictorial evidence of instrumental involvement, including recorders, in the performance of secular part songs, and some sacred music as

well, during the 16th century.

Dance music was the chief type of instrumental music in the courts of Renaissance Europe. Among the most popular dances were the *pavane* (a stately duple-meter dance) and the *galliard* (a fast triple-meter dance). Numerous collections of music for these and many other 16th-century court dances were published in several countries. All of this music could have been played by a recorder consort or a Renaissance band, which included recorders along with other early instruments.

More complex, highly contrapuntal types of instrumental music such as Italian *canzone* and English viol fantasias were also often playable on recorders. In



fact, every type of Renaissance ensemble music was playable on recorders as long as the ranges of the individual lines were not too great. Specific instrumentation was not usually designated for ensemble pieces. The choice of instruments depended largely upon the location and the occasion. Thus, a soft consort of recorders or viols would have been appropriate for a music room in a nobleman’s palace, but the same music might have been played by a loud consort of double-reed instruments or brasses in an outdoor festival.

The Baroque Recorder

Music historians define the Baroque period as the period extending from the beginnings of Italian opera (ca. 1600) to the death of J. S. Bach (1750). During that period, the emotional restraint characteristic of the Renaissance gave

way to a greater emphasis on feeling and expression, and composers began to write idiomatically for instruments, distinguishing between vocal and instrumental style.

During the Baroque era, recorder consorts became obsolete since the greater expressiveness of the violin family was preferred for opera orchestras, but the alto recorder emerged, along with the *flauto traverso* (side-blown flute), as an important solo and chamber instrument. The increased popularity of both those instruments was due to changes in their design made by the Hotteterres, a family of French musicians and instrument makers in the second half of the 17th century. Changes in the bore shape of the recorder extended its range upwards to over two octaves, making it more suitable for virtuoso playing. Another innovation was construction of the recorder in three detachable sections, allowing it to be tuned by “pulling out.”

During the first half of the 18th century, the alto recorder was featured in numerous sonatas and concertos. Sometimes two or more altos were featured together, or the recorder shared the limelight with other melody instruments, as in two of Bach’s Brandenburg concertos and in many chamber sonatas by

Telemann, the most prolific composer of Baroque recorder music.

The recorder also made its mark in the Baroque theater, where it was often employed in pastoral settings and in scenes involving death, romantic love or the supernatural. Purcell used the recorder in incidental music for various plays, and Bach used it to express moods of tenderness and sorrow in the *St. Matthew Passion* and in several Church cantatas. A special role, usually assigned to the high sopranino rather than the alto, was imitating bird songs, as in some of Handel’s operas.

Decline of the Recorder

At the beginning of the 18th century, the alto recorder rivaled the *flauto traverso* in popularity. After mid-century, though, with the advent of the Classical symphony orchestra, the recorder’s

popularity rapidly waned while the *traverso* became an orchestra instrument. Because it required an embouchure, the side-blown flute was capable of controlled changes in dynamics, which were impossible to achieve on the recorder. Unable to produce the kind of expressiveness demanded by the Classical and Romantic repertoire, the recorder, along with the viol, harpsichord, and other early instruments, disappeared from the scene and remained in eclipse for about a hundred and fifty years.

The 20th-Century Recorder Revival

The revival of interest in early instruments in the present century was largely due to the pioneering work of Arnold Dolmetsch, a French musician, scholar and instrument maker who settled in England in 1883. Dolmetsch bought old harpsichords, lutes, and viols at auction houses and sought out editions of early music in museum libraries. In the 1890s, he and his family began giving public lecture-concerts with historical instruments he had refurbished himself. They performed not only in England but on the Continent and in the United States as well.

Dolmetsch acquired his first recorder, an 18th-century alto, in 1905, and taught himself how to play it from an 18th-century method book. Fifteen years later, he began making his own recorders modeled after historical instruments. His recorders were, however, very expensive and were sought only by professional musicians and scholars.

A parallel early-instrument revival in Germany in the 1920s, sparked by the research of Professor Willibald Gurlitt in Freiburg, led to the growth of the recorder as a school and amateur instrument. Under the direction of violin maker Peter Harlan, cheap wooden recorders were mass produced in the '20s and '30s for home and school use. (Unfortunately, Harlan's fingering system, intended to simplify the forked fingerings required on Baroque-type recorders, resulted in a flawed instrument with faulty intonation and a harsh tone. Although the manufacturer of his instruments was later persuaded to switch

continued ...

The ARS/AOSA Connection

The American Recorder Society/American Orff-Schulwerk Association Joint Committee was formed in 1994 because the Presidents of both organizations shared a vision of mutual cooperation. The purpose of the committee is to provide a vehicle for the communication of programs that would benefit members of both groups. At present there are approximately 100 reciprocal members. Since that first gathering in Philadelphia in 1994, representatives of both organizations have come together each year at the AOSA conference to discuss issues of interest to recorder players and teachers. In March, 1997, this *ad hoc* committee was approved by the AOSA National Board of Trustees as a standing committee.

The current members of the committee are:

- Christine A. Raskind, Chair
- Gin Ebinger
- Leslie Timmons
- President of AOSA, Carolee Stewart
- President of ARS, Gene Murrow

The Joint Committee has identified several areas for exploration. They are:

- a list of publications of interest to recorder teachers
- the preparation of guidelines and suggestions for forming student ensembles
- ways to forge closer connections between local ARS and AOSA chapters
- Identification of presenters for future ARS and AOSA conferences and chapter workshops.

A curriculum for the ARS Junior Recorder Society has just been completed and may be of special interest to those who work with student ensembles. In addition, recorder players of all ability levels will find many ARS-sponsored workshops available throughout the year in a wide variety of locations. These range from one day sessions to those lasting more than a week. Additional information about the American Recorder Society and its programs can be obtained by contacting Gail Nickless, Executive Director, at (303) 347-1120.

If you would like more information about the ARS/AOSA Joint Committee, please contact Christine Raskind at (203) 226-0346.

- Christine Raskind



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Focus on the Recorder

to the standard Baroque fingering, some "German-fingered" recorders are still being made and sold today.)

The American Recorder Society

The use of the recorder as a recreational and school instrument led to the formation of national organizations to bring recorder players together. The first of these was the English Society of Recorder Players, founded in 1937, with Arnold Dolmetsch as its first president. The American Recorder Society (ARS) was founded two years later by Suzanne Bloch, lutenist daughter of composer Ernest Bloch, and two other recorder enthusiasts in New York. After a period of dormancy during World War II, the ARS was revitalized in 1947 by Dr. Erich Katz, a German musicologist, composer and teacher, who had immigrated to the United States to escape the Nazis. Under his leadership as music director, the organization prospered and began forming local chapters. (For a fascinating account of personal correspondence between Dr. Katz and Carl Orff, see reference 4 in the bibliography following this article.)

Today the ARS has about 3,500 members and ninety chapters in the United States and Canada. Involved in all aspects of recorder playing, it issues a magazine (*American Recorder*) and newsletter five times a year, publishes new music, gives scholarships for workshops, certifies recorder teachers, and awards grants to professional performers. The ARS also has developed an Education Program complete with a study guide, music lists, and optional exams for three levels of playing proficiency, as well as a Class Program and Club Program for a Junior Recorder Society. The Class Program is designed to assist teachers working with groups of young students beginning to learn the soprano recorder, while the Club Program encourages them to continue playing their recorders beyond the introductory stage through nationally linked recorder clubs.

New Recorder Music

Another offshoot of the recorder revival was the composition of new music for the recorder. From the 1930s to the early '60s, this music consisted mainly of ensemble works and sonatas for alto with keyboard accompaniment, all written in a conservative, neoclassical idiom. The list of composers, mostly English and German, includes such



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distinguished names as Benjamin Britten and Paul Hindemith. Since this music involves conventional playing techniques, much of it is playable by competent amateurs.

With the development of the "Dutch School" of virtuoso recorder playing by Frans Brüggen and his disciples in the 1960s, a very demanding and unorthodox type of solo recorder music appeared in Continental Europe. This atonal music with irregular rhythms and jagged melodic lines featured such avant-garde playing techniques as flutter tonguing, percussive tonguing, glissandi, multiphonics (sounding two pitches at

the same time), and simultaneous playing and humming. Used excessively at first for their shock effect, these techniques were later integrated with conventional techniques to broaden the recorder's spectrum of expressivity. During the '70s, '80s, and '90s, jazz contributed to the recorder repertory, as did Latin-American, African and Asian music.

With the exception of New Jersey recorderist Pete Rose, one of the world's leading performers and composers of contemporary recorder music, American performers have until recently shown little interest in avant-garde playing techniques, and American composers have written relatively few professional-level recorder works. Americans have, however, written a good deal of ensemble music suitable for amateurs, and the ARS has done much to stimulate the creation of such music through the sponsorship of composition contests and the publication of new music editions.

The Recorder in American Primary and Secondary Education

Although the recorder is used as an educational tool and an ensemble instrument in American elementary schools (and a component of the Orff instrumentarium), it is rarely seen in American public secondary schools. Just when students have acquired the skills necessary for consort playing, modern band and orchestra instruments are introduced, and the recorder is usually abandoned. This situation proves frustrating to private recorder teachers, who repeatedly lose their best pupils, lured away by the silver flute, clarinet, or saxophone. (For a lucid discussion of this problem by an experienced recorder teacher, see reference 3 in the bibliography.)

Some independent schools and certain arts magnet and other public schools do have or have had recorder programs at the secondary level. References 8 and 16 in the bibliography describe some successful middle school, junior high, and high school programs involving the recorder. References 5 and 10 tell about two intensive summer programs for talented teenage recorderists. Recorders in the hands of teenagers are, however,

the exception rather than the rule, for secondary school administrators and instrumental music teachers still tend to think of the recorder as a pre-band or pre-orchestra instrument rather than a "real" instrument.

In many European countries, the recorder and modern instruments are treated as equals. Grade-school children who show promise on the recorder are encouraged to continue their recorder studies at a music conservatory. Why are the recorder and modern instruments not also treated as equals in the United States? With many excellent and relatively inexpensive editions of consort music now available, why is "recorder ensemble" not routinely included along with "orchestra," "concert band," "marching band," and "jazz band" as an instrumental music elective in American middle schools and high schools?

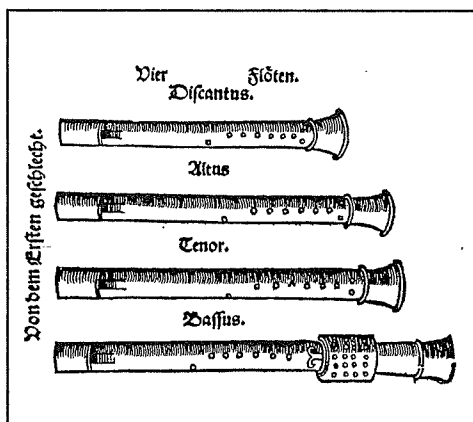
A recorder program would be especially useful for inner-city youth, whose families may not be able to afford costly modern instruments but could afford high quality plastic recorders. There would surely be ample opportunity for teenage players to perform in libraries, churches, shopping malls and retirement centers. Performances by student recorder ensembles would also fit nicely into a program developed by Early Music America's Elementary-Secondary Education Committee to bring early music and early instruments into an overall arts/history curriculum. (See reference 6 in the bibliography.) The recorder is not only a "real" instrument but also a practical and versatile one suitable for performing a wide variety of worthwhile music.

Conclusion

The recorder has had a distinguished past. If treated with proper respect, it can have an equally bright future. Today the recorder serves as a multipurpose instrument — educational, recreational and professional. It is a personally rewarding instrument, capable of enriching the lives of young and old alike. Those of us who love the recorder and have devoted many years to its study hope that organizations such as AOSA and ARS will continue to work together to help school music teachers at both the

primary and secondary level foster in their students enthusiasm for the recorder, enthusiasm that will carry over into adulthood.

Carolyn Peskin, a retired high school chemistry teacher, has been a member of the American Recorder Society since 1977. She is a former music director of the Greater Cleveland (Ohio) ARS Chapter and has been



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Focus on the Recorder

editing the chapter's newsletter for the past sixteen years. She is also the current Q & A editor of American Recorder and a music reviewer for that magazine. Since receiving a master's degree in music history and theory from Cleveland State University in 1985, Mrs. Peskin has been composing and arranging music for recorder ensembles.

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A Movement Approach to Teaching Beginning Recorder

Elizabeth Gilpatrick

Eight-year-old Casey could barely contain his excitement: "Wow! Mrs. Wright isn't gonna believe we learned to play this much music on the first day of recorder! Can we stay late and play for her?" Karyn, an eleven-year-old fifth grade student new to the school asked: "Ms. G., can I stay in your room during recess and work on that new song? I've almost got it!" Karyn had almost no playing experience when she came to our school, and Casey was quite certain he'd never learn soprano recorder because an older friend had assured him it was "too hard to play and too squeaky." Yet both students succeeded immediately because they came to their new musical experiences by a route that was natural to the child's way of learning: they practiced the essential body movements first and added the actual instrument later — when their arms, hands, and fingers already knew what to do.

There is more than one route to take when learning to play any instrument. No two piano, trumpet or violin teachers will guide students to approach their instruments in the same way. Over the months and perhaps years they may teach a student, many private instructors try to discover how each young musician learns best. As general music teachers, we often guide students into instrumental experiences, but rarely do we have the opportunity to work with single individuals or small groups of youngsters for long periods of time over several years. Our task, then, is to find effective ways to help many children learn playing skills quickly and thoroughly.

Training students to use the essential movements required to play an instrument seems a wise beginning course because children live to move and move to live. Well into adolescence



young learners absorb subjects most effectively by experiencing them, and movement is often a crucial component. By "movement" I mean, for example, letting fingers practice covering and uncovering the holes of a practice recorder or training arms and hands to play given rhythmic lines *sans* mallets and xylophones. When they begin with a movement-based approach, students form habits for effective practice. Error detection and correction are more efficient when children are acutely aware of their own movement. They are then eager to learn to control even subtle movements of tongue or finger to affect tone quality or timbre. Students quickly learn to accept that playing errors are not random acts committed by stubborn instruments, but events that are largely controllable.

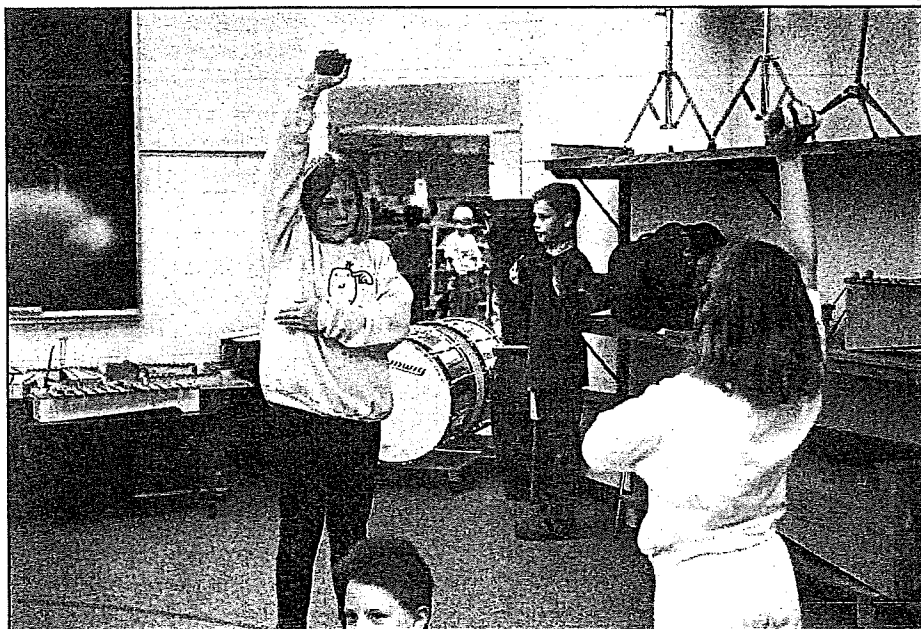
A friendly daily schedule can play a big part in the eventual success of

students, so I hope a brief description of our program at Coal Creek Elementary School will help set this article into a realistic context. My school district mandates sufficient time for me to have students practice instrumental playing skills effectively as developmental readiness dictates. We have crafted a schedule that allows me to see each of my classes for approximately thirty-five minutes a day, Monday through Friday. The children go to physical education for the next week and then return to music once again the following week. I have discovered that students lose little facility during their intervening week in physical education. Arranging our teaching schedule this way has allowed children sufficient time to master skills at their own level of physical maturity by providing them with daily guided practice sessions.

An examination of the skills and concepts students need to have in place to begin soprano recorder reveals the need for careful attention to movement-based knowledge and experience. Students should be able to:

- distinguish their own right from left
- quickly and correctly decode "mirror" movement and right and left reversals while watching the instructor
- quickly and correctly decode which fingers are covering which holes while watching the instructor
- hold and balance the instrument
- raise and lower fingers singly and in combinations
- cover an entire tone hole
- sit or stand with posture that promotes good breathing and fingering facility

Focus on the Recorder

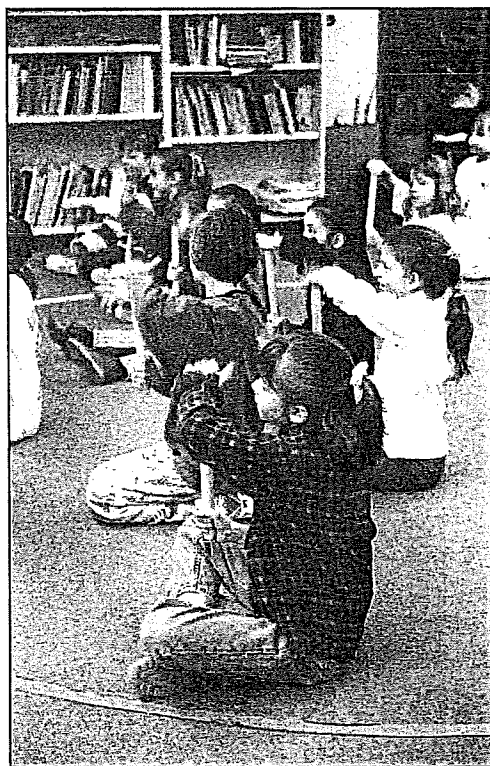


If we can help students put these learning pieces in place before they have to attend to the subtleties of blowing and tonguing, they'll have a valuable head start.

Here are some ways to prepare students for playing success before the recorder reaches their hands.

- Beginning in kindergarten, play "copycat" games to strengthen visual decoding abilities.
- Finger plays promote body awareness and help the young child focus on isolated finger movements.
- Learn to use the speaking, singing, whisper, and other voices. Encourage children to describe how sound and breath feel. This activity lays the groundwork for the subtleties of blowing required for a pleasing tone quality.
- Good singing and speaking posture should also be learned in the years prior to starting recorder.
- An ongoing program of listening to good recorder playing inspires young players and gives them specific goals. Thanks to compact disc technology there is more recorder music available now at an affordable price than ever before.

Continue to strengthen visual decoding by playing mirroring games in the late first and early second grade. Use recorded instrumental music to accompany short "mirror" concept warm-ups at the beginning of class and choose beautiful music that is expertly performed. The warm-up need not be more than two or three minutes long. Props like paper fans, paper plates, wands, streamers or scarves can lend visual



interest and aesthetic quality to mirror movement. When the children understand the mirror concept, let them lead the class or a small group. Continue to watch your children to note when the large majority is ready for right/left reversal in visual decoding. Using language to describe what the body is doing is a powerful tool for promoting understanding and recall, so ask children frequently to talk about and describe their movement. (Encouraging children to talk about movement and name what their bodies do also helps in the assessment process by establishing a common vocabulary for talking about their performance.)

Discerning right from left is a concept that children must learn from the inside out, but only at the appropriate age. By grade two the teacher can begin these activities with children who are comfortable following their teacher's movement.

Here's an activity which has helped many early third graders strengthen this understanding. The goal is only to offer an opportunity for intense, focused practice in right/left reversal, so avoid getting caught up in side issues.

1. After watching the teacher model this game, each child in a class faces one partner. Each of the partners holds one prop which is the same color as the partner's prop. I suggest using the inexpensive colored plastic pot scrubbing pads that can be purchased at discount stores because they are light, easy to grasp, and don't produce a distracting sound when dropped or accidentally touched to another pad.

2. Children face each other with the prop in the mirror hand, that is: one child holds a prop in the left while the other faces him holding the prop in the right. They lightly touch both the prop-holding hand and the empty hand to the corresponding hands of the partner.

3. When the music begins, each child takes a turn leading the other in mirror movement, guided both visually and by the light touch felt in the partner's hand. I use the Irish folk tune "Sally Gardens" from volume I

Focus on the Recorder

of the *Rhythmically Moving* series produced by High/Scope Press because it provides a slow tempo, one turn for each student, and excellent playing as an aural model.

4. Repeat the activity but ask children not to touch each other. Now they can only understand movement through visual decoding.

5. On another day play this game again, but insert a left/right reversal task by asking each student to hold the prop in the same hand. That is, both students will hold the prop in the right hand or both will hold it in the left. When they face each other, they will have to look across the midline at the other student's prop.

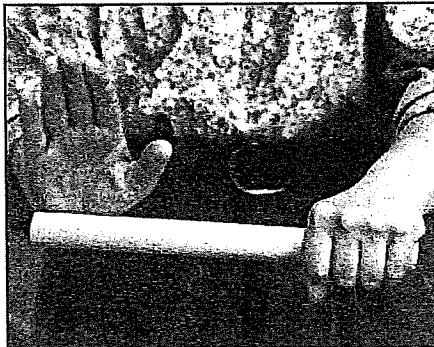
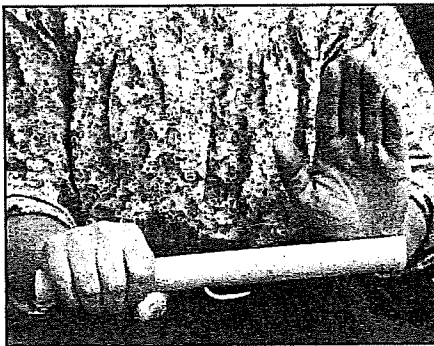
6. Repeat the game, but have the children let go of the prop so that they are tracking only the movement without the prop as a visual cue.

7. Repeat the game another day for continued practice. This game can be used as a warm-up or as a transition to another activity. All the while the children are preparing a skill crucial to recorder playing (and to many other learning and movement activities) — visual left/right reversal.

The next activity is a direct introduction to formal recorder playing. Its purposes are to help students focus on both left/right reversal, holding the instrument comfortably, and using the fingers. As with previous activities, the teacher should model this activity by leading the students first, but encourage students to lead one another in partners or small teams as soon as they are able. Keep practice sessions short, repeating them as often as needed.

1. Each student has one rhythm stick approximately the same length and diameter as a soprano recorder.

2. Accompanied by rhythmic, evenly-phrased instrumental music, place both hands over the ends of the rhythm stick as though holding handle bars. Again, I recommend music from the *Rhythmically Moving* series. I like to use the tune "Pata Pata" from volume VI of that series. There are many short pieces from the orchestral suites of both Bach and Handel



and the chamber works of Mozart which would yield the same steady beat, walking tempo and even phrases. Whatever you choose, be sure they are short selections of instrumental music that are evenly phrased and promote relaxed alertness.

3. When you hear the phrases of the music change, alter the position of one hand at a time. (Practice first before you try it with kids!) For example, you may place the left over the end of the stick with the palm in and the fingers extended. Or, you may grasp the stick with the knuckles of one hand facing down while those on the other hand face up. *Whatever you do on one side of the body repeat on the other side and change with the phrase.* The goal is not to trick students, but to help them learn to predict. As they process the information needed to perceive and predict the next move, they become more acutely aware of the contrast of right and left. Ask students to describe the sensations they experience while viewing and responding.

4. Do this activity first as mirror and then in left/right reversal. If you must teach recorder to an entire class at a time, look for a high success rate — as high as ninety per cent — before proceeding onto the instrument itself.

5. Gradually work the original horizontal position of the rhythm stick to a vertical one and begin manipulating the fingers *on the beat* as though you were fingering a recorder. Be sure you model with the left hand on top!

6. Begin by making the fingers of one hand go up and down simultaneously; then the fingers on the other hand; then all fingers on both hands. Do this before isolating single fingers. Change fingerings only on the phrase changes in the accompanying music. Give children ample time to perceive and copy your movement. Practice leading before working with children. Repeat the same music a few times to help children become familiar with phrase changes. If you use art form music, you can help kids learn some pieces which then become "old friends."



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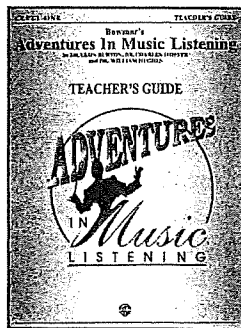
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Focus on the Recorder

7. Isolate fingers in the same order as you will teach them on the recorder. Most people begin with the finger sequence B, A, and G, which is sound practice from a motor-learning standpoint. Tap the index finger of the left hand on the rhythm stick as though you were playing B, then add A and G. You may only need to do this activity once.

The final preparation exercises take place on a "practice recorder," which can be any cylindrical object with holes drilled in the right places. Here are some ideas for making them.

1. Save lots of heavy cardboard tubes used to support clear laminating material. Each tube can make two practice recorders. Saw the tubes into soprano recorder lengths with a hacksaw.

2. Mark the tubes as accurately as you can to reflect where the holes of the soprano recorder would be. Don't forget the thumb hole on the opposite side!

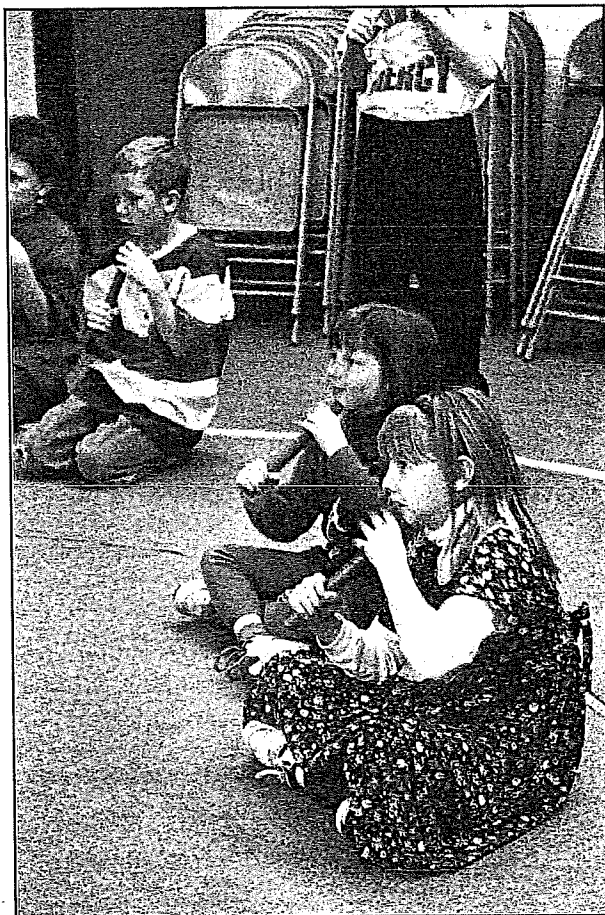
3. With an electric drill and a bit about the same size as the holes on a real recorder, drill out the places you have marked.

4. Using enamel paint, spray paint the tubes in three or four primary colors. Though this is a messy process initially, the hard surface produced will make the practice recorders useful for years. (Ours are in their sixth season!) The different colors make it easy to divide the children into small cooperative learning groups or can help you meet other classroom management needs.

5. A slightly more expensive alternative is to use PVC pipe to create practice recorders. Stores that cater to farmers and ranchers or plumbing supply businesses often sell PVC inexpensively. You'll need a hacksaw to cut lengths of pipe and a set of clamps to hold it while you drill the holes with an electric drill, but the manufacturing process takes just a few hours and you

only need do it once in a teaching career. Sand the ends and the holes a bit. Kids can help with many parts of this process, including color-coding the finished tubes with felt markers.

Once the practice recorders are finished, children can set to work using them to learn and practice fingerings for new songs while they sing note names. Children at Coal Creek learn to finger and sing their first two or three simple recorder songs on this mute surrogate. When students use the practice recorder, they can concentrate only on movement and placing of fingers, naming and singing notes, balancing the tube, hand position, and all the other small motor considerations important for beginners. We only use the practice recorders one or at most two class periods to learn these skills, but because they produce no sound, the children are free to focus on what their hands and fingers are doing. They know that their next step will be to play a real recorder so the desire to continue remains strong.



When students have mastered one or two beginning tunes on the practice recorder, they make the transition to the real instrument with ease. Because they already know how to hold the instrument, how to finger the notes of their first songs, and how those songs sound in their singing voices, they usually only produce one or two raucous tones: the first ones they blow. Because they only have to concentrate on how softly to blow, they are able to play some songs the first time they pick up the instrument. With some modifications, I continue this approach as the work increases in difficulty, encouraging students to put the recorder on their chins and practice fingering problems separately from blowing. Children quickly begin to associate the solfège I use in my classroom with the fingerings they see demonstrated and soon become proficient at learning new repertoire by listening and watching the fingering patterns.

These motor ideas are neither new nor original. Several popular books on improving one's tennis and golf game are based on similar information about motor learning and theories of practice. I am indebted to Grace Nash for initiating the first thoughts about these processes years ago, and to Phyllis Weikart, whose continuing work in movement education provided the specific information needed to create this sequence of activities. Judith Cole, Assistant Professor of Music at Texas A&M-Kingsville, deserves particular credit for her formulation and realization of some of the activity sequences. But in the end, the children of Coal Creek school deserve the most credit for their enthusiastic cooperation.

Whether your eventual goal is teaching students to read notation, teaching them songs by rote, or a bit of both, it

pays to anchor the movement learning first. The auditory associations introduced later will attach more firmly, thus making the sound-symbol association we call music reading even easier. When faced with learning all three of these tasks simultaneously, young musicians often balk and lose confidence in their abilities. Overwhelmed by a barrage of input and made anxious by expectations for their output, they simply give up before they can experience the joy of playing. If the teacher keeps in mind that young children find movement the most attractive and accessible part of learning, they will encourage the early success that can help sustain long-term interest and commitment.

Liz Gilpatrick is a music specialist in the Boulder Valley School District of Boulder, Colorado. In addition to being Staff Director for the Colorado State University Summer Orff Schulwerk Training programs, Liz also serves as an instructor. She is a frequent presenter at conferences and workshops in the U.S. and Canada. She is author of Round We Go, Come Join In, and Music to Imagine; Music to Sing. Liz serves on the Editorial Board of AOSA.

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Tackling Technique

Leslie Timmons

Recorder literature for classroom instruction is plentiful and easily accessible, making it possible for Orff teachers to find many excellent sources to complement their teaching styles. Most resources provide a fingering chart and introductory remarks about holding and blowing into the instrument. But there is usually minimal information about the many other aspects of basic woodwind technique. How much air is appropriate? What if the sound is squeaky? How much finger pressure is required? Exactly where does the tongue touch? The following ideas are designed to build technique through group teaching, but will also enhance individual practice. Intersperse these activities with conventional classroom instruction to encourage students to explore the various elements of recorder technique.

When learning to play any musical instrument, novices must develop an aural concept of good tonal quality. A capable player in the classroom can provide a good model that will stimulate keen listening and the desire to imitate a beautiful tone. If the teacher is not a confident performer, there are other options. Local players may be delighted to provide a live performance. It is also motivating to hear solo performers on some of the many excellent recordings which are now available. Building an awareness of the extensive literature written for the recorder may have the added benefit of elevating its status in comparison to the more familiar orchestral winds.

Wind speed and volume control both the pitch and quality of the tone. The following "wave" technique can be incorporated as soon as the group knows a single fingering.

- Begin at a medium wind speed and use the abdominal muscles to increase air pressure until the note almost emits a shrill whistle (but not quite)!
- Then do the opposite: begin in the middle and decrease air to the slightest amount that will sustain the tone.

- Combine these two gestures into one continuous wave that begins at medium intensity, increases to fullest tone, decreases to minimum sound, and returns to the starting point.

- A "guest conductor" can lead the class in a series of waves, challenging players by varying the speed and width of the wave.

- Extend this activity by creating an ocean out of the entire group. Each student contributes a single solo wave which begins and ends at about middle volume. As one student hands off to the next without allowing a break in tone, pitch and tone matching are practiced.

As new fingerings are introduced, use the "wave" to test the response of the recorder on each note. Students will quickly discover the limited dynamic

Seat yourself upon a chair
But do not droop while seated there.
Your feet are glued fast to the floor
With legs apart, not crossed of course.

Shoulders tense up near your head,
Then let them drop and hang instead.
Arms, like wings rise in the air.
Breathe in while all that space is there.

Air flows eas'ly in and out
While head is free to move about
With shoulders low, neck long and straight,
Let chin support recorder's weight.

Standing up, check out that spine
Are your head and feet in line?
Sway front, sway back, now find the place
Where feet provide a stable base.

Blowing gently through your lips,
Empty right down to your hips.
Now let your lungs fill to the max
Keep chest up high, while arms relax.

Wrists kept straight as they can be
Let hands work independently.
In short, we needn't strain to find
The place where everything's aligned!

range of some notes in comparison to others. (Recorder quality is an important factor!) Another byproduct of this exercise is the discovery of the precise intensity required to produce the best tone on a particular note.

Position is vital to any instrumentalist because the balance of the body affects every aspect of performance. It may be useful to try the following exercises on an alto recorder to experience the weight and balance issues young students must cope with. The alto recorder relates to the adult body more or less as the soprano recorder does to a fourth grader. The following poem targets many issues of position and abdominal breathing that we must constantly remind ourselves of. Hold your recorder throughout, give yourselves lots of space, and read slowly to allow time to perform all movements.

(Raise arms out to side of body)

(Allow arms to slowly return to sides)

(Turn from side to side)

(Bring recorder to playing position, but resting on chin to simulate support of lips when playing)

(S-L-O-W-L-Y)

(Recorder is still on chin — lips provide resistance)

continued on page 25...

Hand position is directly related to body alignment and is influenced by many other physical factors. Because every individual has unique physical characteristics, it is important to encourage experimentation with balance of the instrument. Notice the natural position of fingers and thumb as the hand hangs limply at the side in a standing posture. Duplicating that slight curve in the fingers and the position of thumb as it gently touches the first finger is the secret to establishing comfortable placement on the instrument. For players who have learned some right-hand fingerings, this exercise will reinforce natural position:

- Hang the right hand at the side of the body.
- Grasp the recorder with the left hand, holding it overhand around the beak.
- Bring recorder across the front of the body into a horizontal position, keeping arm fully extended.
- Without looking down, plop right hand fingers into position, allowing them to seek the holes. The thumb comes to rest opposite fingers, wherever it lands comfortably.
- Keeping it horizontal, raise recorder until you can see the relaxed bend in fingers and natural thumb placement.
- Remove the left hand and let the right hand maintain this placement while lifting the recorder to playing position. Support the instrument by resting it on the chin instead of lips.
- Hang the left hand at the side of the body to regain a relaxed, natural position.
- Maintain it as the hand is lifted into position on the recorder. Thumb doesn't cover the hole? Expect to make some slight adjustments.

Don't let this rather tedious explanation prevent you from trying this simple exercise which takes just a few moments to perform. Try it just before *and* after practicing a challenging new piece.

Fluent technique is dependent upon the ability of the fingers to jump up quickly from the resting position. At first, the objective is not to cover holes, but to train delicate touch and

light, quick finger action. Because holding an instrument can be a distraction, try this activity on a paper towel tube or length of PVC pipe that duplicates the size of the recorder. A system of numbering the fingers is necessary. A commonly used approach refers to Thumb and 1, 2, 3 (left hand) and 4, 5, 6, 7 (right hand), or use any system which has been established for teaching fingerings.

- Have the students rest the tubes on their chins in ready position with all fingers touching the tube. Call out one finger (or thumb) at a time for the class to tap gently. Individual students may take the responsibility for selecting numbers.
- Once the fingers have been identified, challenge the class to tap two digits simultaneously. Explore the many possible combinations. Remember to include the thumb!
- Extend the skill to a game which requires tapping in rhythm. (All fingers touch the tube except the tappers.) Over a steady beat, the selected fingers tap the hole on each word of the chant:

To keep the game moving, continue directly to another combination of fingers:

or "Thumb and number 7." Add some non-pitched percussion to maintain the beat and/or play on a repeat of the rhythm of the verse.

Focus on the Recorder

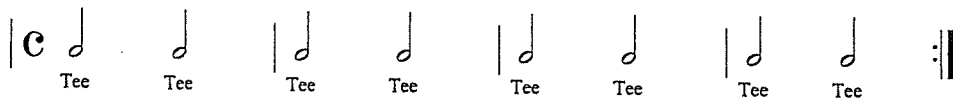
Transferring these activities back to the recorder will shift the focus to covering the holes. Be certain to begin with all fingers covering the holes using the relaxed, flat pad of the first joint of the finger as opposed to just the tip. Even advanced players will benefit from doing this exercise on a tube to reduce tension in the hand. This is also excellent preparation for adjusting to the wider stretch between holes on the alto or tenor recorder.

Articulation is particularly important on the recorder because of its lack of dynamic contrast in comparison to orchestral instruments. The subject of articulation deserves an article unto itself, but the following ideas encourage exploration of tongue placement and the various consonants that can initiate an attack. A word of caution — prepare all articulation exercises away from the recorder, using a whisper to avoid developing the habit of vocalizing when playing.

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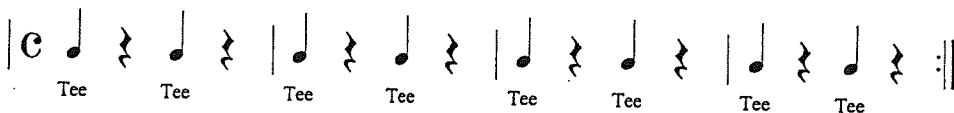
Focus on the Recorder

- Whisper a long “eeeeeee” and notice how the back of the tongue touches both upper and lower teeth (which are slightly separated). This position places the tongue high in the mouth and keeps the tip close to the ridge behind the teeth.
- Establish a steady beat and whisper:



Keep the air supply continuous, with the tongue causing just enough interruption to be audible.

- Alter the pattern to:



At the end of each quarter note, the tongue stops the tone (creating silence) by resting on the ridge behind the upper teeth and preventing air flow. Maintain constant air pressure throughout the exercise.

- Repeat the above, substituting “Dee.” Compare the crispness of attack between the two consonant sounds.
- Reinforce reading other rhythmic patterns by transforming them into articulation practice:



- Play the articulations on single notes and then transfer them to scale patterns, short warm-up exercises or new pieces.

Many other classroom teaching techniques can support good performance habits:

- Review and reinforce correct posture by using various playing positions — standing, sitting, or walking.
- Begin instruction with fundamental activities that require only a single note, before progressing to two and three pitches. Keep finger action minimal until position, tone and tonguing are well established.
- Practice challenging fingering sequences without blowing in order

to heighten awareness of the kinesthetic task.

- Build confidence by providing sufficient practice of new skills. Exercise new fingerings in a variety of settings including improvisation.
- Devise ways of dividing the class into smaller groups when playing. This will give sections of the class a chance to listen to others perform and will also increase accountability of players. Solos, even a measure or two, allow students to hear other tone qualities and can be stimulating for individual practice.

- Memorize some short works or sections of pieces. Musicianship is not dependent on the ability to read!
- Select repertoire carefully, being sure to include pieces from all categories — favorite or familiar tunes, songs which are easy to play, lullabies or other lyrical style pieces, and something to challenge the technique.
- Insist on using good quality plastic resin instruments. Recorders vary dramatically, sometimes even from the same manufacturer. Price has little to do with quality. Consult a professional for advice, or request assistance from advertisers in this journal.

Additional resources:

Junior Recorder Society or American Recorder Society

PO Box 631 Littleton, CO 80160-0631

e-mail: 74363.3365@compuserve.com

Hotteterre, Jacques-Martin. *Rudiments of the Flute, Recorder and Oboe*. New York: Dover Publications, Inc., 1968.

Rowland-Jones, A. *Recorder Technique*. London: Oxford University Press, 1973.

van Hauwe, Walter. *The Modern Recorder Player, Vol. I* London: Schott & Co. Ltd., 1984.

Leslie Timmons is on the Woodwind/ Music Education faculty at Utah State University where she teaches all levels of recorder instruction, including a class designed specifically for Music Therapy majors. She studied recorder with Philip Pickett in London and performs extensively on flute and recorder. She has presented sessions at State and National conventions for the National Flute Association and AOSA, has served on the faculty of Orff Schulwerk teacher training programs in Colorado and Utah, and is the President of the Utah Chapter, AOSA.

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Beginning Recorder Players Can Also Compose!

Carol Erion

Teachers of beginning recorder players usually have straightforward goals for their students in their first year: to produce a clear, even tone; to gain facility with notes in the lower octave and discover how notes in the upper octave are produced; and to acquire some music notation reading skills. We also assume that our students will develop these skills while at the same time enjoying the process and increasing the self-esteem that comes with acquiring proficiency on a musical instrument.

There are additional goals that some might not consider possible for beginning recorder players but that are really quite attainable for students in Orff Schulwerk classes. Our students can develop excellent ensemble musicianship because sensitive listening and ensemble performing skills have been developing since very early grades. Our students can experience a high degree of physical comfort with their instruments, such that they feel them to be an extension of the body, because we use our recorders with movement. Our students can approach their own recorder playing as composers and improvisers because we have employed those behaviors in dealing with our musical materials. These additional goals — ensemble musicianship, physical ease with the instrument, and compositional skills — can be achieved easily, simply by remembering we are Orff teachers!

Naturally, from the very first lessons we engage our students in simple echo play and question/answer exercises. Students build a technical comfort level with an enlarging collection of notes and gain experience in manipulating them creatively. To take the step from skillful improviser to composer requires additional preparation. Composing requires different habits of mind, a different point of view. Here are a few suggestions to help your students think, as Orff put it, “with the ears of a composer”:

Understanding how the recorder works and exploring its sound-making potential

Soon after students acquire their instruments, have learned to produce a good sound and can play simple three-note songs, they will have a fundamental understanding of how recorder sound is produced and what kind of breath control and finger accuracy are required. At this point it is helpful for any beginner to understand some rudimentary physics of sound. Third and fourth graders can understand the concept of a vibrating column of air if they play with a “twirly tube” — one of those brightly-colored, corrugated plastic tubes that produce various pitches of the overtone series when twirled vigorously overhead. (Twirly tubes can be found in many toy stores.)

Students can understand how the fipple works and how the length of a pipe affects its pitch by experimenting with a collection of whistles. When recorder players have this kind of knowledge, later suggestions to use “duh” instead of “too” in order to start the longer column of air vibrating makes sense. Students remember that the lowest sounds on the twirly tube were achieved with a slow, gentle twirl and can make the transfer to the more gentle articulation required of the lower notes on the recorder.

To explore the recorder’s additional sound-making properties, have the students take their recorders apart. Ask them to use the recorder parts to find other, more “unconventional” ways to make sounds. When an open-ended assignment of this type is given, a teacher should not become critical of those creative students who discover that a recorder can also be a nose flute! These are just a few of the sounds students have discovered:

- various bird calls played with just the mouth-piece (Some of the most interesting of these can be done by using the hand to cover the end of the mouth-

piece in the manner of a trombone wawa mute.)

- *ersatz* claves using the mouthpiece to strike the middle section
- buzzing one of the sections in the manner of a brass instrument
- breathing or blowing into the finger holes to produce a kind of wind machine

The collection of interesting sounds that are gathered can be used in the next class period to provide sound effects for an original story. Since recorders are often introduced near the beginning of a school year, the story might have a Halloween theme. Students always enjoy hearing their own names mentioned in the story. List about ten or twelve sounds and number them. As you read or tell the story, hold up a card with a number on it indicating which sound effect is to be performed at that point in the story. Your story might begin something like this: “It was a dark night in October. Jennifer, Jose and Andrea were taking the shortcut through the woods to their school to attend the annual Halloween party. An owl hooted high up in an oak tree. (Make an owl sound with your mouthpiece.) Nearby, a branch fell from a tree. (Click two parts of your recorder together.) “What was that?” whispered Andrea, sounding pretty nervous....

The specific characteristics of your school community will dictate the appropriateness of your story material. The principles involved, however, can be used no matter what the subject matter of your story. The process of exploring the sound capabilities of an instrument is an important one for young composers. To answer the question a composer asks of herself, “What sound do I want here?” it is important to have experimented with the answers to the question, “What sounds are possible?”

Activities in composition

Using both unconventional recorder sounds and a limited set of convention-

“DOUGH, RE, MI...”

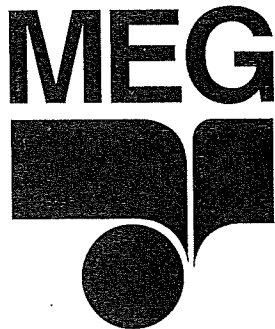
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Focus on the Recorder

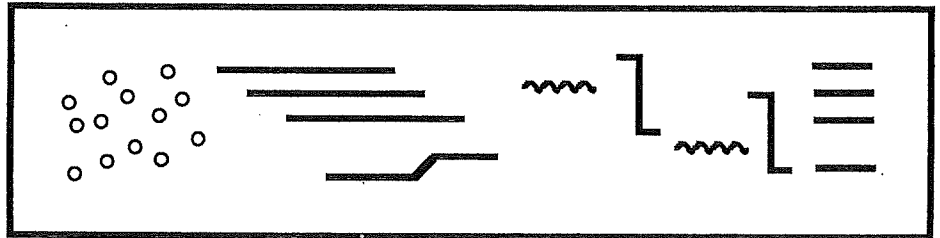
ally produced pitches, for instance B, A, G, E and D, novice students can begin very early to make their own pieces. It is, of course, first necessary to provide models for how to proceed. During several successive lessons, different consorts of four to six players can be chosen from the class to play the premiere performances of pieces that will be composed on the spot. The first piece will be "composed" by the teacher, who can select from among the set of sounds the class has collected. It is very helpful to make frequent use of vocabulary that describes musical form, so that students will think in those terms when they are ready to make their own pieces; for instance, "introduction," "ending," "first idea," "development of the first idea" and "recapitulation" are some of the necessary ideas for composing even very short pieces.

Picture five players seated in consort-playing position in the center of the circle formed by the rest of the class. The teacher gives a verbal description of the piece which the students will realize. This activity will require them to listen, remember, and play with ensemble precision while working with musical materials that are completely non-threatening.

The verbal description might be something along these lines: "Our piece today will use only the mouthpiece of your recorder and will start with each of you playing one "blue jay call." Try to make your blue jay sing when no one else is playing. Spaces of silence are fine. Next, you will make five popping sounds by striking the open end of your mouthpiece with your hand. You may play the sounds as fast or as slowly as you wish but you may only play five of them. The piece will end with all of you playing together — put your hand over the end of the mouthpiece, blow a long steady note and at the same time very slowly fan your hand open. Please watch Jody to know when to start this note — watch when she breathes. Blow until your note fades away."

During the next session, the piece-of-the-day can be constructed from ideas suggested by the consort-of-the-day. At some point you will want to move from a verbal description to some sort of graphic representation, using conventionally

produced notes from your pitch collection. Below is a graphic representation of a piece for a four-person consort which can use almost any collection of pitches. It was designed to use the pitches B, A, G, B and D. The piece is read from left to right, and the players should be designated as players 1, 2, 3 and 4, with each being assigned particular parts of the graphic.



Interpretation: The small circles represent short, staccato notes from the pitch collection played at random, which stop when the players hear player number one start a long note. Your students will probably determine that the note should be B. Number two will then play A, number three G. The students will probably figure out that player four first plays D then switches to E. In the next event, the wiggles represent trills, the other figures are meant to be two short notes in succession, one high, one low. The last event requires ensemble precision, so a conductor must be selected.

These kinds of pieces can be done quickly and should take no more than five minutes of class time. In addition to developing the view point of a composer, the benefits to ensemble playing and listening are enormous. After the students have participated in these types of activities they are ready to compose in small groups, using both graphic designs and verbal descriptions.

Carol Erion teaches in the Arlington, Virginia, public schools and the George Mason University summer Orff Schulwerk teacher training program. She is a past president of AOSA.

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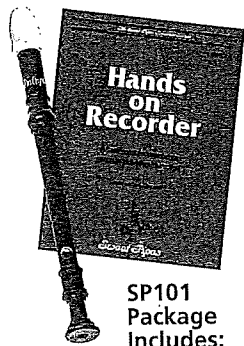
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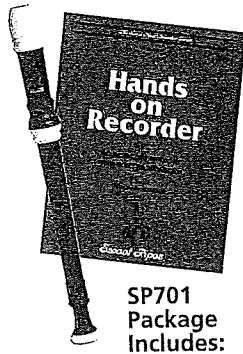
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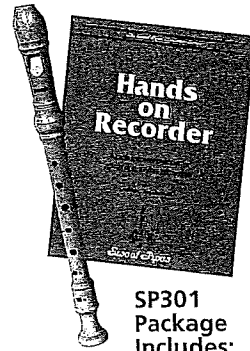
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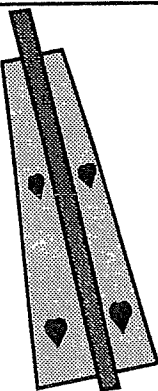
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Rediscovering Volume I through the Alto Recorder

Jo Ella Hug



Photo by Jo Ella Hug.

As their playing skills grew, my quest for appropriate music began in earnest. The object of my search was material that used alto recorder in the context of the Orff Schulwerk integrated approach. I did not want our work to suggest a stereotypical beginning band program. Materials were adapted from several sources as the students' note vocabulary began to encompass the notes of the lower octave G Major scale. That was the moment of my Volume I discovery, when I realized that many of the instrumental pieces found in *Music for Children*, Vol. I, can be adapted for the alto recorder. I began searching for examples in C pentatonic, plagal position (G, A, C, D, E, G'). Our first discovery was

"Allegro," #25 (p.108 of the Murray edition).

An immediate lesson emerged as I taught the rhythm of the melody through body percussion:

set of eighth notes = alternating snaps

quarter notes = clap

one eighth + two sixteenth notes = alternating patschen

Students performed the melodic rhythm in a body percussion canon. Melodic fragments were taught through imitation then identified and labeled in the melodic rhythm. At the conclusion of one class period, students had learned the melody and added the simple ostinato parts as indicated in *Music for Children*. In a later class period, we designed appropriate movement in small groups

In a non-Orff setting, the typical seventh or eighth grade student rarely has the opportunity to "sing, say, dance and play." It has been my good fortune to enjoy parental and administrative support as the traditional choral program in our middle school (grades six, seven, eight) has evolved into a choral program with Orff Schulwerk at its heart.

Since we had been using soprano recorders accompanied by simple ostinato accompaniments on the larger instruments throughout sixth grade, the next logical step seemed to be the addition of alto recorder as a primary melodic instrument in the seventh grade. The cost of purchasing alto recorders for sixty-five students was initially a huge roadblock. After fund raising, the mission was accomplished. Seventh grade students with previous skills on the soprano learned the basics rather quickly and helped teach those who were studying recorder for the first time.



Both musical examples;
Orff-Schulwerk MUSIC FOR CHILDREN.
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and performed while the recorders and barred instruments were played.

This success fueled my mission to find materials that fit the students' level of development and through which I could teach solid pedagogical concepts. My next Volume I find was "Instrumental Piece #14," p. 103.



continued...

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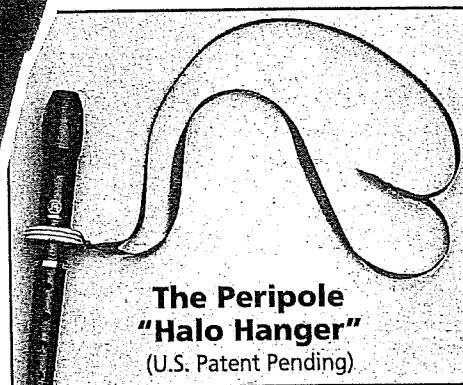
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Focus on the Recorder

This piece uses the same note set but has a longer melody, and the ostinati for the barred instruments are slightly more complex. My students' developing abilities with the alto were challenged enough to keep them attentive as we learned rhythmic and melodic variations that occur when the A section returns as A'.

Serious study of Volume I revealed other promising pieces for the alto recorder:

USING ONLY G, A, C, D, E, G':

Canon Exercises: #2 & 2a, p. 91;
#9, p. 92

Instrumental Piece: #6, p. 98

Allegro #22, p. 107

Andante #23, p. 107

Instrumental Piece #26, p. 108

USING G, A, C, D, E, G', A':

Rondo #2, p. 88 (use given material for A section; improvise contrasting sections)

Canon Exercises: #14, p. 92

Instrumental Piece: #3, p. 95

Instrumental Piece: #4, p. 96

Instrumental Piece: #24, p. 107

USING G, A, C, D, E, G', A', C':

Rondo, #33, p. 116 (great introduction for C' using alto recorder for A section — whistle contrasting sections as indicated, play on barred instruments or replace with improvisation)

These pieces from *Music for Children*, Vol. I, provided the necessary step for bridging into the more demanding upper register. While developing comfort and flexibility in the lower register, students were studying elemental music with ostinati provided by barred instruments. They worked in a style they were



familiar and comfortable with while learning the recorder in the context of other Orff Schulwerk media.

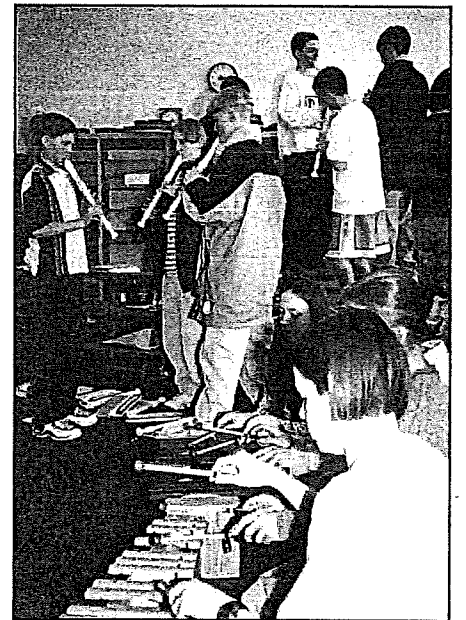
Why include recorder in a middle school choral music program? It provides one more avenue for achieving a level of musicianship that will keep them coming back for more. The voice and body of an emerging adolescent undergo enormous changes through these three years. Because of the quick and sometimes unpredictable growth spurts, the typical thirteen-year-old often feels clumsy and may not sing assertively for fear of making a mistake in front of peers. The alto recorder can provide a sense of security — it plays the same notes every day if the fingers cover the proper holes.

After the initial phase of learning the instrument, music reading can be included as a concrete part of the recorder experience. Skills progress rapidly, and students are able to play *and* sing more than one part. I will soon have students who can play simple SATB recorder ensembles. When they look at a SATB vocal arrangement next year as eighth graders, I think their chances of being successful will be much higher because of the recorder experience. The recorder provides one more dimension to performance when included with vocal material. And finally, young adolescents need lots of variety. They are much more likely to be engaged when many different musical avenues are open for their

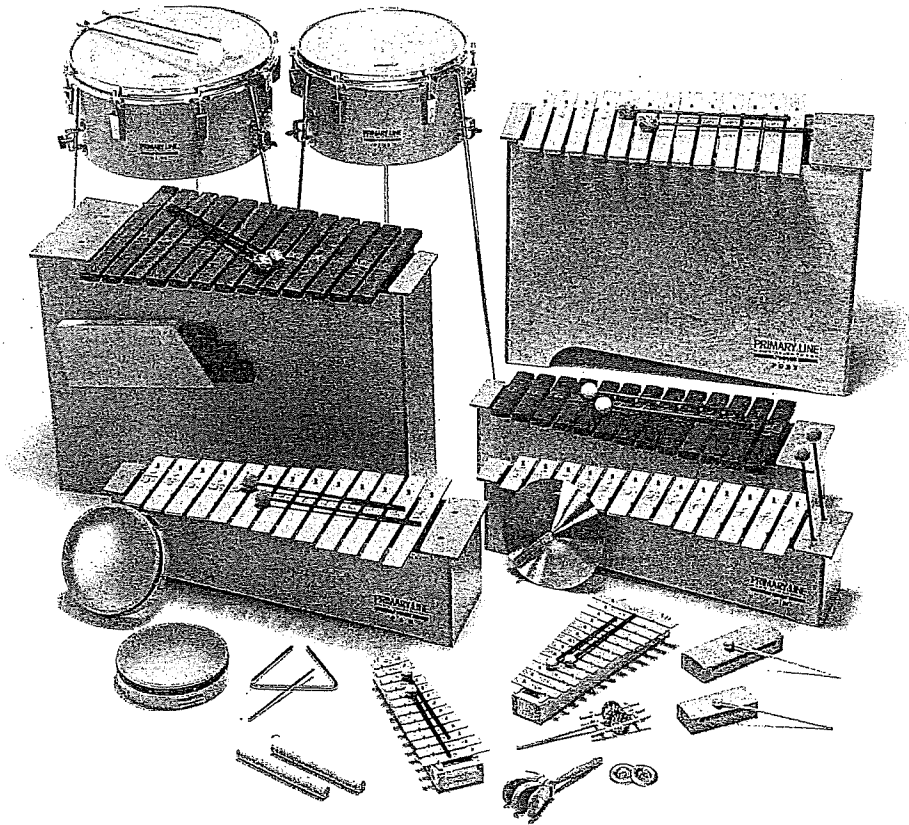
exploration.

Music for Children is such an amazing collection of ideas, models, arrangements and resources. Imagine the material waiting to be discovered and its various uses and adaptations. Happy hunting!

Jo Ella Hug teaches choir in a large middle school in Missoula, Montana. She has presented at numerous AOSA conferences and chapter workshops around the country. Jo Ella currently serves on the AOSA National Board of Trustees.



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Video Preview

Jo Ella Hug: "Integrating Recorder Pedagogy in Upper Elementary"

Beth Iafigliola

Images of swirling scarves, inspired by the zephyr-like recorder melody, "Wind in the Corn," begin this stimulating videotape from the 1995 AOSA Dallas Conference. The excellent session, presented by Jo Ella Hug, is propelled by the creative aspects of the Orff Schulwerk process, and continues, undaunted, after an emergency fire drill interruption and through persistent flashing lights. The recorder, used in all voice ranges, compellingly adds the spark to the lessons that include speech patterns, body sound gestures, creative movement, ostinati patterns, canonic song forms, improvisation, drum percussion and Orff instrumentarium.

Ms. Hug surprises the group by beginning the session with body sound gestures. Clear, one-word hand directions, such as "down," "cross" and "clap," accompanied by precisely modeled gestures, quickly help the group gain confidence while mastering the intricate, hand-and-arm movement pattern. This individual pattern is expanded by adding partners, then combining into interacting groups of four people who work together in a movement ensemble. An improvised recorder melody, played by Ms. Hug, sets the tempo for group practice.

Ms. Hug enriches the pedagogy experience by carefully outlining each learning step throughout the videotape. This master teacher uses many classroom management skills, such as silently asking the group to get their recorders by holding her instrument high overhead and pantomiming "come and sit by me." The viewer experiences the process and materials she uses with sixth-, seventh- and eighth-grade students in the middle school setting at her school, and when, for the sake of time, learning steps are set aside, Ms. Hug informs the group

what steps are needed for successful music instruction.

The session continues with rhythmic speech, which is read by the group from a chart. Speech becomes an inviting aspect for students, says Ms. Hug, when a popular theme is chosen. She uses a clear process of using speech patterns first, transforming the word rhythms into body percussion, and then transferring the patterns to her middle school's favorite instrument, the hand drum. Rhythmic notation is reviewed and matched to the text.

Ms. Hug asks the group to divide into smaller groups to create a speech pattern within the beats she demonstrates. These patterns are shared with the entire group and could become part of a rondo. One rhythmic pattern becomes the basis for a review of soprano recorder fingering and sets the limits for improvisation. Using the rhythm of the words, three different notes are individually articulated, and

then combined in individual exploration and improvisation. In final performance, Ms. Hug says that the students often take these varied elements and help design the order of the presentation.

One speech pattern is chosen by Ms. Hug as the rhythmic basis for a review of the soprano recorder. Many of her students come with little recorder experience. The soprano recorder may have been introduced in the younger grades, but when added to an ensemble of alto, tenor, and bass recorder instruments, it takes on a new dignity, states Ms. Hug.

She introduces the alto fingering with a clever mime. The right hand, with clenched fist, is raised high overhead, lowered, and placed under the chin with the inside of the arm facing the body. The left thumb is raised and placed on the right arm "where the doctor takes your pulse," says Ms. Hug. The left fingers are placed down the right arm while Ms. Hug

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sings and demonstrates the alto recorder fingering. The group sings and practices the repeating pattern before transferring the skills to alto and bass recorders. This process of practicing first in the body and then transferring to the instrument is used consistently by Ms. Hug.

Throughout the session, the group practices each step of the learning process and adds new elements to the whole, demonstrating how to balance imitation and the introduction of specific skills with exploration and improvisation. The recorder is a welcome and enriching addition to the learning process that is truly integrated into the musical ensemble. (AOSA A/V Library: Tape 80 IR)

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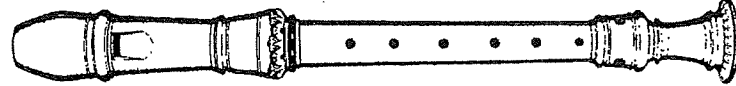
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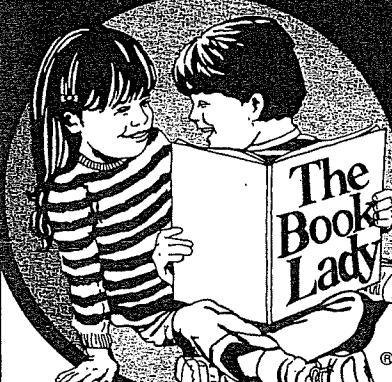


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| | Danai Gagne and Judy Thomas | | | | |
| 7 CI | <i>Children Involved: Developing African Materials</i> | | | | |
| | Richard Gill | | | | |
| 8 IC | <i>I Can Make Music</i> | | | | |
| | Doug Goodkin | | | | |
| 9 MF | <i>A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students</i> | | | | |
| 9 NB | <i>Near the Beginning: Orff Schulwerk for Preschool</i> | | | | |
| | Lynne Jessup | | | | |
| 10 BR | <i>Back to the Roots: African Xylophone</i> | | | | |
| 10 PM | <i>Pacific Music Beyond Hawaii</i> | | | | |
| | Gunild Keetman | | | | |
| | <i>Films from German TV</i> | | | | |
| 11 GK1 | 11 GK2 11GK3 | | | | |
| 11 GK4 | 11 GK5 11GK9 11GK16 | | | | |
| | Helen Kemp | | | | |
| 12 SR | <i>Sing and Rejoice: Guiding Young Singers</i> | | | | |
| 12 BM | <i>Body, Mind, Spirit, Voice: Developing the Young Singer</i> | | | | |
| | John Langstaff | | | | |
| | <i>Ritual Dance, Morris/Sword Dance</i> | | | | |
| 13 RD1 | Part 1 | | | | |
| 13 RD2 | Part 2 | | | | |
| | Peggy McCreary | | | | |
| 14 CO | <i>Caring for Your Orff Instruments</i> | | | | |
| | Beth Miller | | | | |
| | <i>Introduction to Schulwerk: Three Sessions</i> | | | | |
| 15 IS1 | 15IS2 15IS3 | | | | |
| | Konnie Saliba | | | | |
| 16 SP | <i>Singing, Playing, and Moving: Theory, Activity, Creativity</i> | | | | |
| 16 PL | <i>A Process Lesson</i> | | | | |
| | Marcelyn Smale | | | | |
| 17 YL | <i>Young Learner, Active Learner</i> | | | | |
| 17 LS | <i>Developing Listening Skills in Preschool</i> | | | | |
| | Jim Solomon | | | | |
| 18 LA | <i>Latin and African Rhythm Ensemble for the Elementary School</i> | | | | |
| 18 SB | <i>South of the Border</i> | | | | |
| | Jos Wuytack | | | | |
| 20 CC | <i>Orff Schulwerk Process; Chicago, 1987</i> | | | | |
| 20 TO | <i>Travelling Through Orff with Jos</i> | | | | |
| | Lillian Yaross | | | | |
| 21 PD | <i>Prop Up the Day</i> | | | | |
| 21 NB | <i>Near the Beginning</i> | | | | |
| | Margot Schneider | | | | |
| 22 OS | <i>Orff Schulwerk in China, 1985-86</i> | | | | |
| | Margaret duGard | | | | |
| 24 AF | <i>Afro-American Culture</i> | | | | |
| | Pat Hamill | | | | |
| 26 AA | <i>Arts Alive</i> | | | | |
| | Sue Snyder | | | | |
| 28 AE | <i>Educating Administrators</i> | | | | |
| | Grace Nash | | | | |
| 29 WH | <i>Winter Holidays</i> | | | | |
| | Bob deFrece | | | | |
| 30 FS | <i>From Song to Movement</i> | | | | |
| 30 HB | <i>Handbells: Another Voice for the Instrumentarium</i> | | | | |
| | Lois Birkenshaw-Fleming | | | | |
| 33 LS | <i>Everybody, Let's Sing</i> | | | | |
| 33 MB | <i>Mainstreaming: Babysitting or True Integration?</i> | | | | |
| | Dee Joy Coulter | | | | |
| 34 MG | <i>Music's Gift to the Developing Mind</i> | | | | |
| | Nancy Ferguson | | | | |
| 35 JJ | <i>Jewels for Juveniles</i> | | | | |
| | Rick Layton | | | | |
| 36 BE | <i>Beginnings to End</i> | | | | |
| 36 ML | <i>Bring the Music to Life: Dramatic Experiences for Middle School</i> | | | | |
| | Ursula Rempel and Carolyn Kunzman | | | | |
| 37 FP | <i>For Our Pastance, We Play and Dance</i> | | | | |
| | Mary Shamrock | | | | |
| 38 MB | <i>Multi-Cultural Bridges: Report from China</i> | | | | |
| | Katharine Smithrim | | | | |
| 39 OT | <i>Once Upon a Time for Preschool</i> | | | | |
| | Avon Gillespie | | | | |
| 40 AG | <i>Possibility Teaching</i> | | | | |
| | Danai Gagne | | | | |
| ✓ 41 MD | <i>Moving with the Drum, Drumming with the Movement</i> | | | | |
| | David Holt | | | | |
| 42 JH | <i>Jaw Harp Playing</i> | | | | |
| | Barbara Grenoble | | | | |
| 43 VS | <i>Visualizing Sound</i> | | | | |
| | Dr. Rene Boyer-White | | | | |
| ✓ 44 BA | <i>Folksong Treasure of Black America</i> | | | | |
| | Marion O'Connell | | | | |
| 45 GS | <i>A Guide on the Side: Working with Musically Gifted Children</i> | | | | |
| | Brigitte Warner | | | | |
| 46 MP | <i>Musica Poetica</i> | | | | |
| | Isabel Carley | | | | |
| 48 MW | <i>Speech Play: The Magic of Words</i> | | | | |
| 48 SS | <i>Speech Play: From Speech to Song</i> | | | | |
| 48 SP | <i>Speech Play: Storytelling Plus</i> | | | | |
| | Elizabeth Gilpatrick | | | | |
| 49 AC | <i>Aleatoric Composition</i> | | | | |
| | Barbara Haselbach | | | | |
| 50 MC | <i>Master Class</i> | | | | |
| 50 SD | <i>Poetry from Song-Dances to the Light</i> | | | | |
| | Jack Neill | | | | |
| ✓ 51 JZ | <i>Jazzin' Up the Joint</i> | | | | |
| | Judith Cook Tucker | | | | |
| 52 FC | <i>Forging Community Bonds Through Multi-Part Songs</i> | | | | |
| | Pam Hetrick | | | | |
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| | Teruko Yaginuma | | | | |
| 54 YT | <i>Impression and Expression: Schulwerk Development of Japanese Song Material</i> | | | | |
| | Ramon Williams | | | | |
| 55 CS | <i>Caribbean Songs and Rhythms for the Classroom</i> | | | | |
| | Ben Snowball | | | | |
| 56 AL | <i>Songs and Dances of Alaskan Natives</i> | | | | |
| | Elizabeth Villarreal Brennan | | | | |
| 56 AL | <i>Songs, Dances, and Games of the Andes Region</i> | | | | |
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| | Virginia Ebinger | | | | |
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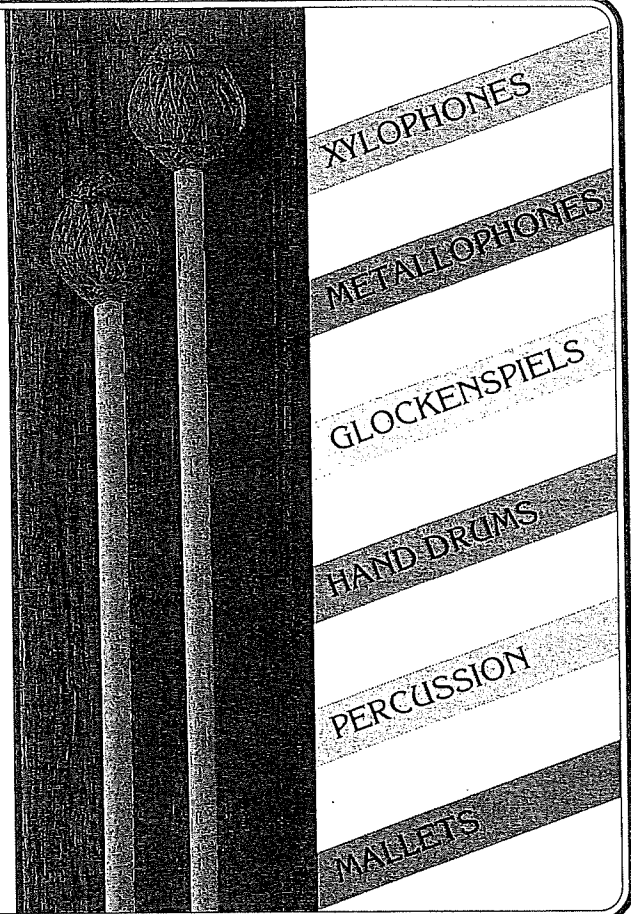
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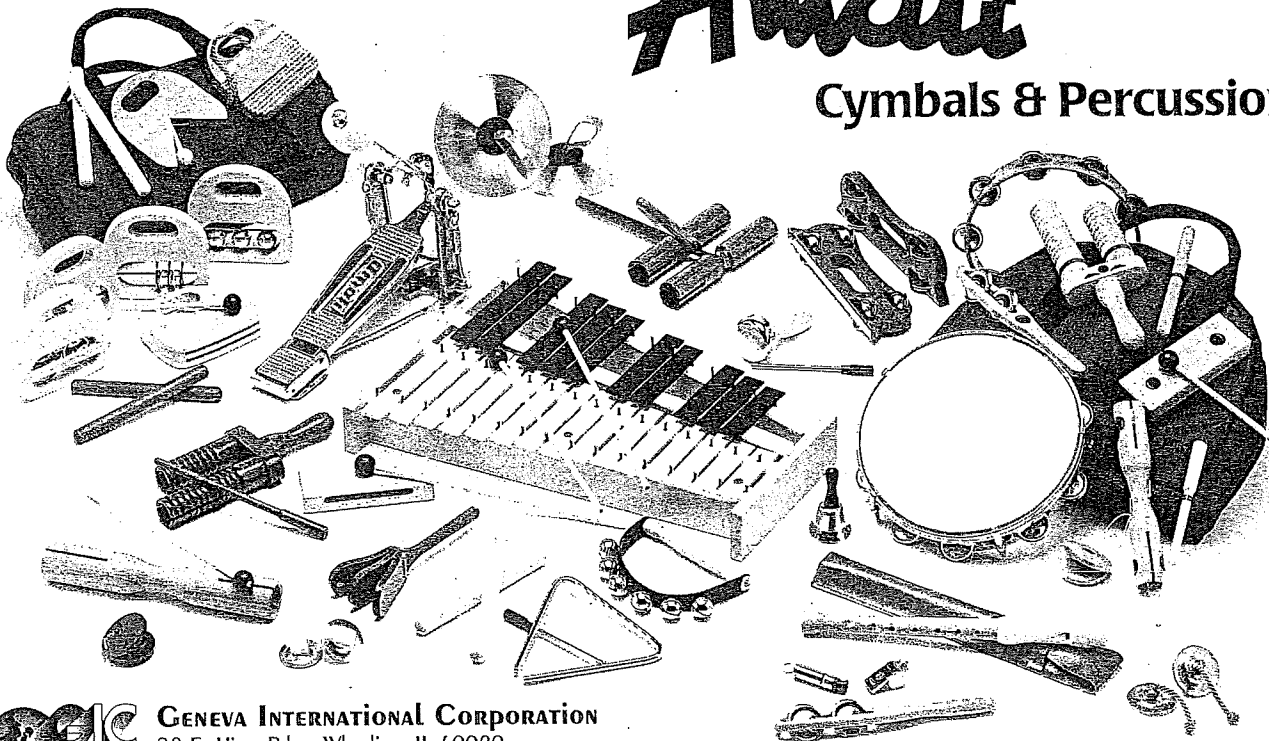
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Providing a Good Model for the Next Generation of Teachers

Carol Richards

Development of beliefs about teaching and teachers

If you were asked the question, "What makes a good teacher?", it is likely that you would be able to generate a long list of qualities. Your beliefs about what constitutes a good teacher and good teaching were not necessarily formed during your time as a preservice teacher or once you became a teacher. Research indicates that beliefs about teaching and teachers are formed during our "apprenticeship of observation" (Lortie, 1995), the thousands of hours each of us has spent as a student in a classroom. Critical incidents in our lives as students contribute to the image of teachers and teaching we all hold. These beliefs and images are highly individualistic and deeply entrenched long before we enter teacher training. They affect what and how we learn in teacher education, influencing our professional perceptions and judgments, which in turn affect our behavior in the classroom (Pajares, 1992). Because our pedagogical beliefs are so powerful, it is important to understand how they influence us.

Teacher training: the influence of prior beliefs

There is a large body of research which suggests that preservice teachers' beliefs about teaching and learning form "frames of reference" (Britzman, 1986) that preservice teachers use to accept or reject information provided in teacher education. Information, strategies and principles espoused in teacher education that do not conform to the images or beliefs of preservice teachers are likely to be dismissed or compartmentalized.

A study of seventeen preservice music teachers (Richards, 1993)

confirmed that their personal pedagogical beliefs determined what information they adopted or dismissed from their training. The students in the study were in the second year of their teacher education program, training to be high school music teachers. In the study, they were required to plan and teach lessons at a local high school. After they had planned each lesson, they were interviewed and asked a series of questions to determine what factors had influenced the decisions in their lessons. These students had completed one year of lectures emphasizing the structuring of lessons to ensure pupil learning. They demonstrated competency in choosing objectives, content, teaching strategies, and assessment tasks. Despite this training, the students revealed that they considered a variety of other factors when planning, based on their prior pedagogical beliefs.

For example, Russell believed that the most important issue in teaching was the establishment of a good working relationship with students. The decisions he made in planning and the strategies he adopted from the lecture program were for that purpose rather than for pupil learning. He admitted that when he was a student, he perceived he learned more when he liked the teacher than when he didn't. Therefore, he believed that the most important factor in teaching was making sure that the students liked him. Other crucial strategies advocated in the lecture program that focused on pupil learning were not absorbed into his teaching repertoire.

Another student, Mick, believed that the most important issue in teaching was having a good time. This belief came from his experience as a student in high school. He stated that he only learned when he had a good

time; therefore his primary motivation in planning was to ensure his students had a good time. He also rejected strategies presented in the lecture program unless he perceived they would contribute to achieving his aim of having fun. By contrast, Sarah, Melanie, Felicity and Claire believed that the pupil was the most important part of the lesson, and that the goal of teaching was pupil learning. They successfully adopted strategies advocated in the lecture program because they believed those strategies would be beneficial in accommodating their beliefs about pupil learning.

Unless preservice teachers are encouraged to examine their own beliefs about teaching, they are likely to leave teacher education with their original beliefs intact and intractable. That issue is an important one for preservice teacher educators to acknowledge. The job of the university is to enable students to develop the high level of skills and knowledge needed to be competent teachers. That job is made infinitely more difficult when the students' teaching knowledge is validated by a belief system formulated by a sample of one and at a time when the actions of teachers are not fully understood. Several studies support the notion that beliefs are so powerful that they remain largely unchallenged and unchanged by preservice education (Feiman-Nemser, 1983; Zeichner, 1992).

Prior experiences: an influence on the choice of teaching strategies

It is important for all teachers to realize that their behavior in the classroom contributes not only to the beliefs the next generation of teachers will hold,

continued ...



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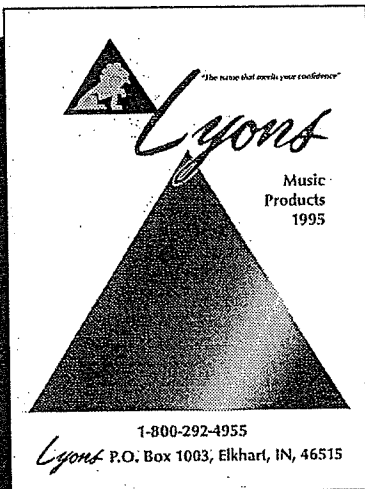
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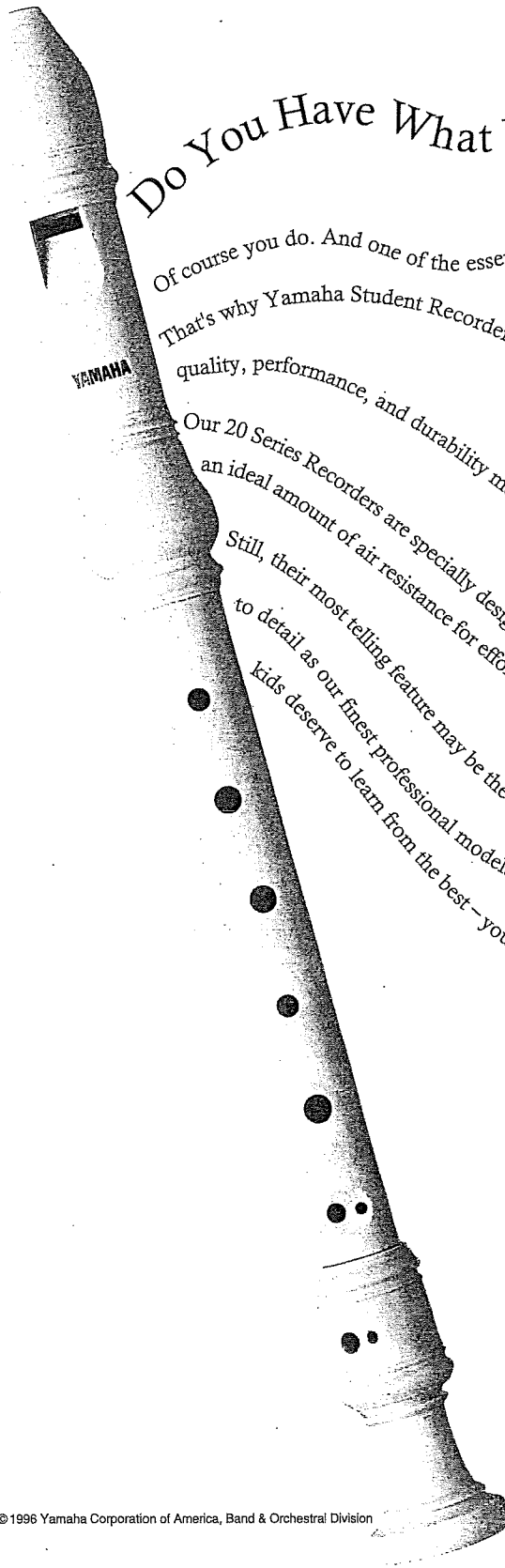
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but also to the way in which the next generation of teachers will choose to teach. Teaching strategies that are deemed effective for learners may be unconsciously absorbed into their personal pedagogy. In Phase One of the study at hand, preservice teachers reported that the source of 20% of their planning decisions was their high school experience, the source of 5% of their decisions was their own private teaching, and the sources of a further 23% of their decisions were "personal beliefs, personal (unspecified) experiences, and their personal music learning experiences" (Richards, 1996, p.227). Although these students were in their second year of university training and had participated in a four-week practicum, a full year pedagogy subject and a full year music methods subject, they attributed the source of 48% of their lesson decisions to experiences other than preservice education in the first phase of the study.

Most of the preservice music teachers in the study were also involved in private instrumental teaching. The strategies that they used in their teaching were modeled after their experiences as students in classrooms and with private teachers. In many cases, they used the teaching methods that they had experienced without understanding what those methods achieved. This process of absorption can be positive as well as negative.

Implications for Orff teachers

A few years ago, a young saxophonist who was studying Jazz at a university was asked to tutor preservice music teachers who played saxophone at this University's Jazz Camp. Prior to his engagement as tutor, he was interviewed and asked to explain his teaching methods. He reported that when he worked with a beginning student, they would spend time experimenting with sound production, playing games with fingering positions, echoing various melodic patterns, improvising with question and answer, and generally developing technical skills through creative

strategies. When asked why he had chosen those strategies in his work, he looked surprised and asked, "Don't all private music teachers teach in that way?" Unknowingly, he indicated his belief that using creative Orff techniques was an appropriate way for beginning students to learn their instruments. He also indicated his perception that other private teachers used similar techniques.

Alistair was asked to identify the source of his teaching strategies, but he didn't seem to know the answer. After further discussion, the source of his pedagogical training was revealed. The music program at the high school he attended was delivered by three gifted Orff practitioners. Six years in the school studying with teachers who modeled Orff techniques in their teaching resulted in Alistair's unconscious absorption of those techniques into his own personal teaching pedagogy.

What implications does this information have for Orff teachers? First, we must realize that we influence what students think and feel about music and learning music in schools. Second, we must acknowledge that we have an enormous influence on students' developing beliefs about what constitutes good teaching and effective, enjoyable learning. We are not only educators in music, we serve as role models for future generations of music educators. As teachers, we can be decisive elements in our students' creation of beliefs about teaching. This presents a challenge to us all to model the best practice in our professional lives.

Carol Richards, Ph.D., has been an Orff practitioner since 1970 when she began teaching junior high school music in Richmond, Indiana. In 1974, she moved to Australia and continued teaching high school and primary music and movement. She attended the Special Course in Salzburg in 1980-81 and has continued with her involvement with professional Orff Associations in Australia, serving as National President from 1984-85. Carol is

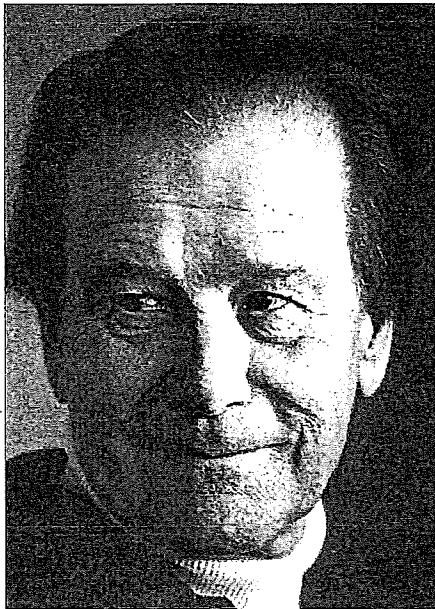
currently on the education faculty at the University of Newcastle, Australia.

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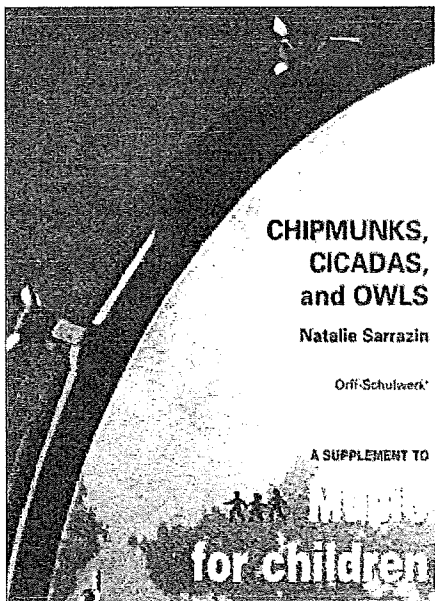


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Point~Counterpoint

Barbara Potter and Martha C. Riley, Editors

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

We asked this question in the spring issue of *The Orff Echo*. Here are your replies:

Of course we cannot accurately notate or reproduce the subtleties of original performances from other cultures. Of course harmonizing a melody changes it. But if we let that stop us from doing our best to respectfully perform or share the music, then we allow walls, those walls that separate cultures and cause misunderstanding and misery throughout the world, to stand unchallenged. Turn it around — how could any Westerner be offended at hearing children in Indonesia give their interpretation of “Simple Gifts”?

-Kathleen M. Arends, Bellevue, WA

To notate or not. As a study tool, Western notation can be useful, providing visual proof, for example, of Balinese interlocking parts, or illustrating Ghanaian polyrhythms. For a student “in the field” first learning a new music, transcription provides a valuable means of absorbing and remembering. And for ethnomusicologists, Western notation with all its

limitations can also facilitate global comparisons. However, there are several reasons why Western notation is often not appropriate for teaching non-Western music. In many cultures where traditional music isn't notated, the performers' focus is on the group rather than the soloist (Balinese gamelan, Ghanaian drum ensembles, Trinidadian steel drums). The emphasis should be on the aural experience and hearing one's part in relation to the other parts, a skill undermined by notation. In some cases, Western notation is not capable of illustrating micro-tones, clicks, whistles, etc., that are an integral part of the music. Ultimately, the integ-

rity of presenting the music of other cultures to our students in the way that it is learned in those cultures should be our most compelling guide.

Orchestrate the unorchestrated? When presenting music of non-Western cultures at the introductory level, we must set the context, describing who, how and when, as well as attempt to make the music come alive with faithfulness to its original performance practice. If it is Native American, East Indian, Japanese or Chinese repertoire, for example, it is not traditionally harmonized. Doing so absolutely changes the music by homogenizing and Westernizing it! However, once understood in its original setting and acknowledging the roots, non-sacred music should be and certainly has been available to composers to manipulate. Once we make our students fully aware that this is no longer music typical of anywhere, but a new addition to the world of sound, then we are free to harmonize and orchestrate with impunity.

-Pam Hetrick, Vancouver, British Columbia

Orff Schulwerk is tied by its very definition to the folk music culture of the world. As music teachers, it is essential that we present music in as authentic a spirit as we can within the practical confines of our classrooms. Careful preparation and respect must precede any teaching of music from a culture different than our own. Since I too am a product of my culture, it is very helpful and sometimes necessary, when looking at music of other cultures, to see it in traditional Western notation.

However, the best sources of world music generally include tapes or recordings of the song performed by a native musician. Just as our students do, we must proceed from the known to the unknown. The recordings must be studied in great depth and the new music presented as closely as possible to that of

the original performers. Playing Native American flute music on a recorder with appropriate inflections and accompaniment seems to keep the spirit of the music, while adding a Western harmonic piano accompaniment to an African call and response song does not. Our young students will be facing a global economy and a world culture in the new millennium. One of the best tools we can give them is respect for the music and the cultures of the world through well-researched, sensitive presentations of international music styles.

-Harriet Coppoc, West Lafayette, IN

Is movement fundamental or incidental?

Orff Schulwerk is music and movement education. We all use movement in our classes as a tool for reinforcing music skills. For example, movement is essential in helping children feel the beat, show the form, and experience rhythmic patterns. Nevertheless, some would say we are exploiting movement in order to teach music, but neglecting to teach movement as an art form in itself. Can we really call ourselves Orff Schulwerk teachers if we treat movement as incidental rather than a focus of our work?

What do **you** think? Please respond by August 8, 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

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.

A RENAISSANCE BANQUET: Music and Dance for Recorders and Orff Instruments, arranged by Ursula M. Rempel and Carolyn Ritchey Kunzman. Schott, \$9.95.

A Renaissance Banquet contains ten Orff instrument settings of familiar Renaissance dance tunes by, or contained in collections by, Gervaise, Moderne, Arbeau, Susato, Phalèse and others. Dances were chosen which could be accompanied by a single, non-moving bordun (drone). The simple settings, which take historical practice and practical considerations into account, are meant as suggestions, and would be suitable for the music class or for beginning level adult ensembles. Simple percussion ostinati in Renaissance style make the ensembles come alive. The alternate melodic passages provided may be used to add ornamentation or to simplify the melodies.

Explanatory notes, performance suggestions and dance directions are included. The music for many of the dances unfortunately involves page turns. It would be preferable to have each setting on facing pages, even if it meant a blank page or two (perfect for some Renaissance artwork). The dance descriptions are direct and clear but do not distinguish between such details as a true close ('joint') and an approach ('approche') in side steps.

Overall, *A Renaissance Banquet* provides the music teacher with a good introduction to Renaissance music and dance.

-Paul Kerlee, New York

AN ORFF MOSAIC FROM CANADA, Edited by Lois Birkenshaw-Fleming. Schott, \$39.95.

This collection was compiled by the editor to address a need expressed by Canadian educators for "a collection of songs, poems, and activities from our great country." In the introduction, the editor states that the intent of the book was to include folk song material representing each Canadian province and territory. Content was also to include songs brought by the new immigrant populations that add to the collective Canadian repertoire. In addition to the indigenous folk material, *An Orff Mosaic* was to include "lesson plans, accompaniments, poems, and new songs, written by the educators, poets, and musicians in every province." A panel of readers selected titles from the numerous entries received in response to the project call. The call had been extended through local and national Orff journals and other music education publications.

The collection of songs chosen by the panel for the book reflect high standards overall, adhering to the stated criteria and offering a good balance of traditional and new material. Each title includes suggestions for the teaching process, thus improving the quality of planning and presentation.

After reviewing the original intent of the book, I found that chapters three through nine contain the songs that make the book valuable to a reader's library. Beginning with songs from Newfoundland, these chapters contain excellent arrangements of colorful folk songs and related activities. The Native American material included in chapter two and elsewhere is disappointing. "Notes to the reader" state the content is from "North America," but contributors have taken a broad geographical license in their use of material, leaving us short of good

examples from their unique area. Sadly, many of the original sources for the poems and melodies are omitted, and materials from Southwest and Plains Native Americans are used but not identified as such. The use of the instrumentarium to accompany these songs continues to be a controversial one. Nevertheless a choice was made to include the songs with this manner of accompaniment. The English texts written for the chosen Native American melodies are not sensitive to style of translation.

Unfortunately, from chapter twelve, *An Orff Mosaic* becomes an Orff Potpourri: something for everyone, songs about everything, with songs from everywhere. Some good holiday material is presented, interspersed with lesser quality lessons. There are a number of songs that have been used without identification of origin or source, including a delightful traditional singing game, "Whose Dog Art Thou," which is now "One, Two, Three, Come Play with Me."

It is disturbing that some pieces and ideas appear to have been borrowed from elsewhere. A borrowed and revised text is illustrated in the lesson "Can You Clap Your Hands." The original song, as written, was appropriate for special learners. However, the revised text and rhythm would make coordination tasks difficult. "Davey Dumpling," an often-used text and melody, is attributed to the author of the lesson plan.

Borrowed melodies, poems and texts should be identified as "an original melody for a traditional rhyme," or as "a new setting of an original melody" or a variation of same when this is the case. Publishers and authors should be responsible in crediting the proper sources.

Many French language songs, chants, poems and teaching suggestions that appear throughout the book have no

English translations. It seems odd that the review panel would agree to such an omission. These materials are useful only to French-speaking teachers who understand the French texts and the process suggestions, also printed in French. That *An Orff Mosaic* is identified as an English Language volume seems puzzling.

In summary, the overall collection of Canadian folk material is excellent. The lesson plans are clear and process suggestions are good ones. Arrange-

ments for the Orff instruments reflect age-appropriate playing skills and are sensitive to the melodies, except where noted.

Despite the shortcomings outlined here, this reviewer recognizes the labor of love and time that went into the project, and joins Dr. Regner, director emeritus of the Orff Institute, in welcoming this volume to the greater library of classroom materials.

-Millie Burnett, California

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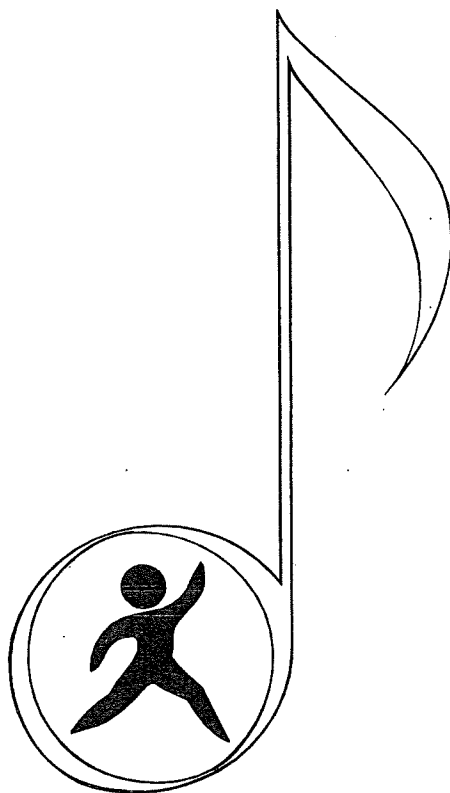
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Spring 1998	Jazz Routes	December 1, 1997
Summer 1998	Instrumentarium	March 1, 1998
Fall 1998	Partnerships	June 1, 1998

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.



Index of Advertisers

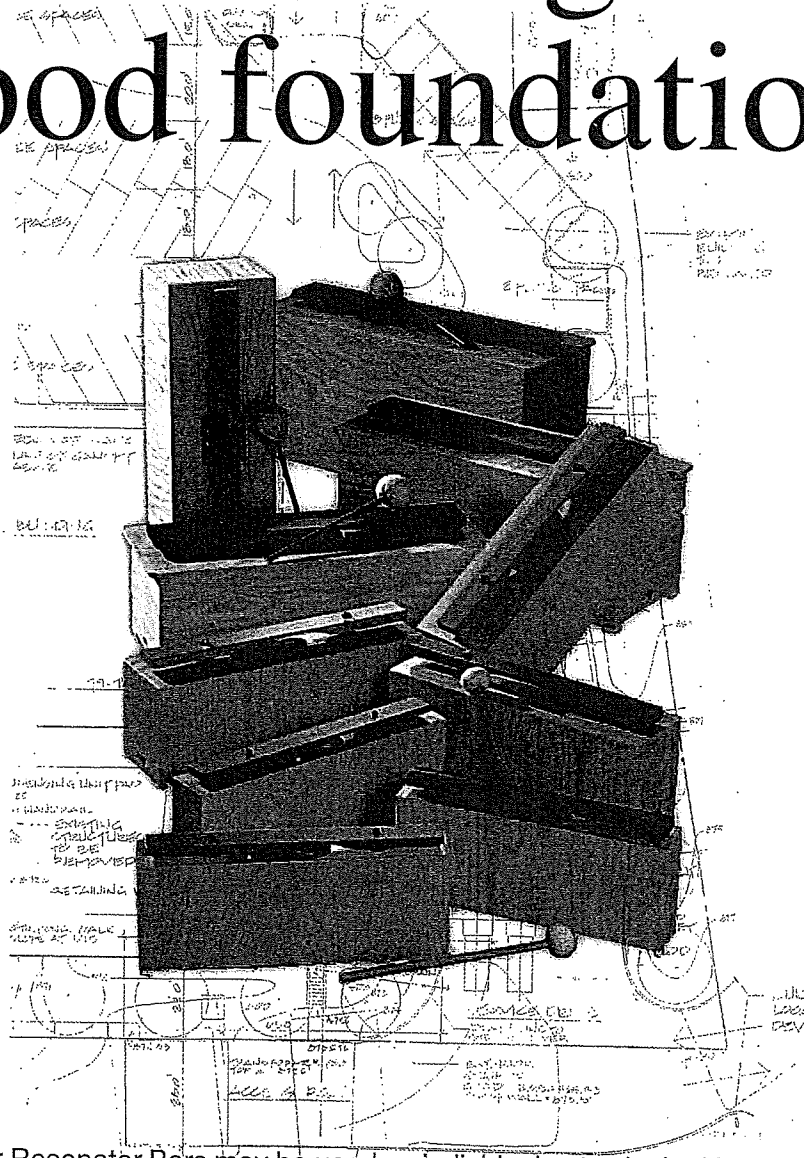
American Recorder Society	37
AOSA National Conference	back cover
Backyard Music	31
The Book Lady	37
Brain Dance Ink	23
General Music Store	27
Geneva International Corp.	39
High/Scope Education	inside front cover
HSS, Inc.	35
HSS, Inc.	inside front cover
John's Music Center	30
Kindermusik International	27
Lyons Music Products	41
MEG	29
Memphis Musicraft	31
MMB	39
Muse Manifest	47
Music is Elementary	6
Alice Olsen Publishing	47
Percussion Plus	23
Peripole Bergerault	4
Peripole Bergerault	33
Rhythm Band Instruments	47
Schott Music Corporation	44
Suzuki Corporation	2
Sweet Pipes, Inc.	31
Warner Bros. Publications Inc.	21
Waterloo Music	37
West Music	inside back cover
World Music Press	31
Yamaha	42



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