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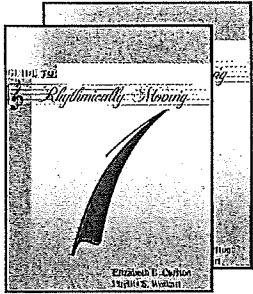
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Volume XXX Number 1



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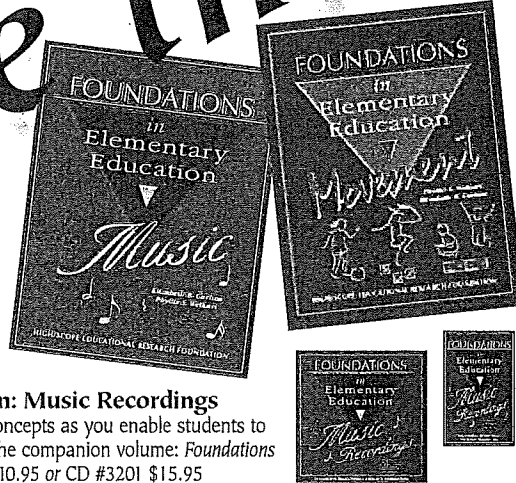
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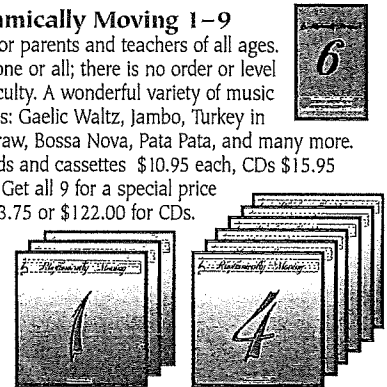


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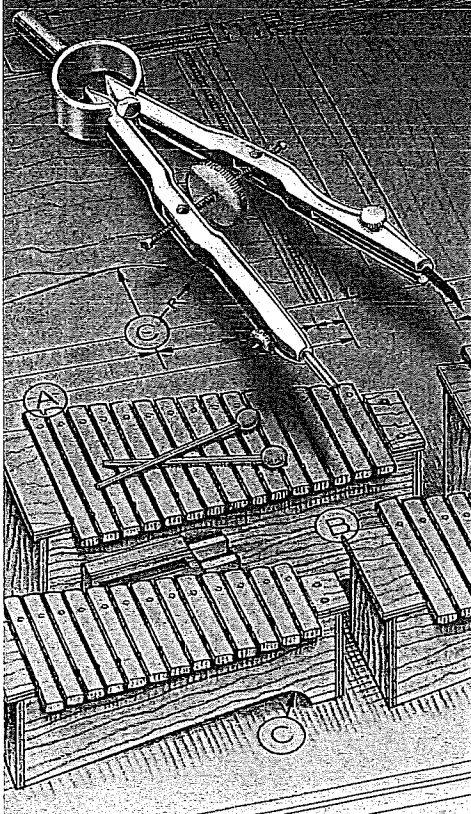
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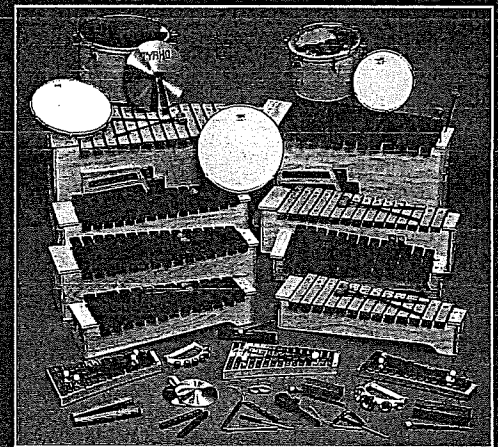
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about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

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

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On Our Cover: African mud paintings by Elisabeth Dillion, Annie Trostel, Chloe Emerson and Bobbi Armington

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From the Editor

Nancy Moore's reply was immediate and excited when I asked her if she would be interested in having her first-grade students create a cover for *The Orff Echo*. I suggested that she might like to base the cover art on the Shona folk tale about a tortoise and a hare that Lynne Jessup writes about in her article, "Tricksters We Know and Love."

An art teacher at Hathaway Brown School in Shaker Heights, Ohio, Nancy knows how to get her students involved. They were involved, in fact, up to their elbows in mud and clay in order to make the African mud paintings, called Bògòlanfini, that adorn this issue's cover. "I took them outside to dig up mud and dirt from the school grounds to mix with black paint and red clay," Nancy told me. "They came back in covered — with mud, bits of grass and probably a even

few worms. Their classroom teachers were... surprised." "But they loved doing it," she continued, "and they *loved* the story."

This issue's focus section, coordinated by Millie Burnett and Martha Riley, takes a look at folk tales and their many uses both in and out of the classroom. It is an impossible feat, of course, to cover all facets of such an enormous topic within these pages, but we hope you'll find much to interest you in the articles by Millie, Lynne, Grace Morris and Loyal Jones.

We also offer Pam Hetrick's article, "Perspectives on African Music," a discussion of how African music has incorrectly come to be identified as primarily "rhythmic" music, resulting in the neglect of its important melodic component.

And for those who are coming to Seattle/Bellevue for our national conference this fall, there's

a sneak preview of fun-filled and inspiring events written by National Conference Chair Doug Wilson.

With this issue comes the unfortunate demise of Point~Counterpoint. Since its inception about three years ago, the column has never elicited a great deal of response. With only one or two responses in hand, we always found ourselves scrambling just before (and sometimes after) deadline in order to come up with a column. Were the questions too controversial? Not controversial enough? Does our organization's relatively small size make it difficult to "stick our necks out" and voice our opinions? We'd love to know. We'd also like to hear your suggestions for other ways to make *The Orff Echo* an interactive publication. Drop us a line!

-D.M.

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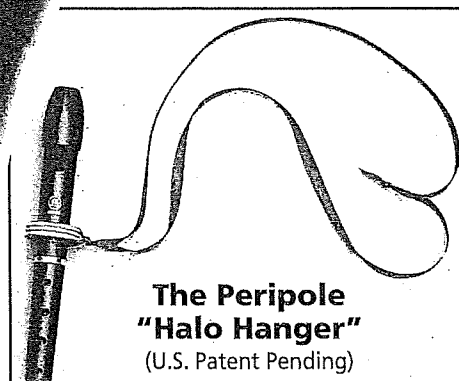
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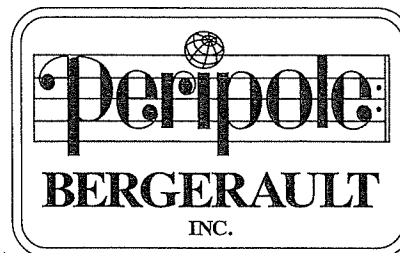


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President's Message

Jack Neill, AOSA President

Was your first week back at school anything like mine? An inordinate amount of time was spent sitting in meetings, reviewing myriad changes in school procedures, learning about new administrative policies and completing page after page of "official" paperwork. While most of these activities are necessary and useful for the efficient operation of a school, I had to empathize with a bemused colleague who, between equipment requisitions and textbook orders, moaned, "Is this why I became a teacher?!" The answer to this question was apparent when the students returned to school in the second week — the children are the reason we chose this profession in the first place.

The former superintendent of my school system had a way to remind us of this priority. Often he'd caution us that "the main thing is to keep the *Main Thing* in sight at all times." In spite of increasing amounts of administrivia, in spite of the political pressures exerted upon education these days, in spite of the constraints imposed by decreasing financial resources, it is essential to keep the focus on the human interaction that is the heart of the student-teacher encounter.

It's evident that children were the *Main Thing* for Carl Orff as he was developing his pedagogical work. He gave his Schulwerk the title, *Music for Children*. In its introduction he states that "*Music for Children* has grown out of work with children." While there are wonderful applications of the Schulwerk in any number of fields associated with adults, the children remain its foundation, its center. If we lose sight of them, we risk losing our balance.

The *Main Thing* for us, likewise, is the children. We study, we practice, we read, we create, we attend workshops, courses and conferences... ultimately to benefit the children we teach. Correspondingly, they are the eventual beneficiaries of all programs offered by AOSA. Our conferences, advocacy and outreach efforts, research opportunities,

professional development programs, grants and scholarships, publications and other media projects must consistently have children as their primary focus.

More than any other organization with which I've been associated, AOSA and its members habitually keep children at the forefront. These days many educators pay lip service to a child-centered approach, but too often, when all is said and done, more is said than done. Teachers who genuinely embrace the Orff approach, on the other hand, demonstrate a high regard for the child's individuality. They respect the child's freedom of choice and support the child's spontaneity. They recognize that it's not the curriculum, but rather the child who is the starting point for all learning. They capitalize on the child's natural impulse for sound and movement. They revel in

the Schulwerk's child-centered principles that afford children the means to make music (as C. P. E. Bach advocated) "from the soul and not like a trained bird."

They understand that the Schulwerk is not for the glorification of the teacher or the school, but rather for the edification of the child.

We may not all be of one mind regarding how best to develop student choreographies, or when best to begin recorder instruction. I suspect, though, that we'd all agree that the *Main Thing* is children and their healthy development through active, joyful learning in music, movement and language.

I am deeply honored to serve as AOSA's president for the next two years. I hope you'll judge my effectiveness by how well I can keep our collective focus on the *Main Thing* during these years.

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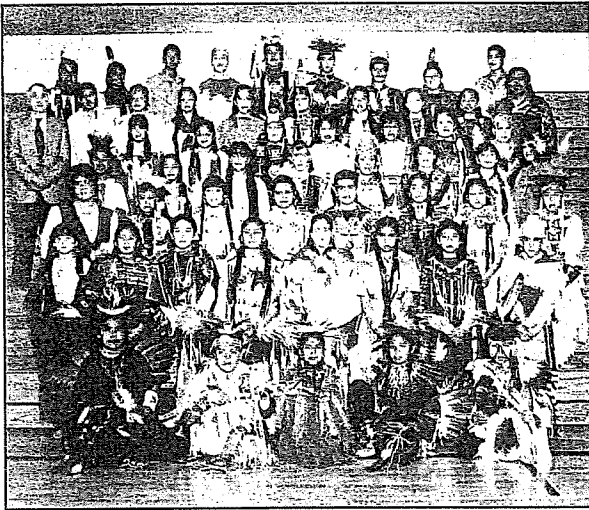
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Local Conference Chairs*



Wapato Indian Club Dance Company



Magical Strings

The Evergreen Orff Chapter, under the leadership of Chapter President Karen Burns and Local Conference Chairs Donna Poppe and Diane Graham, continue preparations for the 1997 National Conference. You are invited to take an early flight and go home late to enjoy not only the wonderful conference, but also the fabulous and beautiful Pacific Northwest.

Several tours and excursions have been arranged to help you explore the sights and sounds of the Seattle area. If you are interested in the Native American culture, take an hour-long cruise to Blake Island and enjoy Native American songs and dances from various Northwest tribes, followed by a delicious salmon dinner. Additional tours will take you to historic Pioneer Square, the famous Seattle Space Needle, a cruise on Lakes

Union and Washington and to local breweries and wineries. See your conference call for more information.

This year's conference will include entertainment by a wide variety of local choral, dance and instrumental groups. The Wednesday Evening Exhibitor Reception will feature the harps and dulcimers of **Magical Strings**. On Saturday, banquet entertainment begins at the cocktail hour with Andean panpipes. During the banquet, strolling musicians **Andy Mirkovich** and his trio will add to the evening's elegance. But get ready for fun after the banquet as the **Seattle Men's Chorus** brings their nationally acclaimed choral sound and humor to our conference. The evening will end with dancing to the sounds of **Bochinche**.

Like all AOSA National Conferences, children's performances will play a special role. The **Wapato Indian Club**,



Kaleidoscope Dance Company



Oregon Repertory Singers Children's Choir

comprised of children from the Wapato Middle School and High School and under the leadership of **Sue Rigdon**, will share the songs, dances and sign language of their Native American ancestors at the Opening Session. At the Annual Business Meeting, **Peggy McDonnell** from the Catlin Gabel School in Portland, Oregon, will direct her students in a performance combining all the elements of the Schulwerk. Thursday night entertainment will explore the element of singing, featuring three fine choral groups from the Northwest: **Tacoma Youth Chorus**, **Judith Herrington**, Director; **Coquitlam District Chorus**, **Donna Otto**, Director; and **Cantabile of the Tahoma Girls Choir**, **Gregory Vancil**, Director. Each group will perform alone and then as a combined group, under the direction of conference clinician **Henry Leck**.

Friday night we will look at the element of dance through the performances of two children's dance troupes. **Visions Dance Co.**, artistic director **Susie Green**, will travel from Surrey, British Columbia, to perform at the conference. They have performed around the world including the Fourth Annual Conference on Women in Beijing in 1995. **Kaleidoscope Dance Co. of Seattle**, under the direction of **Anne Green Gilbert**, will also perform.



Andy Mirkovich

Kaleidoscope is a modern dance company of young people ages eight through fourteen. In its sixteen years, Kaleidoscope has performed a wide variety of pieces created by professional choreographers as well as by individual Kaleidoscope dancers.

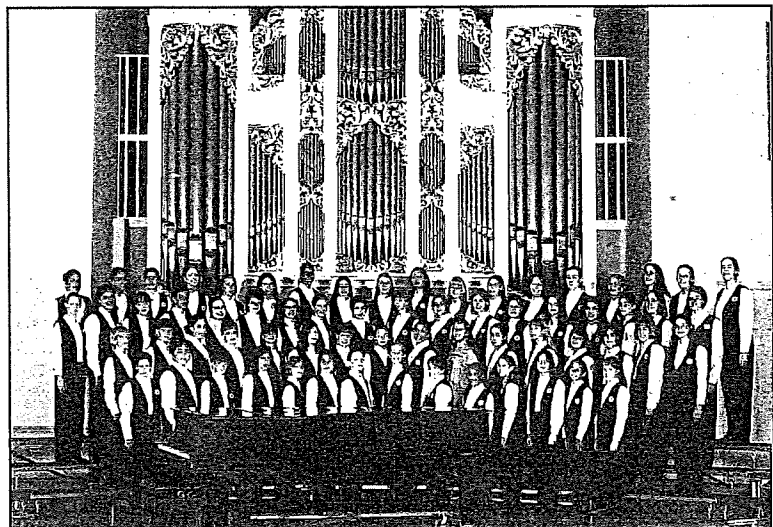
Children's choirs performances during the lunch hours will include **Pacifica Children's Chorus**, **Susan Senft**, Director; and **Oregon Repertory Singers Children's Choir**, **Linda Noah**, Director. Noon concerts featuring children combining the elements of Orff Schulwerk will be **Grant Elementary School Drummers and Dancers**, **Melinda Winther**, Director; **Sunrise Elementary School**, **Coralie Gustafson**, Director; and **Hilltop Heritage Folk**

Dancers, **Geri Branch**, Director. In addition, **Diversity**, from River Ridge High School, **Kerri Nichols**, Director, will present a singing/dancing performance, and **Walt Hampton** will present a marimba ensemble.

On Thursday evening, after the children's choirs, the elements of dance and movement will be presented by **Xephyr** and **Ocho Por Uno**. Xephyr is a dance group comprised of members of AOSA from the San Francisco area who also performed at the 1995 National Conference in Dallas/Fort Worth, Texas. Ocho Por Uno is a similar group from Spain. Due in part to the generosity of Frau Liselotte Orff, Ocho Por Uno will be appearing at our conference. The two groups performed together at the Orff



Coralie Gustafson



Tacoma Youth Chorus



Xephyr

Symposium in 1995. On Friday night following the children's dance companies we are planning another exciting performance.

No AOSA conference would be complete without plenty of late-night playing and dancing. A special evening session of swing dancing will be led by **William Keegan, Neal and Barbara Porter** of Seattle will lead us in a steel drum playing session. Experienced and neophyte steel drummers alike will be welcomed. **John Lake** and members of the **Hawaii Orff Chapter** will teach us hula ku'i (the Hawaiian stamping dance) and other hulas. Contra Dancing led by **Jennifer Shaw** and accompanied by a live band will be one of the choices on Friday night. A special group, **Ladies Don't Drum**, led by **Simone La Drumma**, will guide us into an exuberant evening of drumming in the African, Latin and other "First World" percussive styles. And there will be the traditional late night recorder playing sessions and the **Midnight Historical Society**.

Planning a conference is an on-going activity. Just when everything seems in place new opportunities present themselves. Since the conference article was written for the summer issue of *The Orff Echo*, presenters have been added to the conference. **Carolyn Royal** from Australia will discuss the growth of a group of students she has worked with from young beginners to fabulous

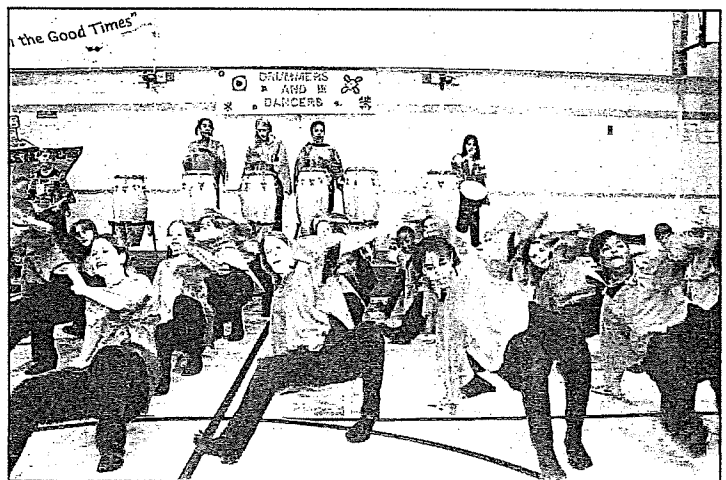
It takes many months

of planning and the hard work of many AOSA members to host a national conference. The following local conference committee chairs are planning, working and preparing to make sure your visit to the Pacific Northwest and the 1997 National Conference is wonderful.

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Ladies Don't Drum



Grant School Drummers and Dancers

young adult performers. **Carol Scott-Kassner** will examine music and materials for pre-school children. Music in the daily lives of children in South Africa will be the subject of sessions by **Kathy Robinson**. **Jack Rice** will review the ten best software programs for the music classroom. **Julia Schnebly-Black** will present sessions on Dalcroze Eurhythmics for both the beginner and the experienced. Research sessions will be led by **Robert Cuttieta**, **Janet Revell Barrett** and **Hilree Hamilton**. The Introduction to Schulwerk sessions will be led by **Kay Umberson**, **Nancy Ferguson** and **Carla Soll**. Two members of **Ocho Por Uno** will also share sessions. **Polo Vallejo** will present music of Tanzania, and **Sophia Lopez-Ibor** will show how to use everyday objects to create music and movement.

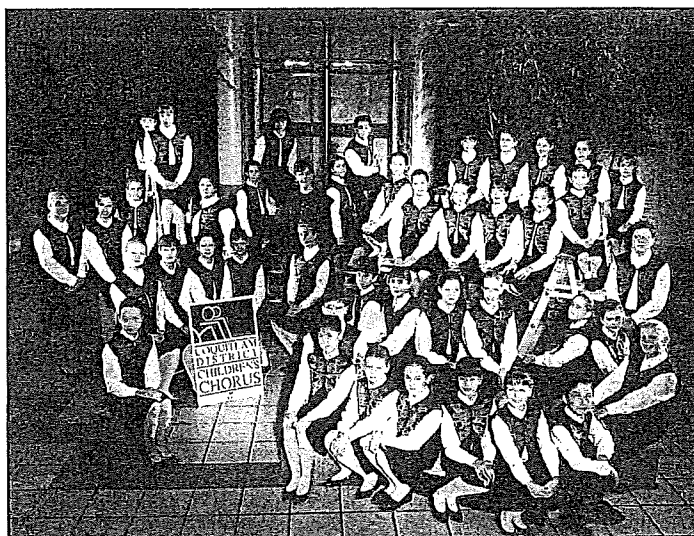
We are also pleased to have **Manuela Widmer** from the Orff Institute at her first AOSA conference. Manuela, who is the daughter of Wilhelm Keller, has taught teacher training courses all over the world and is the author of books and articles on music and dance education. Her sessions will focus on drama using music, movement and speech.

Two non-ticketed sessions also will be of interest to many. **Jo Ella Hug**, Chair of the AOSA Professional Development Committee, will moderate a panel discussion of the future of methods classes, the current practices and the

continued...



Manuela Widmer



Coquitlam District Chorus

Java Juice Primer, Northwest Style

Seattle is the land of coffee, lattes and espresso. Take a moment to study the common orders below. If you can answer the question at the end, you are ready to order yourself some real Seattle coffee.

Straight Up - a shot of espresso with water (Good morning!)

Doppio - double shot of espresso (Good morning at an Orff conference!)

Latte - espresso, milk, topped with foam (yum!)

Cappuccino - espresso with lots of foam (ahhhhh!)

Mocha - latte with chocolate, topped with whipped cream (a treat!)

Split - half decaf espresso and half regular (the yin-yang of coffee)

Light - hold the foam

Heavy - lots of foam.

Double Nothing - double shot of espresso with non-fat milk

Why Bother? - double shot of decaf espresso with non-fat milk

Milk Choices - non-fat (skinny), 2%, or whole

Flavorings - walnut, hazelnut, vanilla, and many, many more

Sizes - tall (16 oz.), regular (12 oz.) and short (8 oz.)

QUIZ: What is in a tall, skinny, double half-caf, almond-mocha light?

ANSWER: 16 oz. Drink, non-fat milk, one shot of decaf espresso, one shot of regular espresso, almond flavoring, chocolate, and no foam.

Thanks a latte!

innovations. AOSA President **Jack Neill** is planning the President's Panel, which will discuss the place of technology in the Orff Schulwerk classroom.

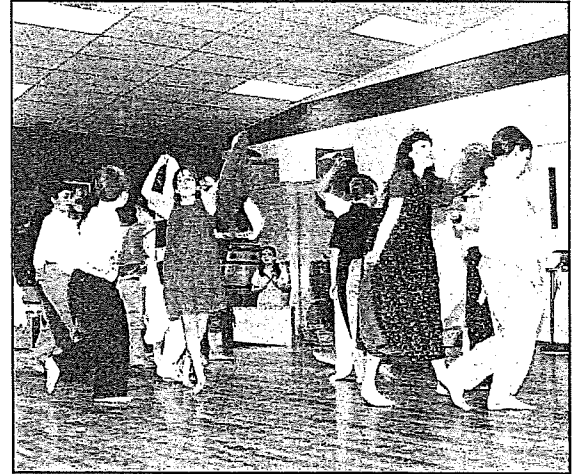
Northwest Horizons - Exploring the Elements will give you a chance to work with some of the best presenters in many areas of expertise. **Phong Nguyen**, who will present sessions on the music of Vietnam, is one of eleven people selected for the National Heritage Fellowship from the National Endowment for the Arts. The fellowship is the highest honor in the folk and traditional arts and one of the only individual fellowships NEA is still able to present.

Here's a unique opportunity: the closing session could be presented by your chapter! Beginning early on Sunday morning, each half-hour a different chapter will be given the opportunity to lead a song and movement activity. Something simple is necessary, as there will be few, if any, instruments available. Presentations could begin as early as 7:30 a.m. If weather permits, the closing activities could be held outside. If your chapter is interested in sharing, please contact National Conference Chair, Douglas Wilson by fax (702-434-0199), or by e-mail (ORFF97@aol.com).

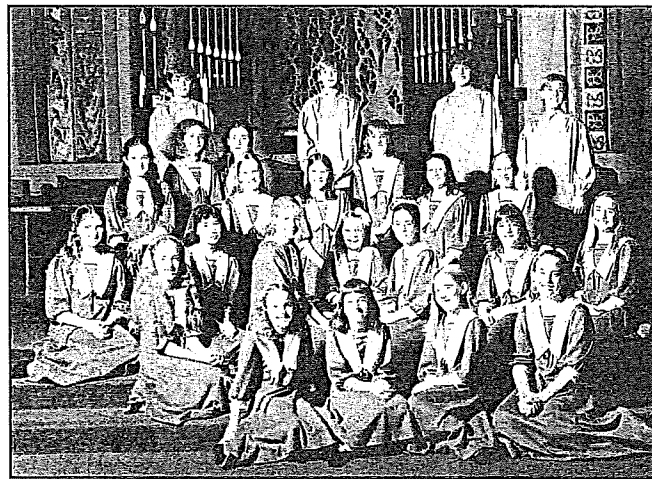
So pack your rain gear (though we've ordered perfect weather), your credit cards (remember — Seattle, home of Nordstrom's) and your favorite coffee (sorry, latte) cup and head for the Pacific Northwest this fall. See you there!



Donna Otto



Catlin Gabel School



Pacifica Children's Chorus



Visions Dance Company

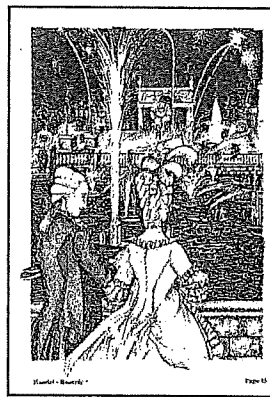


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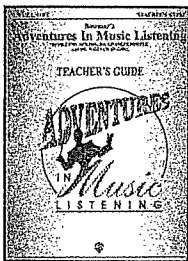
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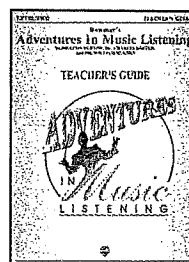
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- Composer Information
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Folk Tales

"If you want your children to be brilliant, tell them fairy tales..."

If you want them to be very brilliant, tell them even more fairy tales."

-Albert Einstein

Fairy tales, fables, tall tales, legends... all these captivate the listener and send the imagination wandering through a distant time and place. Carl Orff was drawn to the ancient truths of proverbs and mythical symbolism of fairy tales. For example, his theater works *Der Mond* (The Moon) and *Die Kluge* (The Peasant's Wise Daughter) are based on stories from the Brothers Grimm. Whether in his theater works or the Schulwerk volumes Orff expresses truths about humanity through the use of folk tales, parables, sayings, riddles, satire or mystery plays.

In this issue we offer a wonderful variety of articles on the subject of folk tales. Millie Burnett discusses their importance in encouraging listening, imagining and creative thinking, and gives us new ways to think about "the moon" through folk tales from Japan. Lynne Jessup focuses on the "trickster" characters in folk tales of various traditions. Loyal Jones continues this idea in his exploration of the connection between black and Appalachian folk tales. Grace Morris discusses various types of folk tale structures, giving examples of each type along with practical ideas for using them in the classroom.

Folk tales, like folk songs, should be an essential part of children's experiences. As Cecil Sharp, the great collector and preserver of American folk songs and stories, wrote:

"The primary purpose of education is to place children of the present generation in possession of the cultural achievements of the past so that they may enter as quickly as possible into their own ethnic inheritance... What better form of music or of literature can we give them than the folk songs, ballads and stories of the people to which they belong?"

We share the same hope expressed by Cecil Sharp and others as we prepare ourselves and our children for the next century.

-Martha Riley and Millie Burnett

Moon Lore: Magic, Myth and Mystery

Millie Burnett

I see the moon,
God bless the moon
The moon sees me
God bless me
The moon sees somebody
God bless somebody
I'd like to see...
I'd like to see.

-anonymous

How quickly, on reading this rhyme, are magical images evoked and germinal ideas for the classroom created. The wonderful moon lantern as it hangs over the hill will soon light the midnight sky, for each of us, and we acknowledge that our earth moon belongs to all of us in equal measure. It gives children their own set of folk experience from which they can contribute original poems, stories or sound paintings. With its changing nature, the moon varies its shape, color, position and mood. At each change, writers become inspired to express the setting with a new rhyme, story, myth or fable, increasing the wealth of literature available as models for children's creative expressions.

The folk tales children invent bear a remarkable resemblance to the ones already in existence in oral tradition. That is why children listen to them. Such stories spark imagination and inspire improvisation.

From the classics, master poets, musicians and artists have recorded many personal reflections on this subject. In the late sixties, Dr. Dean Flower, a professor of literature at the University of Southern California, was consultant to the Bellflower Project in California.¹ He believed that poets such as Langston Hughes, Robert Frost, Carl Sandburg and others offered examples similar to those used by Carl Orff to create a bridge from simple speech exercise to full elemental music composition using language in a musical and tonal setting.

Flower used the moon symbol to illustrate his point. He stated: "The word 'Moon' is strong... it is long... and it hums when you speak it... Visually, you see it as you speak it... it seems to see you... it beams... it almost sings..."

Looking at our moon on any given night is like viewing the sky through a kaleidoscope. Each time the viewer is rotated, new images and patterns appear. The child is quick to visualize new patterns, which could translate into new expressions of sound composition using both word and music. The teacher, by asking the right questions, is able to further enrich the process.

The moon moves from orange to gold, from yellow to silver, to white. Color changes in the moon are based on natural phenomena occurring at certain times of the year. Why? What is the story? Sometimes we see our moon and it is round in shape, sometimes it is narrow

and sometimes, as Langston Hughes observed, it looks "very sharp." Sometimes we see it not at all. Where is it... and why is it gone? As we gaze upon this lunar light, what other objects do you observe? Is there a shield, a swing, a cradle, perhaps? What type of creatures live within such boundaries? Begin the journey, tell your stories and read those from other cultures.

Usagi (Rabbit in the Moon) A Japanese Folk Tale

In Japanese folklore there is no "man in the moon," but there is a very special rabbit.

The rabbit in the song included here is busy preparing the *mochi* for the traditional New Year celebration. (Mochi is a sweet rice cake, made by pounding rice into a doughy substance, then shaping it into balls with a variety of fillings.)

Usagi (The Rabbit in the Moon)

Japanese Folksong



U - sa - gi U - sa - gi Na - ni - mi - te
U - sa - gi U sa gi look - ing at the



han - e - ru Ju - u - gi - ya O tsu - ki, sa - n
star - ry sky, as you're jump - ing, what can you see, in



mi - te ha..... ne ru.....
soft moon - light shin - ing on me.....

Pronunciation Key:

n is sounded as a syllable by itself
a is ah
e is eh
u is oo

o is oh
i is ee
g is hard

Focus on Folk Tales

Once upon a time when the moon was hung at the top of the mountain, a wise old priest looked down into the big forest below. Now the wise old man of the moon could see many things, but he could not read the hearts of all the earth's creatures.

As he looked in the forest he saw a rabbit, monkey and fox all living together as good friends. He said to himself, "I wonder if those animals are really as kind to each other as it appears. I would like to find out. I would like to know which of them has the kindest heart."

So the old man changed himself into a beggar and came to the place where the animals had made themselves a home. "Please help

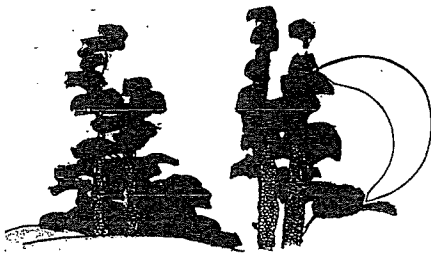
me," he said, "I am very hungry."

The three friends felt sorry for the old man and went off into the woods to find him some food. The monkey came back with an armful of fruit. The fox came back with a big fish. But the rabbit came back with nothing at all. Rabbit was very sad because he wanted to help the old man. Just then the Rabbit got an idea. He said, "Mr. Monkey, can you please gather some firewood for me? Mr. Fox, can you please make a big fire with the wood?" Monkey and Fox did as Rabbit asked. Soon the fire was burning very brightly. Then Rabbit said to the beggar, "I don't have anything to give you, but I'll put myself into this fire so that you can eat me when I am cooked to your liking."

As the rabbit was about to jump into the fire, the beggar changed himself back into the old man of the mountain moon. He said to the rabbit, "Stop. I do not want you to harm yourself. I can see that you are all very kind, and Rabbit, you are the kindest one of all. You would have given yourself for another. Please come and make your home in the moon house with me."

Then the old man of the moon took the rabbit in his arms and carried him up to the moon.

And... if you look at the moon carefully when it is shining brightly you can still see the rabbit where the old man put him so very long ago. In the moon there is plenty of rice, and the rabbit is never hungry.



Gertrude Orff, when using the medium of speech to develop ensemble, described "moon" as a word which invites "active silence." This, she suggested, is a time when a group can "imagine together and recite from the inside... out... To think sounds not yet heard, and what might have gone on before us." Thus a child's sense of magical play provides him a natural resource for musical exploration. In reviewing the importance of silence in music making and play, this story comes to mind:



The Boy and the Moonlight A Japanese Folk Tale

Not so many years ago in Japan, a young boy named Yone Naguchi was on his way to school. Everyday on his walk to school he would pass by a beautiful park with a great pine forest. He knew that an old poet by the name of Yeiki lived in the tiny cottage at the top of the hill. Yone had heard of Yeiki and had admired him for a long time. Poets were very honored in this land. Still, Yone did not have the courage climb the hill to meet the old man.

One night in the full moon of September, the young boy decided to meet the poet of the little house.

He climbed the path to the top of the hill. He walked under the pines and through the moon shadows that cast an intricate design on the path to the cottage. He crossed the threshold to the front door.

All was silent around the house. Not a single light shone in any window. As he reached the doorstep, Yone realized a shower of moonlight beckoned to him. The figure of Master Yeiki appeared, and Yone could see that every door was open. The golden beams from the heavens crept delicately into the room. The master motioned to this visitor and they sat down together. As time passed, the wind

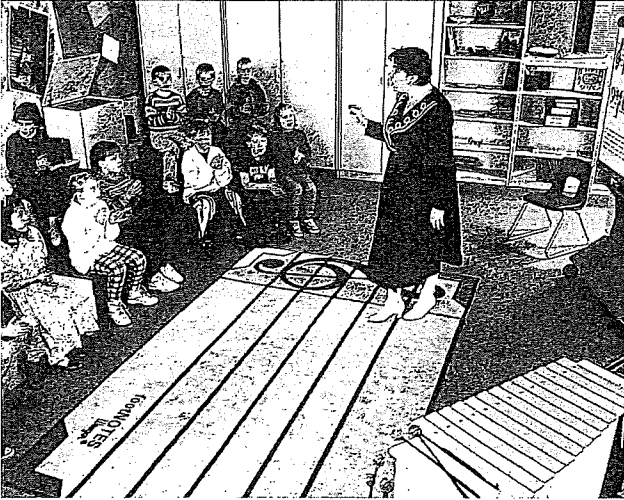
whispered and the crickets sang. The beams of light changed slightly, but no words were spoken. Suddenly the moonlight changed just enough for Yone to read the Japanese characters that appeared on a banner beside the door:

Autumn's full moon,
Lo, the shadows of a pine tree
Upon the mats.

Sure enough, decorating the
silver sheen of the mats by the door

continued...

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was the dragon-shaped shadow of the pine tree. For the first time Yone had observed the full beauty of moonlight and shadow, an art revealed only by the moonlight. He stayed a little longer, still in silence. Finally he rose and bowed to Master Yeiki. He thanked his host for a most interesting talk, for he now understood the lesson of the poet. As Yone left the little cottage to walk down the path, the moon was quite high. Under its golden beams the trees and birds were sleeping. The beauty of the night, the moonlight, and silence had been revealed.

This folk tale illustrates Gertrude Orff's comments about the importance of "active silence." As children are learning to listen, they become more than listeners. This is the crossroad, the point where listening and participation meet. A child chooses to join the experience while listening, and ultimately to participate in that which follows.

Millie Burnett, a recipient of the Jessie Jones Fellowship Award for outstanding teaching, is a member of the Editorial Board of AOSA. A past president of AOSA, she was active in developing AOSA's teacher training guidelines and in establishing Orff training programs in California. Millie is on the faculty of California State University, Los Angeles.

The Bellflower Project was directed by Martha Wampler, who was also editor of *Design for Creativity*, Curriculum 1966-68, from which Flower's statement was taken.

A Summary of Terms

Allegory: A story that uses symbols to express a deeper philosophical or religious meaning.

Ballad: A story in verse form, sometimes set to music. It chronicles an event that happened to an individual or group, or a known historical event. The subject may be a person, place or thing. Popular examples include "The Ballad of Boll Weevil" and "The Ballad of Jesse James." A sea shanty is a ballad of the sea, seamen or ships.

Fable: A simple story that provides practical rules for living, one that often promotes wisdom and offers moral instruction for children. In many cultures the animals indigenous to the environment are the characters of choice. While not all fables teach a moral, they do reflect the attitudes and values of the culture they represent.

Fairy Tales: Traditional stories of true oral tradition, kept alive by the common people of a culture, each group having its own style and cast of characters. The general plot is that of good which triumphs over evil, but getting there is not easy, and one meets a host of stumbling blocks along the way. Writers such as the Grimm Brothers, Hans Christian Anderson and Halliwell have retold the familiar stories while adding new ones to the long repertoire. While known authors take the stories out of the class of strict oral tradition, they reflect the characteristics of their particular culture and add to the wealth of our literature.

Fairy Stories: The fairy stories are the tales of "fairy folk." They have a Celtic origin and are stories of supernatural beings. These Celtic characters have magical powers and dwell in many locations. They are keepers of advice, medicine, charms and order.

Noodle Stories: Droll or comic stories that follow the fortunes of simple (not too bright) characters. The exploits and troubles of these less fortunate individuals teach us a lesson which suggests it is always wise to think before you act.

Legend: A story that relates the exploits and adventures of a true character or hero who is living or has lived in the past. While the legend may be based on fact, it is possible that in the retelling of the story all the facts are embellished and the person becomes larger than life. Heroic episodes may also be embellished. Examples include Robin Hood, Pocahontas and Davy Crockett.

Parable: An ancient form of teaching a value or truth by comparison to similar situations or events that has been used by religious leaders throughout the centuries as a way to teach children. For example "The Grasshopper and the Ant" tells the story of preparation and procrastination.

Proverb: A short piece of wisdom often told with humor, using a parable or a simile, such as "The early bird catches the worm," "Better late than never, but better never late," or "The sweeter the rose, the sharper the thorn."

Riddle: Another version of short folklore especially suited for children. Riddles impart folk wisdom while inviting creative thinking and problem solving. (What sings and can't talk, what runs and can't walk? A spinning wheel. Or, what's big as a barn, light as a feather, but sixty horses can't move it? The shadow of a barn.)

Tall tale: A story which stretches the truth. The tall tale is an American contribution to folklore and is found in abundance in areas of the Southwest where early settlers headed West developed the art form. Texas, Arkansas, Oklahoma and Missouri residents are known for their ability at "sawin' off a whopper," or "spinning a windy."

-Millie Burnett

Tricksters We Know and Love

Lynne Jessup

"Listen Uncle, why don't we just . . . cook each other?"

"Cook each *other*?"

Preposterous, silly, illogical. A trickster at heart. What the hare of Shona folklore proposes to the tortoise is, of course, outrageous. Standard behavior for a trickster. The little guy, cunning, sneaky and quick, confounds and outsmarts his opponents. Usually.

Animal tricksters are found in the folklore of many cultures. In Africa, one of the most well known tricksters is Anansi, the spider of West African cultures. In North America, there is the raven of Northwest native cultures and the coyote from the Southwest. There is also Brer Rabbit, who is the African-American version of the African hare. In Europe, Reynard the Fox is an unscrupulous rebel. In East Indian folklore, the Jataka tales include the story of a monkey who outwits a crocodile, and the hare who outwits the elephant and the lion. In Tibet and Burma, he outwits the tiger. In the Pacific, the Micronesian animal trickster is the rat, who usually tricks his sworn enemy, the octopus.

The mythology of the Pacific Islands tells of gods who were tricksters. These gods are sacred or heroic in the mythology of their culture. Two well known ones are Maui of Polynesia and Olofat, the shape shifter of Micronesian Chuukese legends. Both were born of a mortal mother and could transform themselves into birds. Olofat could also turn into a tree, a mosquito, or any other living thing. He was a crafty magician who could cause people to change their behavior. Maui, on the other hand, identified with humans and made people's lives easier by playing tricks on the Polynesian gods. He turned his brother-in-law into a dog, sealed shut the cracks in his mother's house to keep out the light and cause her to oversleep, and stole fire from the goddess Mahui-ike.

A third type of trickster also comes from the Pacific islands. These are the *kupua* beings of Polynesia, that were neither animal or man, but rather beings that were born from eggs, or were plants, or even inanimate objects. These characters were also transformers who could take human form. One of these tricksters was Iwa, a thief who challenged six other thieves to fill a house with stolen goods in a single night. He waited until the others had stolen enough to fill their houses and had gone to sleep. Then he crept in and stole the booty from the other six thieves and filled his own house with it. Another *kupua* was Kana of Hawaii who was a piece of rope that rescued a girl by stretching himself until he was very long and as thin as a spider web strand.

What do all these characters have in common? They are usually the "little guy" who "outfoxes" a larger opponent. Often they are smarter than their opponent and have been anthropomorphised into having human

traits. They are intelligent, cunning and crafty, but are not always the "good guy." They play tricks on bigger, slower, more trusting creatures or stronger, superior beings.

One of the most enduring tricksters is the hare, found in African fables, Aesop's fables, and who has become Brer Rabbit in North America. Trickster rabbits are widespread in Africa. When Africans were taken from East Africa around Cape Horn to become slaves in North America, the trickster hare made the journey with them. Perhaps Brer Bear, one of his frequent victims, may have replaced the classic tortoise of Africa and Aesop.

The interesting twist to these trickster stories is that many times, in the end, it is the hare who is outwitted. Think of the race between the hare and the tortoise, think of tar baby, and think of our friend who wishes to cook Tortoise. This is an added twist to the trickster stories, similar to the contemporary Road Runner and Wily Coyote of cartoon fame. The animal



Focus on Folk Tales

who is considered to be dull-witted and slow, like the tortoise, or silly, like the road runner, actually tricks the trickster, adding an extra, unexpected dimension to the story.

The “ngano,” or story-song form of the Shona people of Zimbabwe, is used by the elders to teach their children the cultural values imbedded within the stories. As an evening entertainment, children and adults gather around the mbira player who, accompanying himself on his mbira, tells the story, interspersing the song two or three times in appropriate places. The audience joins in singing in a solo-chorus form. Dumisani Maraire, a well-known Shona musician and scholar from Zimbabwe uses the “ngano” to tell this tale:

Tete dzambira

(A Shona story-song told by Dumisani Maraire)

Long time ago, there was a hare and a tortoise who were neighbors. One day the hare, who was always tricking people, decided to trick the tortoise.

“Look here, Uncle Tortoise, let’s cook each other.”

“Cook each *other*?”

“If we cook each other, what will happen afterwards?”

“What will happen afterwards will take care of itself. Let’s just cook each other.”

So the tortoise said, “Okay, Okay. We are going to cook each other, but the big question is: Who is going to be cooked first?”

The hare said, “Well, you are the uncle and out of respect, I say you go first.”

“O.K. cousin, you cook me first.”

So they got a big pot and a lot of firewood and made a big fire. They filled the pot with water and the hare put the tortoise in. The hare was feeling very good, thinking about the nice dinner he was going to have. He cooked the

tortoise about four hours. By this time he thought the tortoise must be very, very well cooked, so he took the tortoise out of the pot, but within about three minutes the tortoise spoke.

“Ah, look here my friend, it’s your turn to get in the pot.”

This was so, because the tortoise had just gone inside his shell when he was boiling, so he was not burned. So the tortoise said “This is your turn now.”

“But, but....”

“But there is no ‘but’ about it. It is your turn *now* to get in the pot.”

The hare had no choice but to get in the pot, and because he had no shell like the tortoise it was a matter of ten minutes until he was very well cooked.

The tortoise took the hare out of the pot and ate all the meat. Afterwards, he took

the bones and made them into an mbira and went all over the forest singing this song:

Leader:

Tete tete dzambira.

(Tete [sound of mbira] now he is mbira.)

Zvakaitwa nashe tsuro.

(This is what the honorable hare did.)

Wakati ngatibikane.

(He decided that we cook each other.)

Ndichibva ndam’tonha muto.

(And I ended up eating him.)

Group:

Tete dzambira

(Tete, now he is mbira.)

Lynne Jessup’s interest in the connections between music and folklore began with her research on the Mandinka balafon. Since then she has researched and written about other music and mythology connections, including her forthcoming book, “The Ramayana.”

Tete Dzambira

(Solo) (chorus)

Te Te te te dzam-bi- ra Te te dzam-bi- ra

(Solo) (chorus)

Zva-kai-twa na- she tsu- ro Te te dzam-bi- ra

(Solo) (chorus)

Wa-ka- ti nga-ti- bi -ka- ne Te te dzam-bi- ra

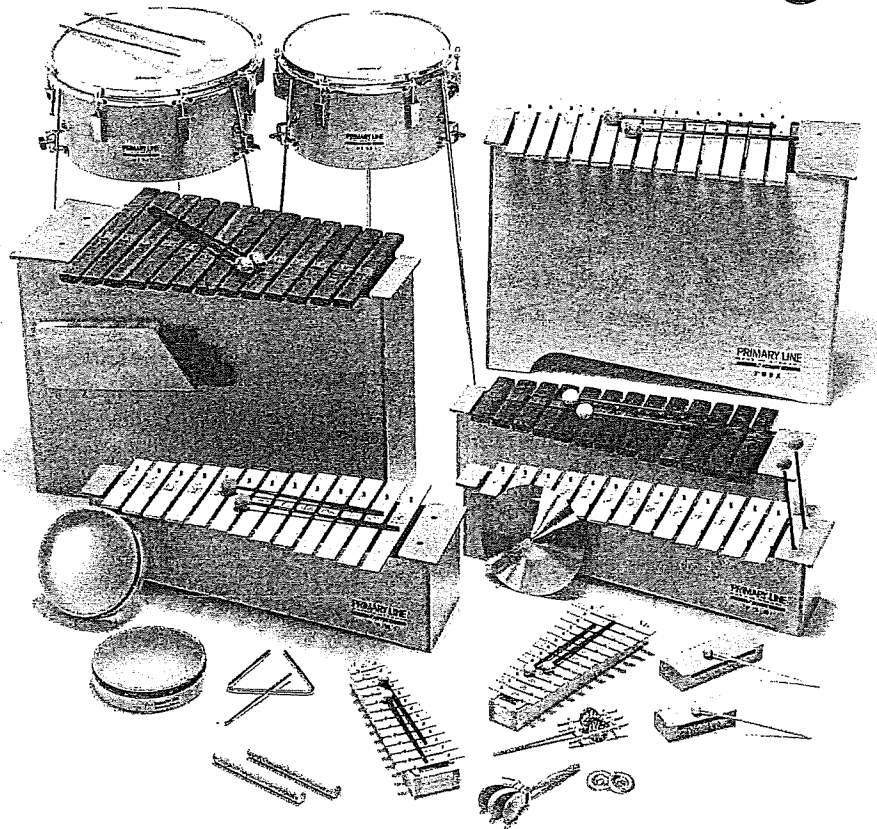
(Solo) (chorus)

Ndi-chi-bva ndam’ to nhamu-to Te te dzam-bi- ra

REFRAIN:

Te te dza- mbi- ra

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A Comparison of Black and Appalachian Storytelling

Loyal Jones

One of the coincidences in black and white Appalachian storytelling is the striking similarity between principal characters in black and Appalachian folk tales. The figure Jack in European tradition is a trickster-hero. So is Brer Rabbit. The characters in black tales — Brer Rabbit, Brer Fox, Brer Bear — grow out of African antecedents. Brer Rabbit shares characteristics with Anansi, the spider, but for some reason Anansi, as a character, did not make the transition to America, except in Jamaica.¹ Bontemps says this about Brer Rabbit:

The American Negro slave, adopting Brer Rabbit as hero, represented him as the most frightened and helpless of all creatures. No hero-animals in Africa or elsewhere were so completely lacking in strength. But the slaves took pains to give Brer Rabbit other significant qualities. He became in their stories by turn a practical joker, a braggart, a wit, a glutton, a lady's man, and a trickster. But his essential characteristic was his ability to get the better of bigger and stronger animals. To the slave in his condition, the theme of weakness overcoming strength through cunning proved endlessly fascinating.²

It is interesting that Jack, the European trickster-boy, became a favorite of Appalachian story-tellers. It is important to note here that this kind of character was not always named Jack. In fact, the character was not always male. Mutsmeg was a girl who outwitted giants and caused their demise. Other Jack-like characters in the Appalachian tradition were Billy-Peg and Nippy. As Herbert Halpert described him, Jack "is not the admirable prince of fairy tales, but rather a quick-witted and not always too scrupulous farm boy... an ordinary poor boy who achieves success only in one of two ways: either by his wits, or by sheer luck — and the latter method predominates." Halpert goes on to say that in this character we have "an almost mocking contradiction of 'the American fairy tale' — that honesty and hard work are the means to success."³

I believe I may tentatively say that blacks, who were once slaves, and then limited by a domineering society in economic and social power, and Appalachians, who set themselves apart from mainline culture and were also exploited and limited by the society (neither of whom could always cut the mustard in all endeavors), needed hero figures who could cope with powers and principalities.

The blacks and white Appalachians borrowed freely from one another. Some whites told animal stories, and blacks had stories about Jack or John, some from the European tradition and some out of the experience of blacks. Jackie Torrence tells Jack tales which she heard from a black librarian.⁴ Jack appears in collections of black lore by Zora Neale Hurston, Roger Abrahams, Julius Lester and others. "How Bobtail Beat the Devil" is obviously a Brer Rabbit-type story, with all of the characteristics of a Jack tale. Bobtail and the Devil enter into a sharecropping arrangement. The Devil knows little about farming so the first year Bobtail says, "Let's plant corn. I'll

take what's above the ground and you take what's under the ground." The Devil agrees, but he's disappointed when the harvest comes, and he insists that he get what is above the ground next time and Bobtail what is under. So Bobtail plants sweet potatoes.⁵ The tale is in both black and white traditions.

Let me mention three other tales in both traditions. The first appears in Hurston's collection as "How Jack Beat the Devil" and in Lester's as "Jack and the Devil's Daughter"⁶ In one of Leonard Robert's collections it is "Raglif Jaglif Tetartlif Pole"⁷

This is Stith Thompson's Type 313C, The Girl as Helper. A devil-like creature plays cards with Jack. When Jack wins his daughter, as in Robert's tale, or loses his life to the Devil, as in Hurston's and Lester's tale, the old man requires Jack to do impossible tasks, which he can do only with the help of the old man's daughter. Finally they escape on magic horses pursued by the old man (or Devil). Through the magic of the girl, they are saved.

The second long tale I want to comment on is another European-type tale, Type 720 in Thompson, usually called, "My Mother Slew Me; My Father Ate Me." Like many fairy stories, this is a gruesome one, about a cruel stepmother who kills her stepson, and then cooks him and feeds him to her husband. In most versions, she makes her daughter bury the bones under a tree. A voice says, "My mother slew me, my father ate me, my sister buried my bones." The man hears and slays his wife. Nice story. Lynwood Montell collected this tale from Kate Tooley, a black woman near Tompkinsville, Kentucky, in 1960.⁸ It also appears in Roger Abrahams' collection⁹ and in fairy tale collections.

The third long tale is "Epaminandas"¹⁰ about a boy who can't remember how to do things. His grandmother gives him a piece of cake, and he squeezes it in his

hand, gets home with crumbs. Mother says, "The way to carry cake is to wrap it in leaves and put it in your hat." When his grandmother gives him a ball of butter to take home, he wraps it in leaves and puts it in his hat. The day is hot, the butter melts and when he gets home his mother jumps him, says, "The way to carry butter is to wrap it in cabbage leaves and dunk it in the creek ever so often to keep it cool." Then his grandmother gives him a pup, and he wraps it in cabbage leaves and dunks it frequently on the way home. The pup is in bad shape. His mother yells, "The way to bring a dog home is to tie a string around its neck and lead it home." Grandmother gives him a loaf of bread. Right! He ties a string to it and drags it home. The mother decides he ain't never going to learn nothin', but she tells him she loves him anyway. Now this story, generally thought to be of African origin, actually may go back to Buddhist sources. It appears in Renaissance jest books and has been collected all over Europe as well as in the Far East, Africa and America.¹¹ Richard Chase has a tale of this type, "Jack and the King's Girl," in his *The Jack Tales* (pp. 83-88) and a few years ago, one of my students from Rockcastle County, Kentucky, brought in a version of the tale entitled "Esmond."¹²

Here then are several examples that were told by both white and black people. They obviously serve a need or purpose in the cultures in which they are told. Space does not allow much speculation along these lines, but I urge reading of the introductions and notes to the various collections I have mentioned and especially a book by Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*.


Bettelheim was a child psychologist, and thus he was concerned with how stories serve the needs of children. I quote:

For a story to hold a child's attention, it must entertain him and arouse his curiosity. But to enrich his life, it must stimulate his imagination; help him to develop his intellect and to clarify his emotions; be attuned to his anxieties and aspirations; give full recognition to his difficulties, while at the same time suggesting solutions to the problems which perturb him. In short, it must at one and the same time relate to all aspects of his personality — and this without ever belittling but, on the contrary giving full credence to the seriousness of the child's predicaments, while simultaneously promoting confidence in himself and his future.¹³

Following Bettelheim's ideas, let me briefly suggest why these folk tales may serve a profound need in young people. Bobtail beats the Devil by not being very honest with him, but the point is not to promote dishonesty but rather the idea that the weak can win against the strong, sometimes at least. In "Jack and the Devil's Daughter" is a clear demarcation between good and evil, and again the weak boy, with some help from the magic of the good daughter, triumphs. In "My Mother Slew Me, My Father Ate Me" you have good and evil side by side. You also have justice prevailing. In "Epaminandas" a child learns that even though we may not perform up to expectations, and don't learn what we ought to, we are still lovable.

continued on page 23 . . .

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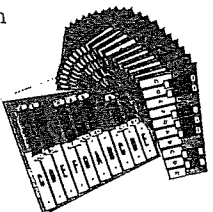
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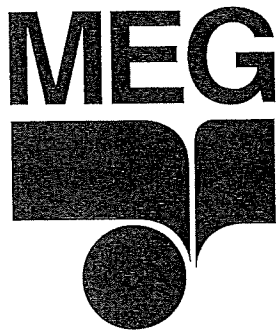
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Bettelheim was concerned that in modern society, many parents try to shield their children from evil and from the problems and questions that come to them regarding the dark side of human nature. In doing so they imply that we do not need to entertain bad things and do not have to succumb to evil, to anger, to violence. Inevitably, however, we all engage in bad thoughts and actions. If we have been brought up to believe that we can stand above such weakness, and if we do find ourselves lying, cheating, getting angry and beating people over the head, then we are overcome with guilt. We blame ourselves only. We have lost the sense of sharing weaknesses with the overall human condition. Bettelheim says that the folk stories teach us about human nature, that sometimes our mother is like the fairy godmother, and sometimes she is like the evil witch. Sometimes our father is the kind dispenser of magic, sometimes the violent giant. But Jack, or John, or Mutsmeg, or Bobtail or Brer Rabbit, usually copes with the worst of things, and so can we.

I'll end this portion with a quote from Richard Chase: "Familiarity with traditional folk tales, songs and games puts us in touch with our own individual sources, whatever they are," and an additional comment from Gurney Norman (writer in residence, University of Kentucky), "Tales of cleverness are a survival technique. They are allegories. We do not have enough power for a frontal assault, so we resort to cleverness. These characters in stories have hidden tactics and codes that the oppressors can't understand."

There are many more stories, mostly rural oriented, that are common to both black and white Appalachian traditions. This shows us that our lives are, or were, similar in many respects. Perhaps they tell us that we are more alike than we are different. Our values, sense of the human condition, religion,

views of ourselves as being overshadowed by the more powerful and influential of the earth are a common bond. The tales and the humorous stories reflect these qualities. Narrative traditions are an important part of our lives, and they serve purposes far more profound than just entertainment.

Notes

¹Hughes and Bontemps. *The Book of Negro Folklore*. (New York: Dodd, Meade & Company), 1958, viii ff.

²*ibid.*, ix.

³Richard Chase. *The Jack Tales*. (Boston: Houghton-Mifflin), 1943, 86-87.

⁴Correspondence with Jackie Torrence, 1987.

⁵Daryl Cumber Dance. *Shuckin' and jivin': Folklore from Contemporary Black Americans*. (Bloomington: University of Indiana Press), 1978, 196.

⁶Zora Neale Hurston. *Mules and Man*. (New York: Negro Universities Press), 1935, 70-77; and Julius Lester. *Black Folktales*. (New York: Grove Press), 1969, 73-90.

⁷Leonard Roberts. *Old Greasybeard: Tales from the Cumberland Gap*. (Detroit: Folklore Associates), 1969, 65-68.

Focus on Folk Tales

⁸*The Kentucky Folklore Record*, XIX, Apr.-June, 1973, No. 2, 42-44.

⁹Roger D. Abrahams. *Afro-American Folktales: Stories from Black Traditions in the New World*. (New York: Pantheon Books), 1985, 113-14.

¹⁰As retold by Eve Merriam. Illustrated by Trina Scart Hyman (Chicago: Follett Publishing Co.), 1968.

¹¹Atelia Clarkson and Gilbert B. Cross, *World Folktales*. (New York: Scribners), 1980, 353.

¹²"Esmond," collected by Patricia Reese from Mrs. Leonard Reese in 1975, Reel 154-1, Berea College Appalachian Sound Archive.

¹³Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. (New York: Knopf), 1977, 5.

Editor's note: The article from which the above was excerpted was presented by Loyal Jones as a paper at a Black Storytelling Conference in Berea, Kentucky, and was later printed in "One For The Higger," a collection of articles in honor of Robert J. Higgs, professor of English at East Tennessee State University, upon his retirement (Lyle Olsen, editor). It has been reprinted with permission.

Letters to the Editor

Did you find something you read in *The Orff Echo* to be particularly helpful or stimulating? Do you have a question you'd like answered? Have you disagreed with something you've read on these pages? Is there some area of music and movement education—or education in general—that you'd like to see addressed in *The Orff Echo*? If so, the Editorial Board of *The Orff Echo* would like to hear from you. Please send your letters to *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118, or FAX them to (216) 321-1946. You can reach us by E-mail at BXFN94B@PRODIGY.COM

Folk Song Structure... Folk Tale Structure...

Practice Structure

Grace M. Morris

A noted music educator once said that she could tell which student teachers would make the best educators by examining the many ways they could find to *practice* a concept. Effective music teachers present and practice concepts through a variety of activities and learning modalities, going beyond drill and practice. The challenge is to find activities that allow for repetition yet encourage creative application.

Folk tales, so closely related to folk songs and now so accessible and attractive through children's books, often provide a structure for such practice. One particularly useful kind of folk tale is the song-story or "cantefable," a prose narrative that contains some of the elements of a chant or song, such as recurring rhythmic language. For example, the story of "The Gingerbread Man" with its recurring rhythmic refrain ("Run, run as fast as you can. You can't catch me, I'm the Gingerbread Man!") invites the audience to participate in the tale.

One of the reasons that young children enjoy highly structured stories may be that they lend themselves to retelling by the children themselves. As Elizabeth Tucker notes in *Children's Folklore: A Source Book*, "There are so many repetitious lines, verses, and episodes that the child who is just learning to put together a story has a good chance of getting the sequence right... Add to this the feeling of competence the joy that the very young take in repeating actions and words — in speech play and games, for example — and you can see why folk tale retellings are so popular."¹ Just as the storyteller uses the structure of the tale to invite the listeners to become part of the action, so the music teacher can use the same structure to involve students in the practice of musical skills.

Predictable tales may be categorized into several structural categories: tales with repetitive words, phrases or

questions; tales with familiar sequences such as numbers or months; and tales with repetitive story patterns, predictable plots or a cumulative structure.² Each of these categories allows for different kinds of musical practice, while encouraging the students to make creative decisions.

Tales with repetitive word phrases or questions

Ten Cats Have Ten Hats is a counting book that combines rhyming and a set response. ("One bear has a chair, but I have a hat. Two ducks have trucks, but I have a hat...") Functioning as a call and response, this story allows children to first sing a set response to the teacher's initial phrase. Specific melodic patterns, especially those that emphasize the cadence, might be selected for the response, with the teacher improvising her part. (The teacher can also encourage the children to predict possible rhymes by singing the response *before* turning the page.) As children grow familiar with the organization of the text, they then can take the teacher's place, improvising the first half of the phrase and eventually, the complete statement.

David McPhail's illustrations also encourage higher level thinking skills, as children relate the animals to logical professions, going beyond the information given. For example, one duck is driving a delivery truck for "Quacker's Fine Cheese," and another for "Frank's Tubs," complete with an active shower head. Children can be encouraged to suggest what other business might belong to a duck. A musical conversation could follow, practicing pitch-matching and improvisation skills.

Tales with familiar sequences

In the book *Is Your Mama a Llama?* a baby llama searching for his mother encounters five animals and asks each of them in turn, "Is your mama a llama?"

Each animal replies "no, she is not," and describes the characteristics of its own parent. Young children can use the short questions and the answers to practice pitch matching, using only a few notes, either by singing or playing a pre-determined series of pitches, or by improvising their own. However, the structure of this book has unique applications for the Orff Schulwerk process, as the text provides longer phrases that are ideal for extended improvisation in which the students question and answer themselves.

Tales with repetitive story patterns or plots

Mortimer is a book about a little boy who doesn't want to go to sleep. First his mother, then his father, then his seventeen brothers and sisters, and finally the police go up the stairs,

thump...

thump

thump

thump

saying "Mortimer, BE QUIET!" and go back down the stairs (thump, thump...). As soon as each person leaves, Mortimer does not go to sleep but instead sings his song: "Clang, clang, rattle-bing-bang, gonna make my noise all day."

Because of the predictability of the plot, children can immediately join in the story. Voices or instruments go up as each character ascends the stairs, and, of course, go down as each person exits Mortimer's room. Just as each character will have a heavier or lighter, or faster or slower tread, he or she will also have a higher or lower voice when talking to Mortimer. ("Two policemen opened the door and said in very deep policemen-type voices...") As children join in the responses, they make aesthetic judgments

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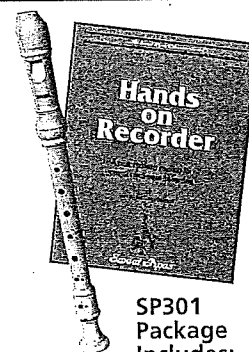
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about their performances according to the nature of the actors in the drama, while discovering and practicing the many ways their voices can express an idea. In addition, the teacher or students can construct Mortimer's song, which is learned and practiced throughout, or the melody could be improvised.

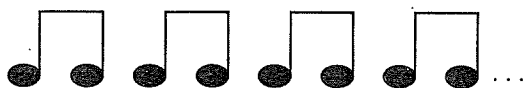
Tales with a cumulative structure

There are many cumulative songs, popular in Western European literature, such as "I Know an Old Lady who Swallowed a Fly." The very process of incorporating into each stanza elements from the previous stanzas provides not only a challenge to the singer, but often humorous results as well. The structure offers opportunities to practice musical concepts and sequencing skills. In *The Little Old Lady Who Was Not Afraid of Anything*, the Little Old Lady goes for a walk in the forest, where she is met by two big shoes that go "CLOMP, CLOMP." As she proceeds through the forest the shoes are joined by pants that go "WIGGLE, WIGGLE," a shirt that goes "SHAKE, SHAKE," and other pieces of clothing, culminating in a "scary pumpkin head" that goes "BOO, BOO." This book is an ideal vehicle through which children can practice basic rhythmic building blocks.

Two shoes go CLOMP, CLOMP,



One pair of pants goes WIGGLE, WIGGLE,



One shirt goes SHAKE, SHAKE,



Younger children can play their rhythm pattern in turn, as it occurs in the story. Older children can create a cumulative ensemble by continuing each pattern after it has begun.

All of these books provide opportunities for children to go beyond the mere practice of skills. As the children (not the teacher) select instruments appropriate to the text, they consider the nature of the actions and the

characters. When they choose, for example, what instrument would best convey the heavy tread of the policemen going to see Mortimer, they are functioning as real composers, making aesthetic judgments about the ideas they wish to express through sounds. Through the stories' repetition students are able to review and revise their choices, producing a musical work that incorporates not only practice, but also thoughtful decision-making.

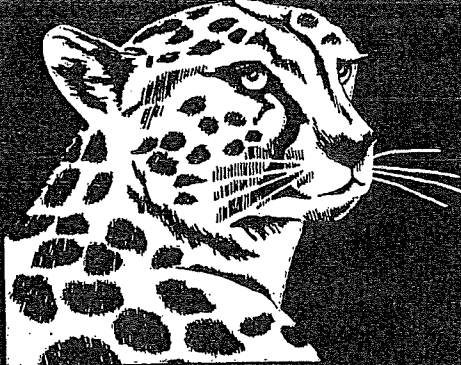
Dr. Grace Morris is Coordinator of Music Education and Student Teaching at Southwest Texas University. She is a frequent presenter at workshops for teachers in the United States and abroad.

Books with useful structures

- Aardema, V. (1991) *Traveling to Tondo*. NY: Dragonfly Books
- Baer, G. (1989) *THUMP, THUMP, Rat-a-tat-tat*. Harper-Trophy
- Fox, M. (1987) *Hattie and the Fox*. NY: Bradbury Press
- Kalan, R. (1981) *Jump, frog, jump!* NY: Mulberry Books
- Marzollo, J. (1994) *Ten Cats Have Hats: A Counting Book*. NY: Scholastic Books
- Munsch, R. (1985) *Mortimer*. Toronto: Annick Press Ltd.
- Van Laan, N. (1992) *Possum Come A-Knockin'*. NY: Dragonfly Books
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- ¹Tucker, E. (1995) "Tales and Legends" in Johnson, T., McMahon, R. and Mechling, J. and Sutton-Smith, B. (Eds.) *Children's folklore: a source book*. NY: Garland Publishing Inc. 200.
- ²Helper, S., Hickman, J. and Huck, C. (1993) *Children's Literature in the Elementary School*. Ft. Worth, TX: Harcourt Brace.



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Perspectives on African Music

Pam Hetrick

Music educators today are expected to take their students around the globe in pursuit of multicultural experience. Some of us are fortunate to bring experts into our schools. Most of us must rely on the many resources — books, CDs, videos — that are available. But how can we possibly present information covering the world's musics with integrity and authority? This article is about one kind of music — African music — and the way popular misunderstandings of it have formed and been perpetuated. I hope that by describing the origins and development of the common stereotypes, teachers will feel encouraged to look beyond them.

Imagine an ensemble of sixteen horns using hocketing techniques to create a complex polyphonic mosaic. Imagine a choir performing polyphonic music based on an ostinato form with melodic improvisation around a *cantus firmus*. Imagine different kinds of flutes, reed instruments, fiddles and lutes. Imagine dance ensembles accompanied by all these instruments. These are not the usual images we have when thinking about the music of Africa, yet they are as representative as the drums that may first come to mind.

Africa is a continent more than three times larger than the United States, with forty-two countries, five hundred million people and close to a thousand languages. It is as diverse musically as its thousands of ethnic groups. Yet it has always been too easy to generalize about Africa.

Historically, the idea of sub-Saharan Africa as a unified, geographic, ethnographic whole had been well established in the European mind through the writings of explorers, missionaries and travelers. This concept of Africa led logically to the idea of a homogenous "African music." Along with the mistaken idea of a pan-African music, other misconceptions about African music have had a long history. From as early as the

thirteenth century we have the statement made by Ibn Butlan, a Christian physician in Baghdad:

Dancing and beating time are engrained in their [the Africans'] nature. They say: were the African to fall from heaven to earth he would beat time falling.¹

The idea of the "African" as rhythmically superior (compared to an Indian tabla player or Bharatnatyam dancer for example, or a Balinese gamelan musician or western orchestral musician performing Stravinsky, to mention a few possibilities) is an idea originating from racist preconceptions and continues to set the "African" apart from the rest of the world stage, further exoticizing him. We may also recognize the strongly ingrained belief that "The Drum" represents African music, epitomized in statements such as the following:

In Africa it is a drum and not a scepter which is the symbol of the king and the voice of the ancestors.²

This fails to take into account the fact that there are many culture-groups of Africa in which the drum is either not used or has a minor role in music making (Pygmy, Fulani, Venda, to name a few).

Finally, the mistaken idea that African music is the most difficult rhythmically in the world has taken a strong hold on our imaginations. This not only gives little credit to other world music cultures with comparably complex rhythmic qualities, but ignores the riches of African music that extend far beyond rhythm.

What is African music? Among other things, it is music with song, dance and drumming used for religious rituals, as well as recreational purposes; it is multi-part singing; it is instrumental music for a wide variety of instruments; it is music for entertainment; it is electrified urban popular music; it is new art music; it is syncretic church music incorporating older music

traditions with the new. The list goes on. Obviously we cannot scan across the numerous ethnic groups that comprise all the countries of sub-Saharan Africa and formulate easy descriptions of this richness.

Many of the early scholars wrote about music in particular from the Niger-Congo region because of its geographical accessibility, especially Ghanaian music of the Ewe and Akan peoples. One of the most influential books written on African music, *Studies in African Music, Volumes I and II* (1959) by A. M. Jones is almost entirely about Ewe music. The Orff Schulwerk volume, *African Songs and Rhythms for Children, A Selection from Ghana*, by W. K. Amoaku, contains material exclusively from this area.

Because of the slave trade, many African-Americans have ancestry in this area, and are therefore able to trace their musical roots here. Many of the musical principles from the repertoire of West Africa have thus come to represent, correctly or not, a significant portion of African music.

Polyrhythmic music and dance... is often thought of as quintessentially African. In fact it appears to be a feature of culture particularly associated with Niger-Congo peoples... it has come to have an enormous impact on modern Western popular music and dance because so many of the African slaves transported by Europeans were of Niger-Congo background. Outside the Niger-Congo-speaking regions in Africa other musical styles, frequently based on stringed instruments, tend to prevail, along with quite different styles of dance.³

If we examine an *Ewe* piece from Ghana it is possible to recognize musical

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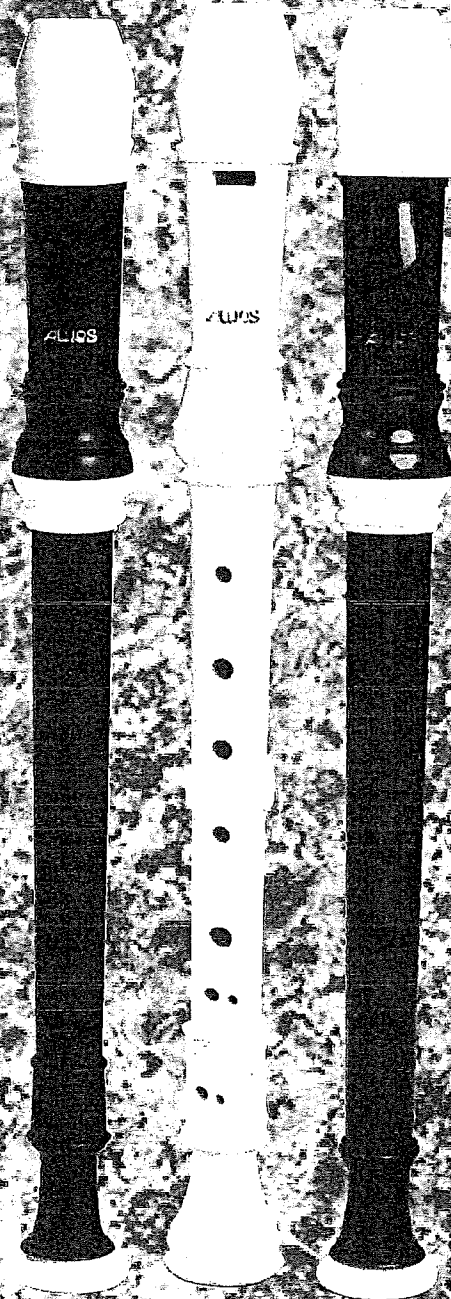
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features that share much in common with jazz and other New World musics. As such, this is a good place to begin acquainting ourselves with some of the music of this vast continent, keeping in mind that it represents only a small portion of Africa's musical offerings.

I will outline some of the compositional techniques used in the Ewe music/dance piece called *Agbadza*, or "gun belt." *Agbadza* is a recreational form from southern Ewe land that includes drumming, dancing and a large repertoire of songs, and is often performed at funerals. The drumming ensemble consists of a bell (*gankogui*), rattle (*axatse*), small drum (*kagan*), medium drum (*kidi*), and larger master drum (*sogo*). The singers include a cantor and a chorus.

Some of the most notable rhythmic features of this music/dance include the following:

1. a regular pulse that can be represented by eighth notes
2. an underlying beat that may be expressed through clapping or movement, or perceived internally, and could be represented by dotted quarter notes
3. a time-line pattern (the bell pattern, 12 eighth notes long) representing the structural core of the piece and giving singers, dancers and drummers a way of finding their bearings
4. cross-rhythms, or the effect of different parts with recurring patterns of different lengths starting at different points

Since the number 12 and the length of the bell part or timeline pattern can be divided by 2, 3, 4 and 6, there are many possibilities for simultaneous combination of different patterns. One would never argue that this music is *not* complex.

The combination of all the rhythms in the foreground (the bell pattern, *axatse*, *kagan*, *kidi* and *sogo*), most with different lengths and different starting points, proved too heady an experience for many early writers to recognize the shared common beat that

organizes the whole. In the first comprehensive article written on African music (1928), E.M. von Hornbostel, a musicologist, theorized that it is the upbeat, or upward movement of a handclap that carries the stress! But it was Jones's book with its over-complex transcriptions obscuring the organizing beat, that helped canonize the stereotype of African rhythm as being the most complicated in the world.

To be fair, Jones contributed much to our understanding of Ewe music. His extensive transcriptions, including *Agbadza*, give us the pieces in their entirety, including all the master drumming signals, *kidi* responses and songs. While it may not seem extraordinary to transcribe a piece in full, in the past it had been considered redundant to give more than a small portion since the basic parts are repetitive and the continually changing master drum part was not yet understood. Thus the well-known Smithsonian Folkways recordings of African music contain only sound bites which fail to represent the whole piece. This approach obfuscates the music by ignoring the drum conversation as well as a large repertoire of songs. The point here is simply for the innocent student of African music to be aware of all the factors that continue to shape our knowledge.

Another commendable feature of Jones's transcriptions is the recognition of the importance of word stress. Unfortunately, Jones chooses to show stress through meter in order to have the word stress fall on the strong beats of each measure. This results in a score in which the meter changes often for each instrument or part and individual parts are in different, often unaligned meters, making it very difficult to follow.

Because Jones was distracted by the foreground, in this case accent and word stress, he was unable to recognize the organizing principle of a simple background of beats. In Ewe music the beat is sometimes made audible through claps (as in *Agbadza*), or expressed through dance (also in *Agbadza*), or completely internalized by drummers, dancer, singers and onlookers alike. Regardless, this

simple background is always there; this is after all music that is meant for dance! It is not in the "unequal-beat styles" category, as ethnomusicologist Rose Brandel claims in the 1972 Harvard Dictionary of Music's entry on "Africa," but can be notated in unchanging 2/4 or 6/8. Interestingly, Brandel based her work on the Folkways recordings sound bites. If we were to take Jones's transcriptions and renotate them with a constant meter, not only would they be more intelligible, but we could better see the *real* complexities inherent in the music.

Jones's writing has continued to be influential. Gunther Schuller, who incorporated Jones's ideas into his work on the development of jazz, said in response to *Studies in African Music* that "in respect to rhythm African music is unquestionably the world's most complex music."⁴ Modern writers such as Samuel Floyd, in *The Power of Black Music* (1995) continue to use Jones's work as evidence of African music's complicated rhythmic qualities. Yet it is Jones's transcriptions themselves that create a complexity that is not reflected in the music and dance.

Each song contained in *Agbadza* is worthy of analysis, revealing commonalities such as call and response, off-beat phrasing, syncopation, cross-rhythms, melodic contour influenced by the tonal Ewe language, and a descending melodic line. Unfortunately, a detailed discussion of melodic compositional technique is beyond the scope of this article. Historically, writings about this music have given short shrift to melody because of the fascination with drum rhythms. In the 1950s, American ethnomusicologist Alan Merriam noted:

...we still know much more about rhythm in African music than anything else and probably least about melody and vocal style...This is especially distressing because it appears that vocal style is one of the real keys to understanding the proper performance of a music.⁵

Agawu states, "song rather than drum music lies at the heart of Northern Ewe modes of musical expression."⁶ and goes on to list the claims

made by various scholars (Nketia, Locke, Bebey) that "song holds the key to understanding these musical cultures."⁷ The drum has exerted a powerful influence on the popular imagination, but in this case we are not justified if we perpetuate its importance over other aspects of Ewe music.

The music of Africa is a complex, heterogeneous field, not easily linked even to ethnic groups, but to "ethnically related population clusters, speaking languages belonging to the same zone" and furthermore sub-cultures within, and individual creative personalities.⁸ Nor can we think of "African music" as historically static. Kubik suggests thinking in terms of "music traditions" rather than "traditional music," which infers an unchanging and timeless past.

Misconceptions and stereotypes about African music will not be dispelled easily. Agawu submits that "the imperial urge dies hard."⁹ Yet the many valuable resources now available can begin to reveal this absorbing world of music. As teachers of Orff Schulwerk guiding our students into the 21st century, we have the means to present the multi-faceted richness of musical styles that comprise the vast continent of Africa.

Pam Hetrick, music specialist for ten years in New Haven, CT, public schools, has recently begun teaching in Vancouver, Canada. She holds a Master in Music Education in Kodály as well as Level III in Orff Schulwerk. She has performed with two steel drum bands, Keith Terry's Body Music Ensemble, the Balinese Gamelan Sekar Jaya, and an African drumming ensemble. Pam is a frequent workshop presenter.

Resources to get started

Amoaku, W. K., *Orff-Schulwerk in the African Tradition*, New York: Schott, 1971, book and tape. (Ewe, Akan and Ga children's songs, lullabies and games with simple percussion accompaniment)

Bebey, Francis, *African Music, A People's Art*, New York: Lawrence Hill and Company, 1969. (includes many black and white photos as well as thorough discography up to 1969)

Original Music, R.D. 1, Box 190, Lasher Road, Tivoli, NY, 12583. (Mail order

company for CDs, tapes, videos with excellent annotated catalog by John Storm Roberts, author of *Black Music of Two Worlds*).

World Music Press, PO Box, 2565 Danbury, CT, 06813, (203) 748-1131. (Judith Cook Tucker has published several books and tapes about Uganda, Ghana and Zimbabwe geared toward educators.)

Notes

¹Statement made by Ibn Butlan quoted by G.E. von Grunbaum, *Medieval Islam*, quoted in A.M. Jones, *Studies in African Music*, (London: Oxford University Press, 1959) 202.

²John Chernoff, *African Rhythm and African Sensibility*, (Chicago: University of Chicago Press, 1979) 35.

³Christopher Ehret, "Languages and Peoples" in *Cultural Atlas of Africa*, (Oxford: Elsevier Publishers, Phaidon Press, 24-30), quoted by Gerhard Kubik in *Theory of African Music*, (Wilhelmshaven: Noetzel, 1994) 9.

⁴Gunther Schuller, *Early Jazz: Its Roots and Musical Development*, (New York: Oxford University Press, 1968) 10.

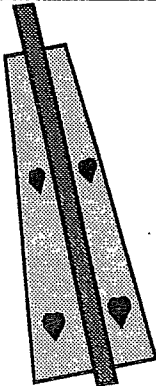
⁵Alan P. Merriam, *The Anthropology of Music*, (Northwestern University Press, 1964) 66.

⁶Kofi Agawu, *African Rhythm, A Northern Ewe Perspective*, (Cambridge: Cambridge University Press, 1995) 2.

⁷ibid., 2.

⁸Gerhard Kubik, *Theory of African Music*, (Wilhelmshaven: Noetzel, 1994) 11.

⁹Agawu, "Representing African Music," *Critical Inquiry* 18, (Chicago: University of Chicago, Winter 1992) 259.

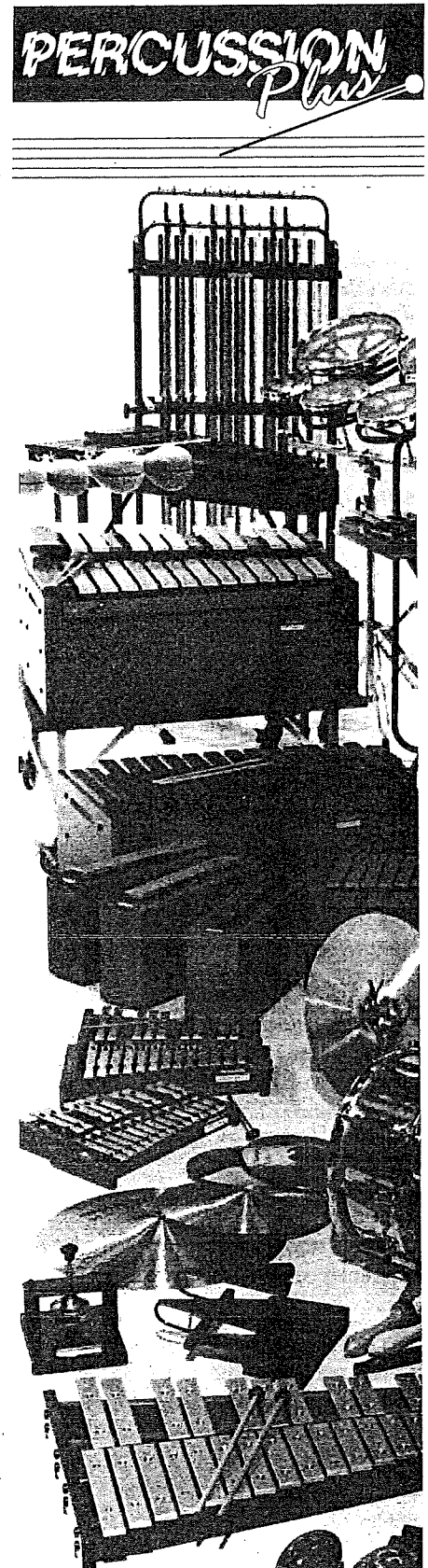


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Letter to the Editor

My article on the history of the recorder in the Summer 1997 issue of *The Orff Echo* contains a plea for more recorder programs in American secondary schools. Since writing that article, I attended the Ninth Boston Early Music Festival, where I had the good fortune to take in a superb concert given by the McCleskey Middle School Recorder Ensemble from Marietta, Georgia. Led by Jody Miller, one of the school's assistant band directors, twenty seventh- and eighth-grade students presented an hour-long program of Medieval, Renaissance, Baroque and 20th-century music, including the world premiere of a work by internationally-known composer Timothy Broege, which the ensemble had commissioned for this concert.

The young recorderists' exemplary performance showed what can be accomplished when a secondary-school music teacher, backed by the school

administration, is willing to place the recorder on an equal footing with modern instruments. Founded in 1993 to give students an opportunity to perform historical and new music for the recorder, the McCleskey Middle School Recorder Ensemble is an extra-curricular elective open to students who have completed a beginning class in recorder pedagogy and performance techniques offered in the sixth grade. The ensemble rehearses once or twice a week before or after school hours and performs at various community functions as well as in regular school concerts.

Hats off to Jody Miller and the McCleskey Middle School Recorder Ensemble for demonstrating the feasibility and desirability of recorder programs in American secondary schools. I hope many other schools will soon develop comparable programs.

Carolyn Peskin, Cleveland, Ohio

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A Russian Fairy Tale-Musical Composition Listening Lesson: Liadov's "Kikimora" Symphonic Poem for Orchestra

Ruth Hamm

In the Russian language "kikimora" (the accent is on the second syllable) translates as "nightmare." In Serbia, Poland, Montenegro and Bohemia, "mora" means a fiendish spell, a most fearful casting of evil by a witch that comes from her mouth in the form of a butterfly! In other devilry, the mora is used to make young girls already under demonic hexes spread further evil.

Our phantom, Kikimora, is a Russian witch who lives in a house behind the oven. She works a 24-hour day as a trouble-making wife, washing pots and pans in fern tea, and spinning hemp and yarn, all the while making hideous cries, whistles, hisses and probably growls and shrieks as well, as she concocts malefic acts against humanity. She is shiny and black, no doubt, due to living behind the oven near the chimney. She has a head no bigger than a thimble, a body no thicker than a straw and is very untidy. She was reared in the mountains in a crystal cradle by a witch — what else? — whose shrewd cat constantly repeated clever stories to her from around the world. She was fully grown by the age of seven.

This wonderfully malevolent creature inspired the composer Anatol Liadov to compose a programmatic symphonic scherzo with colorful orchestration to suggest the Russian witch. The piece opens with an *Adagio* in which the haunting quality of the English horn is given prominence. It is a beautiful, lyrical melody until the chromatically active winds and string tremolos break in with a *Presto*. Then we are caught in spiraling chromatic and rhythmic wizardry, which leads us into a *Prestissimo* — surely Kikimora is spewing a wrathful torrent of spells. But the subtlety of the abrupt ending is an

unexpected delight, with a few chords in the winds, then two pizzicatos of the double basses and a single "tweet" of the piccolo!

The work runs about eight minutes. It is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, timpani, xylophone, celesta and strings. Its first performance was by the Berlin Philharmonic in 1910.

Anatol Konstantinovich Liadov was born in St. Petersburg, Russia, in 1855. His first music lessons were with his father, followed by admission to the St. Petersburg Conservatory in 1870. His initial efforts were directed toward piano and violin. Later, he studied composition with Rimsky-Korsakov, and at one time was expelled from the Conservatory because of irregular attendance. But his brilliance and enormous musical talent were well recognized and he graduated with honors. Later he was hired by the Conservatory as a professor of counterpoint, which he considered a great love, as well as composition. He also was employed in the imperial court chapel. Like the later composers Kodály and Bartók, he conducted research into the folk songs of his country. His compositions include piano music, considered by many to be his best efforts, songs and choral works. However, his symphonic compositions, about ten in number, are very well crafted.

Perhaps the most poignant story of Liadov's life concerns his commission from Sergei Diaghilev to compose a ballet. But the composer's procrastination drove Diaghilev to find someone else, at that time an unknown musician by the name of Igor Stravinsky, who produced "The Firebird" ballet music

and rocketed to fame. Would 20th century musical history have taken a different course if Liadov had *not* failed to meet his commitment? It is a provocative thought.

With its spirit of spooks and goblins, "Kikimora" appeals to children at Halloween time. The music presents many learning opportunities involving art, movement, language arts and social studies. There are effective ways to reinforce the sounds of the English horn, piccolo, double basses and the *pizzicato*, and to add musical terms such as *Presto*, *Adagio* and *Prestissimo* to the students' vocabulary. Other musical information — pictures, classification of instrument "families," tonal ranges, and timbre — serve to strengthen the music lesson.

Teachers may find that "Kikimora" can lead to learning about the role of "witches" in our own history. In early America the actual punishment of young girls accused as witches took place in Salem, Massachusetts. Many years later the New York City Opera Company commissioned Robert Eugene Ward, at the time on the faculty of Juilliard School of Music, for an opera on the subject, and in 1961 he composed "The Crucible." The libretto was based on Arthur Miller's play by the same name written in 1953. Miller's play also was the basis for the recent movie, again entitled "The Crucible."

Language arts may be reinforced in this listening experience, with children creating their own "tall tale" about a "mora," collecting a few key words as reminders and guidelines, then writing out their story or telling it to the class as improvisational practice in language usage. Offering choices will encourage

continued...

those students who are not proficient in spelling or penmanship.

Of course, a music teacher would wish to have pupils create an accompaniment to these "tall tales." However, assuming there is limited time for this activity, it might be expedient for children to choose from all their creatively written tales just two or three to set to music. Good classroom management demands that these choices be made by students in secret ballot. The possibilities of linking the music with art seem endless, such as creating puppets, or pictures of scenes from the "tall tales," masks of Kikimora, or a sculpture of the child's own "tall tale" creature. Similarly, movement and drama surely should be considered. However, it is *most* important that concern be taken in structuring such activities and that the music or extraneous activities not be "overworked" to a point where all meaning is lost and it becomes a chore and a bore for the students. In using this music, handle the children's choices of related activities with great care and forethought! Happy Halloween!

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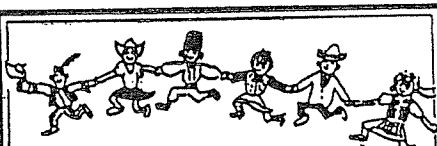
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Beth Iafigliola

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The videotaped session begins with the lesson already in progress. Ms. Murray creates new interest in the traditional Mother Goose poem, "The House That Jack Built," for her fourth- and fifth-grade students by reading the words in a calypso rhythm and changing the last repeating phrase into a song.

Each character in this additive poem is assigned a non-pitched percussion instrument and rhythmic ostinato pattern. The instrumentalists play one sound when their character is added to the poem, and play the assigned ostinato pattern when the song is sung. They must wait until their character is named in the poem before they can enter the piece.

The ostinato pattern is introduced by echoing a short speech phrase that fits the style of the character. For example, the rat "squeaks," the cat "meows," and the dog says, "ruff," which, when combined, form complementary rhythms. The patterns are notated on a wall chart, thus reinforcing the reading of rhythmic notation.

The next step in developing the material in this lesson is to add pitched percussion as an accompaniment to the song. Ms. Murray uses an effective method of introducing the chord tones and chord changes. Sound gestures, such as a finger snap to indicate the G major chord, a *patsch* (pat on the thigh) for the C major chord, and a hand clap for the D

major chord, are used to conduct each chord. The chord triads are outlined and each player is asked to select two pitches to use for each chord. The conductor indicates the chord changes through sound gestures while the group sings the song.

The lesson continues with the development of a contrasting section that emphasizes improvisation. The non-pitched instrument players improvise their own patterns while a small group pantomimes the building of a house. The piece ends with a repeat of the song and a "cha-cha-cha" ending.

The mood of the videotaped session changes and becomes expressive and introspective as Ms. Murray reads the book, *Earthdance*, by Joanne Ryder. The group is asked to think of ways to use movement or instruments to enhance the words while they listen to the story and admire the beautifully illustrated text.

Ms. Murray introduces the E minor melody of the song, "Earthdance," with a simple scale outline played on the recorder. The song, composed by Ms. Murray for the lesson, is taught with an ostinato movement, which is expanded into a circle dance with four distinct phrases. The large circle is divided into four smaller circles and the movement and song become part of a four-part canon. The song ends with the group repeating the movement of the last phrase and becoming one circle again — united in a harmonic purpose on the word "dance."

The song will be the ending of the piece, Ms. Murray explains, as she outlines the form of the presentation. A narrator is chosen to read the beginning and end of the story. The four canon groups are subdivided into smaller units, and each unit is given an index card that gives the text from the story plus cue words that precede their text.

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Ms. Murray asks each group to develop and enhance the text by using sound gestures, creative movement or instruments in their presentation. The text must be read, but Ms. Murray encourages the groups to play with the words by varying the number of readers, or by adding dramatic pauses, repetitions or dynamic levels for word emphasis.

The videotape ends with a performance of the whole piece. As the narrator ends the introduction, each small group shares their creative enhancement of the text, and the piece ends with dramatic song and movement. What better way to show the unity of the arts and the union of speech, storytelling and song! (AOSA A/V Library: Tape 87 OB)

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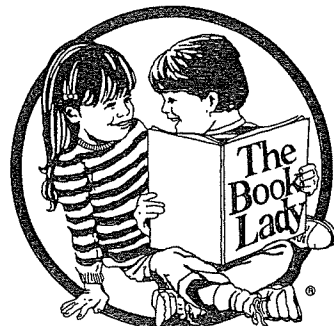


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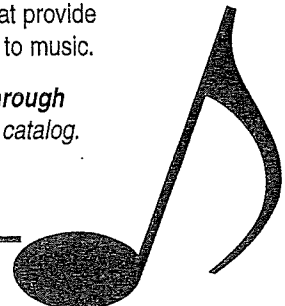
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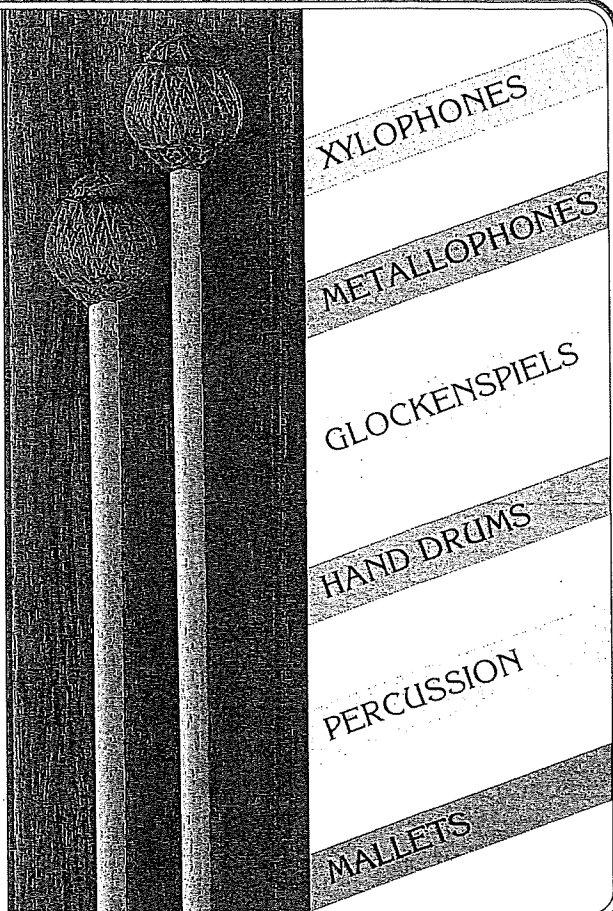
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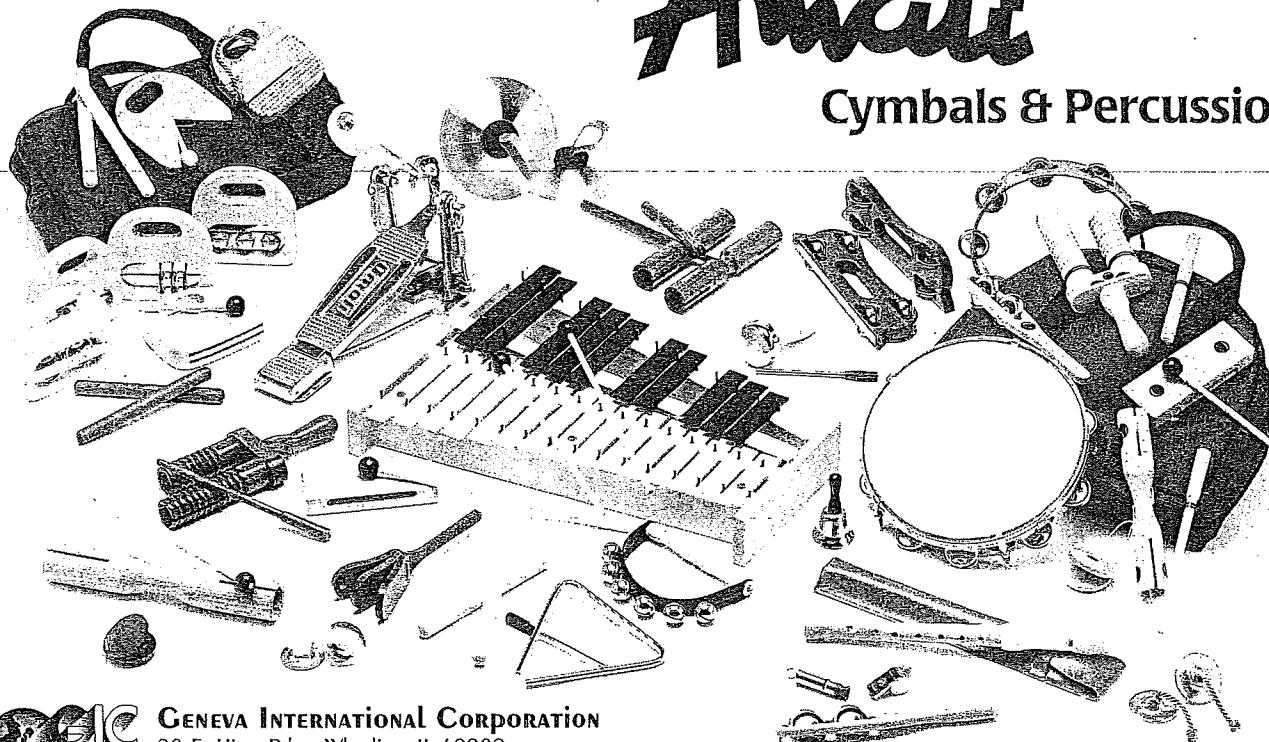
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A Letter to the Orff Community

Doug Goodkin

I recently received a phone call from an Orff chapter inviting me to present a workshop in 1998. I gratefully accepted, but when I told them my fee of \$600 for the day, there was a moment of silence and then the suggestion that their board first needed to discuss it. A day later, they called back and told me they couldn't afford it. After a moment of deliberation as to whether I could adjust my fee, I decided to regretfully decline. As I hung up, I felt fine — I had clearly decided what the commitment was worth to me. But a few days later, the issue began to grow in my mind beyond a personal situation to one that affects the whole Orff community. To my knowledge, the issue of clinician's fees has never been openly discussed. Perhaps the time has come.

From a clinician's point of view, the Saturday workshop is both a joy and a sacrifice. It is indeed uplifting to share one's work with fellow teachers, and presenting chapter workshops has been an important part of my professional growth. Yet it is *work*, and much of the work is hidden.

Though I certainly repeat themes and some material, every workshop I give is unique and requires planning and note preparation that takes at least half a day. Arranging my travel and sometimes arranging my substitute likewise requires time and energy. Since I live on the West Coast, many workshops require leaving early Friday morning. Because of the cheaper fares for Saturday night layovers,

I invariably can't leave until Sunday morning. For a six-hour workshop, \$600 implies a \$100 per hour fee, but it represents a full two-and-a-half days away from home and at least another half-day of note preparation. The work that piles up during this time away must be done sometime else as well. If the clinician is self-employed, an additional self-employment tax, is subtracted from the fee along with regular tax, bringing it up to 35%, resulting in an actual monetary intake of only about \$400.

I have been privileged to give workshops to local institutions ranging from schools to Zen Centers to Psychology Conferences. When I ask about previous clinicians who have led similar workshops for these groups, I have been dismayed to discover that many charged from \$1,000 to \$5,000 — and the institution paid it! When participants tell me they got more out of my workshop than some of these others while handing me my \$600 check, I just have to reflect on the obvious — elementary school teachers are not valued in our culture. What concerns me is that we ourselves are guilty of undervaluing our own contribution.

Of course, there are "hidden expenses" from the chapters' point of view as well. They not only have to pay travel fees, hotel and meals in addition to the clinician fee, but have to pay for publicity and mailing, and in some cases, facility rental. As teachers, we are

all sympathetic to low salaries and certainly want to make these experiences affordable for our fellow teachers. Yet I strongly feel that it is more a question of attitude and value than actual dollars. We might hesitate to spend \$50 for a workshop with a master teacher who will share insights, ideas, materials, affirmation and challenge in a way that profoundly assists us in our chosen field, but be quite willing to spend the same for a dinner out, computer software or a half-hour of therapy.

It disturbs me personally to feel that I have to apologize to chapters when I mention my fee, or that I may be pricing myself out of the Orff network. But I'm more disturbed that we have collectively accepted this unspoken agreement of low fees, despite inflation and the higher fees of clinicians in other fields doing comparable work. Perhaps it is time for clinicians to discuss this as a group (the Seattle Conference?) and for chapters to likewise discuss this. We might consider a workshop "minimum wage" while leaving the upper end to the discretion of clinicians, come up with ways chapters can raise more money without more work, discuss the problem of the 3- or 4-hour workshop (a separate concern I have about the decreased attention span of participants!) and generally affirm the value of the work we're doing within our own monetary infra-structure. Anyone interested?



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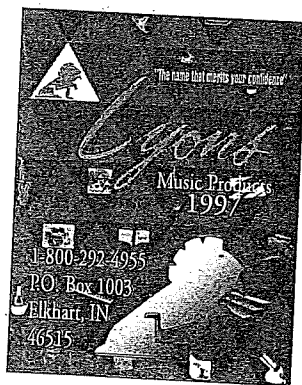
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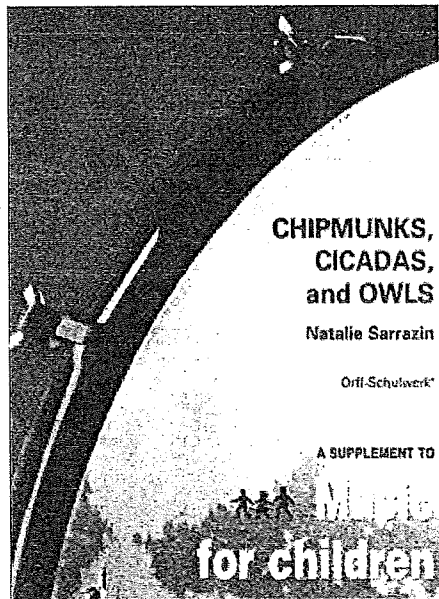


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Point~Counterpoint

Martha C. Riley and Vivian Velasquez, Editors

Is movement fundamental or incidental?

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

Dance is at once a primal response to music and a source of creating music. It embodies many of the same aesthetic components as music. Where it differs is in its visual element.

And it is this element which often gets short shrift by those teachers intent only upon using dance to elicit musical understanding. This is too bad, not only because children love this shape-making element, but also because of the opportunities it affords the teacher to relate dance to the visual arts, dramatic characterization and poetic imagery.

The question, then, is do we consider ourselves primarily "music teachers" or "arts educators"? I have always thought of Orff teachers as the latter. Certainly Orff viewed music, dance, speech and drama as interrelated art forms. By allowing for improvisational experiences in dance (not rote learning) and pointing out its intrinsic qualities along with music, many Orff teachers do provide a strong foundation in each area. Space and time limitations *are* surmountable, because the problem is not one of space and time, but one of teacher comprehension and know-how. To this end I would advise teachers to attend the workshops of those many clinicians who demonstrate methods that integrate instruction in both dance and music while respecting the totality of each.

-Deborah Goodell, Upper Saddle River, NJ

If we look to the name of our organization, under AOSA we see the words "Music and Movement Education." We have a wonderfully diverse membership, with a wide range of backgrounds and philosophies. Each of us will emphasize one of these words; "music" by most, "education" by many and "movement" by a few. But the excitement of the Schulwerk for me is in the word "and." Perhaps it is misleading to be thinking of ourselves as teaching music as an art form and also teaching dance as an art form, tormenting ourselves by trying to be expert in both. The potential of the

Schulwerk is to work in an entirely new way, emphasizing integration and the transference of concepts among the media of voice, movement and instrumental play.

I can't help but wonder at times whether our college theory classes are hurting us more than helping us in our pursuit of the elemental, complicating our orchestrations and choreographies. "Teaching" needs to be sensitively balanced with "discovering." We have a

unique opportunity in the Schulwerk approach to return to a native place and rediscover music and movement alongside our students. Therein lies the opportunity to find music in our bodies and to dance with our voices and our mallets. When infused with awareness and aesthetic intent, movement becomes dance, sound becomes music, and the attraction between them becomes the art of Orff Schulwerk.

-Susan Kennedy, San Francisco, CA

This is the last Point~Counterpoint column — at least for now. We have had few unsolicited responses to our questions, and with the approach of each deadline we found ourselves seeking out members willing to put their thoughts to paper. We do appreciate all of those who took the time to write their opinions on the issues. Though this column is discontinued, the Editorial Board welcomes your thoughts. If you would like to state your views on an Orff Schulwerk-related issue, feel free to send a Letter to the Editor.



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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.

SINGING AND PLAYING AT CHRISTMAS, Books 1, 2, and 3.
Gunild Keetman and Minna Ronnefeld. B. Schott's Sohne, Mainz 1981 SMC 78. English Translation 1991 Schott Music Corporation. Translated and adapted by Virginia Nylander Ebinger and Claudia Krause-Johnson. Book 1, \$11.95; Books 2 and 3, \$9.95 each.

These three collections of European and early Christmas carols were assembled first in German by Gunild Keetman and Minna Ronnefeld. Here they have been translated by Gin

Ebinger and Claudia Krause-Johnson, with suitable adaptations and additions. International carols, some familiar, most fresh discoveries, are set simply for voices, recorders and a few instruments. In addition, there are materials to combine them with spoken portions to make thematic sequences. Illustrations are hand-cut silhouettes by Hanne Jacobsen.

Recorder music is often in the key of F with accessible ranges, a special help for those using German fingering. Not unexpectedly (since they were written by two fine recorderists), the recorder duets are gems. Though intended for the teacher, some of the second voice parts could be played by intermediate students, and used as an interlude or solo.

Instrumental settings are lucid, supportive and never intrusive, with thoughtful use of small percussion accents. Any elaboration of either demands caution however, lest some of the ingenuous quality of the original be lost. This extends to the speech segments, all well chosen, often poignant examples. Suitable alternative choices are found in all three books.

The "Festive Settings" found in each volume consist of motif groupings (seven in all) of songs with speech and movement suggestions, each focusing on one

aspect of the spiritual story. Book 1 includes excerpts from the original Carl Orff-Gunild Keetman "Christmas Story," recorder and instrumental pieces, a *capella* songs and dialog. Books 2 and 3 present new combinations, a bit more sophisticated. While these may be used as written, they can serve best as examples for other teacher/student assemblages as Christmas presentations. Book 2 is a particularly abundant source.

Gin Ebinger worked with Claudia Krause-Johnson, a teacher familiar with the Bavarian dialect often found in the original Schulwerk. Gin's English translations knit the lyrics smoothly into the music while maintaining the spirit of the original carol, whatever its first language. She has fulfilled her goal with grace and respect in these three slender books of appealing Christmas music, compiled and destined for the voices, minds and hearts of children. Recommended.

-Tossi Aaron, Pennsylvania

THE MORAL INTELLIGENCE OF CHILDREN. Robert Coles. Random House Publishers, 1997. \$21.00.

Dr. Robert Coles, author or co-author of forty books, has attempted to tell us in this latest publication how adults — parents, teachers and friends of children — mold the moral values of the young through both conscious and unconscious actions and teachings. He helps us understand the task with material from stories, group discussions, individual psychiatric treatment of his patients and years of observance and research.

Children's minds are like sponges. They soak up the actions and thoughts of the people with whom they live; their moral character stems from the performance of the adults around them. This

assimilation begins in infancy, and it is never too soon to find ways to teach right from wrong. Parents find the words "yes" and "no" are understood when children begin to use language. "When you say 'no' to a child," says Coles, "you are teaching him the meaning of 'yes'!" The author suggests it is important to find acceptable alternatives for the objectionable actions that triggered the parental response of "no." He states that "all parents had best realize that *yes* and *no* matter to children; that once they have learned the meaning of those two words they have really begun their moral education." Also, he states, "Relaxed, easygoing yet determined parents are a big help to their children, whereas uptight parents turn out uptight children. Those unwilling to make demands of their offspring will visit the consequences on their sons and daughters."

When a child enters school, he or she should learn to accept more responsibility, to respect others, to remember proper manners, to acquire empathy, and to practice the Golden Rule. By the ages of seven to ten the child must grapple with ethics. Here there are greater challenges for parents and teachers, who are faced with such problems as smugness and cheating, children berating other children and adults, and the child's discovery of mixed moral messages, when the sins of the world seem to blossom full force. The author reiterates again that teachers and parents talk with their children about the values that they hold, and that they teach these values by example.

Adolescence, the coming of age, with its "testing" of the limits, defiance, peer pressure, pop music and the flouting of unconventional clothing and hair styles — the presence of all that the young culture embraces — brings about some instances of moral paralysis.

After reporting many case studies, the author offers some thoughts of Anna Freud: "When teenagers are especially

scornful of their elders, I know they are in need of exactly what — of whom — they are most scorning. If they can find that person, there's a possible second chance: to try to work things out once more." The author notes that "teenagers seek a kind of moral companionship from an adult or two, whomever they can find who is ready to 'level' with them."

One case study of Dr. Coles' was a young Harvard student who asked the question, "I've been taking all these philosophy courses and we talk about what's true, what's important, what's good — well, how do you teach people to be good?" The author then states that "moral reasoning is not to be equated with moral conduct." Later he continues, "the irony that the study of philosophy, even moral philosophy, or moral reasoning, doesn't necessarily prompt in either the teacher or the student a daily enacted goodness; and the further irony that a discussion of that very irony can prove equally sterile, in the sense that yet again one is being clever — with no apparent consequences, so far as one's everyday actions go." Man's behavior toward his fellow man is what characterizes his goodness. How can we go from moral analysis to moral action? One answer, suggests Coles, is community service. Also, he suggests we read Ralph Ellison's *Invisible Man*, Elliot Liebow's *Tally's Corner* or Erik Erickson's *Childhood and Society*.

This reviewer found the case studies interesting. The open deliberations presented seemed rather typical of what might be expressed by a group of parents, though most of the discussions involved upper-middle class families. Many readers may find that the author's excessive wordiness detracts from the book. And just once does Coles allude to our genes when he asks the question, "who knows how much of a baby's early presentation of itself is *inherited* (my italics) and how much is a consequence of the treatment it has received day after day?"

Moral action is indeed a complex one. However, no matter what the level of brilliance of the student, the great demands of today for successful, harmonious living means learning to use Moral Intelligence as well as Emotional Intelligence.

-Ruth Hamm, Ohio

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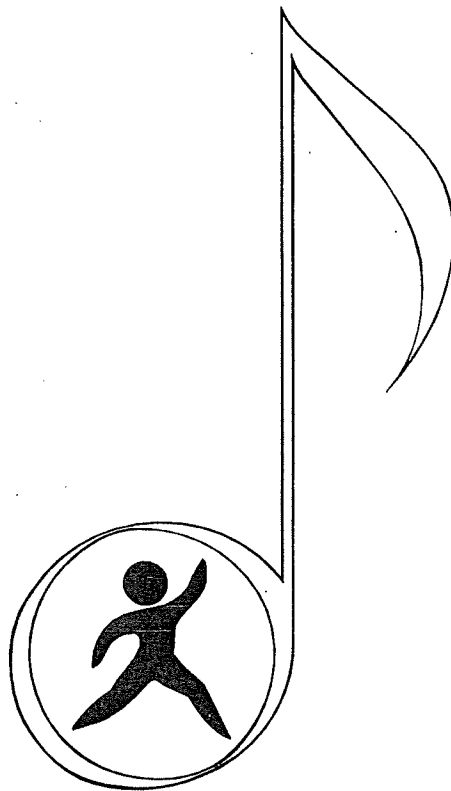
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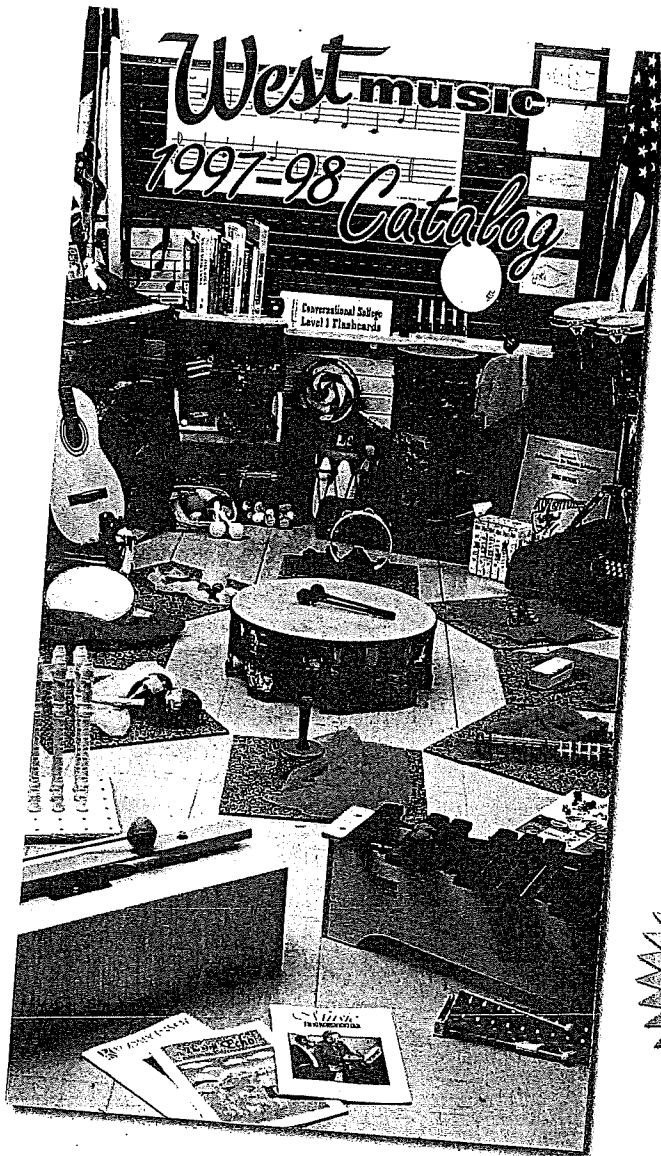
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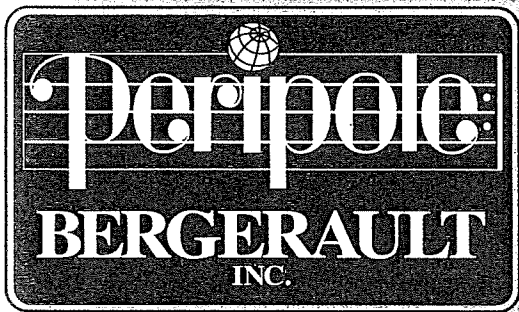
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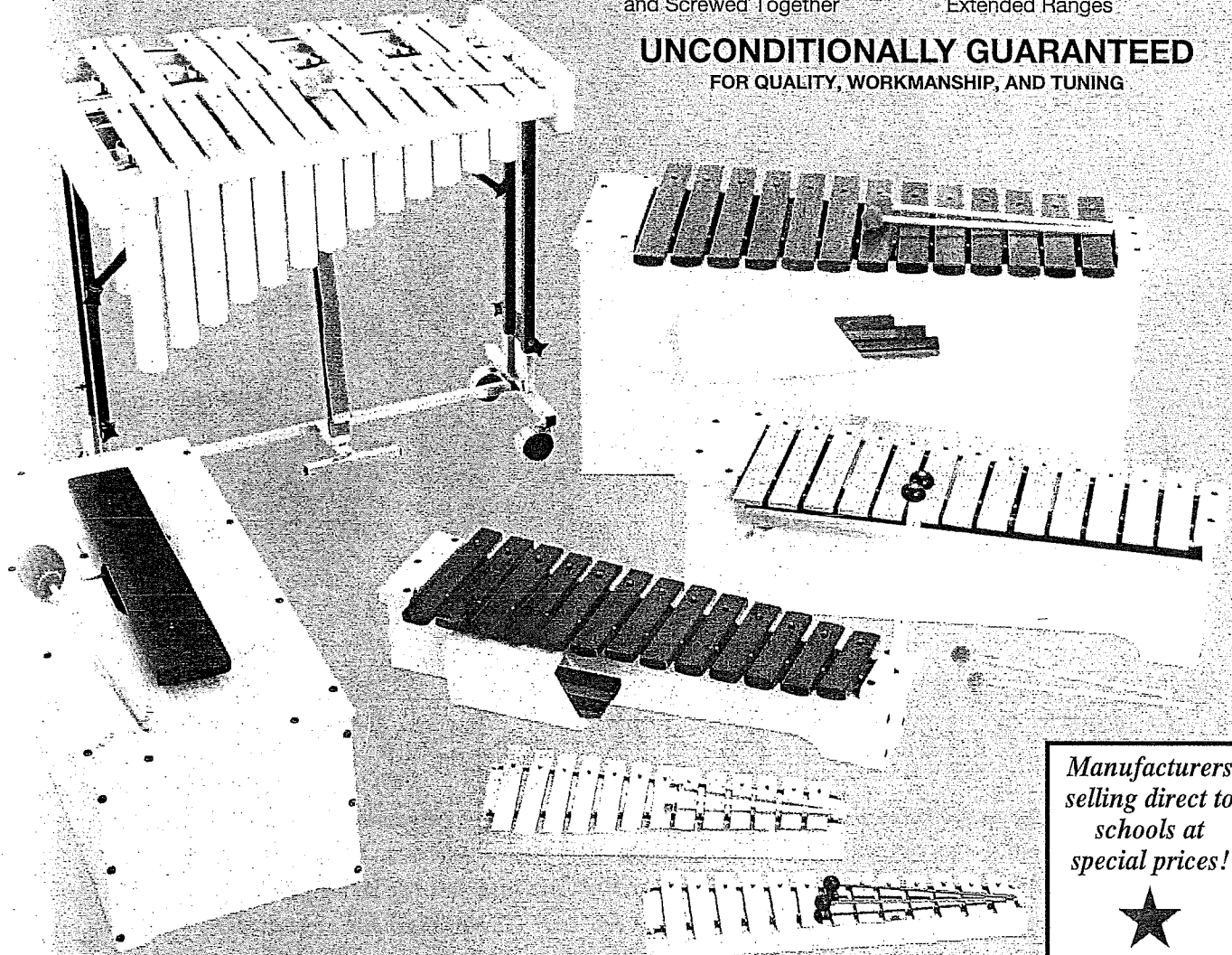
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