



# The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

*Music and Movement Education*


Fall 1999

Volume XXXII

Number 1





WE LOVE  SONOR®  
MUSIC!

## If You Love Music, You'll Love Sonor.

**Tone and durability are what you'll remember about Sonor instruments. Learning and loving music is what your students will remember.**

**For a free catalog or the name of your dealer, call 1-800-446-6010  
or write HSS, P. O. Box 9167, Richmond, VA 23227.**

American Orff-Schulwerk Association  
 Music and Movement Education  
 P O Box 391089, Cleveland, OH 44139-8089  
 (440) 543-5366; FAX:(440) 543-2687  
 E-mail: HdqtrsAOSA@aol.com  
 http://www.aosa.org  
 Associate Member of  
 Music Educators National Conference

**AOSA National Board of Trustees**  
 President: Linda Ahlstedt, PA  
 Vice President: Carol Huffman, OH  
 Recording Secretary: Marilyn R. Regan, CT  
 Treasurer: Alice Rucker, CA  
 Executive Director: Cindi Wobig, OH  
 Editor, *The Orff Echo*: Donna Marchetti, OH  
 A/V Librarian: Beth Iafigliola, OH

**Regional Representatives**  
 Wesley Ball, MI  
 Thomas R. Charsky, NJ  
 Deborah Craig, NY  
 Gloria Fuoco-Lawson, AZ  
 Karen S. Gephart, TN  
 Chris Judah-Lauder, TX  
 Elaine M. Larson, AK  
 Michael Nichols, NC  
 Della M. Schneider, CO  
 Jacqueline Schrader, MD  
 M. Kay Umberson, AZ  
 Constance Van Engen, MO

**1999 Conference Chairpersons:**  
 Del Bohlmeier, Richard E. Watt  
**2000 Conference Chairpersons:**  
 Kay Lehto, Karen Medley  
**Industry Representative:**  
 Pam Aalbers, WA

**The Orff Echo Editorial Board**  
 Donna Marchetti, OH; Editor  
 Millie Burnett, CA  
 Ruth Pollock Hamm, OH; Reviews  
 Elizabeth Gilpatrick, CO; Teacher to Teacher  
 Marina D. Gorny, MA; Reviews  
 Marilyn A. Gunn, MO; From the Classroom  
 Janet Robbins, WV; Focus on Research  
 Martha C. Riley, IN  
 Judith Cole, TX

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.

**Editorial Office:**  
 3105 Lincoln Blvd.  
 Cleveland, OH 44118  
 Phone: (216)321-7573  
 Fax: (216)321-1946  
 E-mail: BXFN94B@PRODIGY.COM  
 Writers guidelines are available from the Editorial Office

*The Orff Echo* – Fall 1999

## Table of Contents

### Features

Focus on Singing Games	9
Introduction	
Songs and Games: The Preservers of Culture	10
<i>Judith Cole</i>	
Play Parties!	14
<i>Tossi Aaron</i>	
Elemental Shapes of Singing Games	20
<i>Judith Cole</i>	
Play: Enabling the Dreamer and Risk-taker in Every Child	24
<i>Jann Hunter</i>	
Babies to Grandparents: Family Music Making in Australia	29
<i>Heather McLaughlin</i>	

### Columns

From the Editor	3
President's Message	5
From the Classroom	
Games with Upper Elementary Students	36
<i>Susan Ramsay</i>	
Reviews	38
Video Preview	42
Focus on Research	
Singing Games: Researching Their Historical and Cultural Context	47
<i>Marie McCarthy</i>	

**On our cover:** Children Illustration by Barbara A. Eberhardt, Cheetah Graphics.  
 Shell art and layout by Bill Geracci.

Contents copyright 1999

Printed in the United States of America

Articles and letters to the editor are viewpoints of their authors and do not imply endorsement by AOSA.

### The Orff Echo Copyright Policy

AOSA members may make up to 50 photocopies of up to two articles from one issue for educational purposes only. *The Orff Echo* requests that the masthead page (Table of Contents page) also be photocopied and distributed with the article(s). Non-members, or members wishing to make more than 50 copies, must seek permission in writing from the editor.

All publications, non-profit or commercial, seeking to reprint material from *The Orff Echo* must request permission by writing to the Editor.

An exception to the above occurs when authors retain exclusive rights to their work. This is indicated at the end of the article. In these cases, permission must be granted from both the author and *The Orff Echo*.

**Advertising:** For a complete rate sheet and specifications, contact Steve DiLauro, LaRich & Associates, Inc., 15300 Pearl Rd., Strongsville, OH 44136; (440) 238-5577

Ad Closing Dates

Spring	January 15	Summer	April 15
Winter	October 15	Fall	July 15

### Orff Echo Advertising Rates Inside Pages

Full Page	\$750
2/3 Page	\$560
1/2 Page (Island)	\$525
1/2 Page	\$450
1/3 Page	\$335
1/4 Page	\$250
1/6 Page	\$190
1/8 Page	\$150

For cover rates, inside color rates, special placement rates or classified ad rates please write or call for a complete rate sheet.

A 10% frequency discount applies to display ads in four consecutive issues.

Ads subject to acceptance by the magazine.

MUSIC FOR THE MILLENNIUM

# SUZUKI

Musical Instruments 2000



*New!*

**Q CHORD**  
DIGITAL SONGCARD GUITAR  
*It's Hip. It's Quick. It's Cool!*



*Q. Do you?*

*Free Year 2000 Catalogue. Don't Start Class Without One!*

# 1.800.854.1594



P.O. Box 261030, San Diego, CA 92196-1030  
Website: [www.suzukimusic.com](http://www.suzukimusic.com)

## From the Editor

As a special focus in this issue of *The Orff Echo*, coordinated by Editorial Board members Millie Burnett and Judith Cole, we look at singing games — their history, their evolution and preservation, and their role in the Orff Schulwerk classroom. This basic element of childhood, found in cultures throughout the world, fits naturally into the active learning style that children so enjoy.

The variety of articles presented here will, we hope, add to your understanding of games as well as your repertoire. For the first article, Judith has turned to friends and colleagues to collect action songs and singing games that were passed from one generation to the next, the traditional means of keeping these pieces of culture alive. Tossi Aaron follows, with a historical perspective of play parties. In "Elemental Shapes of Singing Games," Judith presents her

observations on the commonality between basic forms in nature and the patterns found in games, a similarity reflected in our cover design. Jann Hunter discusses the importance of play itself in children's social and cognitive development.

In "Focus on Research" Marie McCarthy provides an overview of sources helpful to those wishing to learn more about singing games and about children's folklore and games in general. Susan Ramsay's experiences with games and upper elementary students are recounted in "From the Classroom." Both the AOSA A/V Library preview and the review column in this issue also touch on the theme of games.

The joy of games is something shared by children and adults alike. The same, quite obviously, can be said of music.

Several issues back, we asked to hear about your experiences working with adults and children together. We received a number of responses, and among them was Heather McLaughlin's account of the family music making movement in Australia, which appears here. You'll find more contributions on intergenerational music in the winter issue. (This topic, incidentally, relates to the symposium that will be hosted by AOSA prior to the Rochester conference in 2000. Look for more information to come about "Orff-Schulwerk in Life-Long Learning.")

Don't forget to check this issue of *Reverberations* for last-minute information on the AOSA national conference in Phoenix in just a few weeks. See you there!

-Donna Marchetti

## Membership Form

### American Orff-Schulwerk Association

Associate Member of the Music Educators National Conference

July 1, 1999 - June 30, 2000

Date \_\_\_\_\_

Name \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

e-mail \_\_\_\_\_ Phone \_\_\_\_\_ / \_\_\_\_\_  
(area code)

**PLEASE COMPLETE:** \_\_\_\_\_ Check here if you do not want phone number listed in directory

\_\_\_\_ Renewal  
\_\_\_\_ Intermittent (held past membership)

Check as applicable:  
\_\_\_\_ Music Specialist  
\_\_\_\_ Private  
\_\_\_\_ General Classroom Teacher  
\_\_\_\_ University Professor  
\_\_\_\_ Church Musician  
\_\_\_\_ Music Therapist

Student at: \_\_\_\_\_

Other \_\_\_\_\_

CURRENT CHAPTER AFFILIATION (if any) \_\_\_\_\_

Method of payment:

\_\_\_\_ Check enclosed payable to AOSA

\_\_\_\_ MasterCard \_\_\_\_ Visa Exp.Date \_\_\_\_\_

\_\_\_\_: \_\_\_\_\_: \_\_\_\_\_: \_\_\_\_\_

Charge this order to my account as indicated, to be paid according to the current terms of that account.

Signature: \_\_\_\_\_

Authorized Charge Card Signature

#### Regular Member

One-year subscription to *The Orff Echo*, *Reverberations*, membership directory/handbook, voting privileges

One-year \$60.00  Three-year \$165.00 \_\_\_\_\_

#### Student Member

Regular privileges for full-time student \$ 30.00 \_\_\_\_\_  
(Include copy of current ID)

#### Retired Member

Regular privileges for those 55 or older and retired \$ 40.00 \_\_\_\_\_

#### Music Industry Member

Three copies of one-year subscription to *The Orff Echo*, *Reverberations*, membership directory/handbook, representation on the AOSA National Board of Trustees \$ 84.00 \_\_\_\_\_

#### Institution/Library Subscription

One-year subscription of *The Orff Echo*, *Reverberations*. No voting or membership privileges  
 One copy \$36.00  Two copies \$54.00  Three copies \$72.00 \_\_\_\_\_

Additional charge for mailing outside U.S.A. \_\_\_\_\_

Surface \$10.00  Airmail \$25.00 \_\_\_\_\_

U.S.A. members add \$3.00 for mailing back issues if joining after Nov. 15th \_\_\_\_\_

**TOTAL DUE** (in U.S. funds) \$ \_\_\_\_\_

Mail to: AOSA, PO Box 391089, Cleveland, OH 44139-8089

# THE PERIPOLE™ "Angel"

The Soprano  
Recorder that  
everyone is  
talking about!

List Price  
\$9.95 each

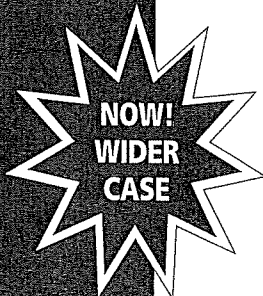
School Price  
\$4.25 each

Halo™ Hanger  
FREE with  
each recorder

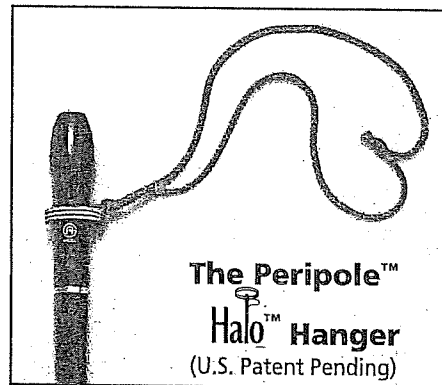
AT LAST  
a really  
top  
quality  
recorder  
at the  
right  
school  
price!

## UNIQUE FEATURES:

- Textured plastic that looks, sounds and feels like wood!
- Low notes very easy to produce!  
Rich tone quality.  
Perfect intonation.
- Two-piece.  
Elegant vinyl,  
zippered case.



Available  
EXCLUSIVELY  
from  
Peripole™-Bergerault®!



## FREE! With each recorder!

- 1 Peripole™ Halo™ Hanger to suspend the recorder from the neck, thus allowing hands free access for other coordinated musical activities.
- New wider vinyl zippered case to house recorder with Halo™ Hanger attached.
- 1 self-adhesive Peripole™ "Thumb Spot" to serve as a thumb positioner.
- 1 Revised card stock Peripole™ Fingering Chart per order. (Photocopying permissible.)

Write for our free complete catalog featuring Bergerault® Orff instruments.



2041 State St., Salem, OR 97301-4349

**1-800-443-3592**

Fax (toll free) 1-888-724-6733

E-mail: [contact@peripolebergerault.com](mailto:contact@peripolebergerault.com)  
[www.peripolebergerault.com](http://www.peripolebergerault.com)

# President's Message

## Linda Ahlstedt, AOSA President

### Music for a Lifetime: Five Perspectives

It is a great honor for me to address the members of AOSA in my first presidential message. During my two years as vice president, I was often asked what the focus of my presidency would be. My goals are to increase membership and to help continue the transformation of undergraduate music education in our colleges and universities.

As we reflect on our past and focus on our future, I think we can be very proud of what began as a "grass roots" or "wildflower" movement of music and movement educators, inspired by the work of Carl Orff and Gunild Keetman, to bring active music making into the classroom. Long before we knew these objectives as the National Standards for Music, the focus was on a well-sequenced approach for singing, movement, improvisation, composition, instrument playing, reading and notating music, and active listening to and describing music in relation to history and culture. Sequential teacher training courses in the Orff Schulwerk approach are now offered at fifty-two colleges and universities in the United States. Many other institutions offer graduate level training in the Kodály, Dalcroze and Gordon approaches as well. Have we seen a similar growth in relevant, integrated course offerings at the undergraduate level? The fact is, the active music making approaches too often remain a one-hour survey in a four- or five-year curriculum.

I have asked Ann Kay, president of the Organization of American Kodály Educators; Dr. Stephen Moore, president of the Dalcroze Society of America; Dr. Susan Wharton Conkling, president of the Gordon Institute for Music Learning; and Dr. Marvelene Moore, Chair of the Society for General Music (MENC) to address questions concerning the future of music education in our country. Our respective organizations have many

common goals that may be more readily achieved through open communication, cooperation and collaboration among our memberships.

#### 1. How can music educators more effectively encourage music competence for everyone?

**Susan:** What is music competence? How is it demonstrated? If music competence is, in fact, intended for everyone, will it be demonstrated differently by a kindergartner than by a retiree? Similarly, are there common characteristics of music competence among preschoolers and professional musicians?

If we describe a musically competent person as one who can demonstrate, through performance, understanding of how music has been constructed across time and across cultures, we must accept that few, if any, of us will ever reach the pinnacle of music competence. By the same token, as long as music surrounds us, there are few persons, even the youngest among us, who will ever completely lack music competence. This point is critical: music competence is not dichotomous. Rather, for each person, there exists a continual process of deepening and broadening music understanding. Individuals may reach their fullest music potential when the process of music understanding begins early in life.

For persons to understand how music has been constructed and continues to be constructed, it is vital for them to engage in the construction of music. Put another way, in order to increase an individual's music competence, he or she must do whatever it is that musicians do. And what do musicians do? They sing and perform on instruments; they listen, analyze and evaluate music; they conduct; they improvise; they compose

and arrange music. Only through "making the moves" of a musician can any of us hope to deepen our music understanding. It follows, then, that any music education devoid of these experiences is no music education at all.

There are forces in education seeking to persuade that talking or writing about music is the essence of music understanding. They would have us believe that knowing about music is the same as knowing how to make music. Those same forces encourage the notion that music understanding produces logical, mathematical or other types of understanding, and moreover, that the purpose of developing music competence is to produce those other understandings.

The most important question, then, is not "How can music educators encourage musical competence for everyone?" but "To what ends should music educators encourage music competence for everyone?" If human beings have a fundamental need to make sense of the world and their place in it, then music understanding may be one means toward knowledge of ourselves and others, and thus, toward self-growth. Those of us who acknowledge aptitudes or multiple intelligences believe that music may be the primary means by which some persons will develop a sense of self-efficacy.

**Ann:** Webster's Dictionary defines "competent" as "suitable; fit; sufficient or fit for the purpose; adequate." Rather than getting mired down in endless debates over just how competent students should be, it might be more helpful to focus on the ability to "speak, think and perform in music."

So, why should everyone be musically competent? As more research about the brain is published, there are indications that the act of making music may not only develop music intelligence, but may

*continued on page 6...*

correlate with enhanced brain function in other intelligences. Therefore, music competence for every child would actually be a democratic concept embodying equal access to intellectual development. The National Standards for Music Education (MENC, 1994)<sup>1</sup> articulate well a level of competence toward which we should aim with all of our students.

Where are we now? The 1997 National Assessment of Educational Progress<sup>2</sup> documented that 65% of 2,000 eighth graders tested could not sing “America” with good pitch, even with a taped choral accompaniment. Seventy-five percent could not play “Twinkle, Twinkle, Little Star” by ear, and 80% could not create an adequate rhythmic improvisation. Although 81% of schools report that their students are taught music at least once a week, only 25% of the eighth graders in these programs report actually singing or playing a musical instrument at least once a week.

Here is the action we need:

- Communicate the goal of music competence for every child.
- Advocate daily music making for all elementary and middle school students.
- Implement achievement standards in every school, district and state.
- Design rigorous, sequenced, skill-based curriculums based on models such as: *An American Methodology*,<sup>3</sup> *The Kodály Method*,<sup>4</sup> *Discovering Orff*,<sup>5</sup> *Exploring Orff*<sup>6</sup> and *Dalcroze Eurhythmic in Today’s Music Classroom*.<sup>7</sup>

**Linda:** A 1989 report by The College Music Society noted, “Tragically, many undergraduates have been led to assume that the only way to make music is to major in it. Specialization and professionalism of music seems to decree that only the fittest should be heard in public.”<sup>8</sup> We have created a music education pyramid in the United States that begins in elementary school with all children believing they are musicians, dancers, actors, composers and artists. By middle school we begin to force them to specialize and choose between areas such as vocal or instrumental music, music or art, and general music or performing groups. At the high school level we “skim the cream off the top,” selecting those whom

we really want to teach. After having so effectively convinced most of the population that they cannot make music, we should not be surprised to find our jobs are being eliminated. We must provide lifelong training that not only seeks to reestablish the idea of the dignity of competent personal musical expression through performance, improvisation and composition, but also relates creative musical expression to other arts, spiritual growth, philosophy and human values.

**Stephen:** The music educator must be a skilled musician. Teachers must be interested in processing their curriculum so that the student is accommodated. Students need to feel successful; by carefully designing the course, we ensure that they will gain confidence through each step.

**Marvelene:** Music competence may be described as having the capacity to perform and create music and to respond to sounds intellectually, physically and emotionally. In order to achieve these goals, music educators should promote experiences that require students to:

- Perceive and analyze music.
- Employ body muscles in articulating music.
- Involve the emotions in expressing personal and cultural experiences.

Competence can be enhanced further when music educators:

- Provide classroom experiences that augment student strengths and develop areas of weakness.
- Employ sound teaching strategies that incorporate a variety of approaches
- Use a method of assessment that monitors student progress (such as The National Standards)
- Participate in profession organizations that foster growth and development in their field.

## 2. What should teachers know and be able to do at the end of their undergraduate music education?

**Stephen:** Music educators should be able to improvise on their instrument and on the piano. If teachers are able to

“speak the language” (to improvise) with some fluency, they cannot help but inspire their students to want to converse with them.

Those who have learned how to express themselves in sound know how to “ride on a rhythm.” This engages those who are listening. Teachers develop a confidence in their craft that sustains them throughout their career and gives them valuable tools to deal with unpredictability.

**Marvelene:** As we approach the 21st century, greater demands are being placed on future music teachers to prepare them for the challenges that lie ahead. They are expected to be proficient in their field and possess a working knowledge of how music connects with the culture, community and other disciplines. Therefore, the future music educator should be competent on his or her instrument, demonstrate knowledge of how students learn and what they should learn, and know how to use appropriate materials that facilitate learning. They should be able to apply various approaches and technology designed to reach the variety of students in the classroom and musical ensembles.

**Linda:** I often encounter student teachers who are proficient on their major instruments but unable to perform the musical tasks that my fifth grade students execute competently. The undergraduate students have been taught that composition — the creation of music — is done only after you have become competent in analysis and imitation. The only music theory most of these students know is about the music of others. Carl Orff said, “Let the children be their own composers.” Composing is creating music actively. In the Orff Schulwerk approach, students learn to conceive an idea, notate, orchestrate, conduct, rehearse and perform it. College theory courses must provide more relevant connections with the experience of making music. They should be fully integrated with music methods courses and recognize the child as composer. In addition, the following skills are essential for a successful elementary classroom teaching experience:

- Know the process of teaching a rote song and be able to sing on pitch.
- Be able to use Kodály hand signs and solfege.
- Know the process of teaching a simple dance or movement activity.
- Possess a memorized folk song and dance repertoire and be able to relate it to its cultural context.
- Know where to find song, dance and choral materials.
- Play the piano, recorder, guitar and Orff instruments with proper technique.
- Know the names and ranges of the Orff instruments and be able to create basic orchestration for simple songs.
- Be able to improvise in various scales and modes.
- Be able to integrate music with the visual arts, dance, theater and children's literature.
- Know the National Standards for Music and how to achieve them in the classroom.
- Have the kind of communication skills that will ignite a spark of response in the student, listener and audience.

**Ann:** Teachers should be able to model fine musicianship and artistry, initiate musical problems and projects for the student, and facilitate student learning by providing helpful coaching and feedback for each individual. The result: competent musicians who "think in music."

We need to:

- Encourage the finest student musicians to choose the music teaching profession.
- Restructure undergraduate teacher training programs, raising standards for licensure to include course work in the Kodály, Orff Schulwerk, Dalcroze and Gordon approaches.
- Retrain practicing elementary music teachers in sequenced, skill-based music education based on the Kodály, Orff Schulwerk, Dalcroze and Gordon approaches.

**Susan:** In addition to self-growth and a sense of self-efficacy, those who become music teachers develop music competence so that they may create the conditions for music competence to be developed in others. These teachers must know how to sing and play music

instruments; they know how to listen to, analyze and evaluate music. Music teachers must conduct, improvise, and compose and arrange music. Though some may be better composers and some may be better singers, all must be able to "make the moves" of musicians. Furthermore, music teachers must wrestle with the issues presented here. They must define for themselves what counts as competent musicianship; they must decide who should develop music competence and to what ends. Their quest for answers will lead them to methods and techniques for music teaching to which the best of them will become passionately committed. Music teachers must not only have highly developed music competence, they must also have a passion for excellence.

### 3. How would the pursuit of common goals among our four approaches benefit music education?

**Ann:** All four approaches, Kodály, Orff Schulwerk, Dalcroze and Gordon, view music production as central to the process of understanding music. "Thinking in music" is more important than thinking about music. A well-trained teacher should have education in all of these approaches. Together they offer sound pedagogical frameworks to prepare every student to meet the suggested achievement levels of the National Standards. I urge our organizations and members to explore common ground. Let's take action together to

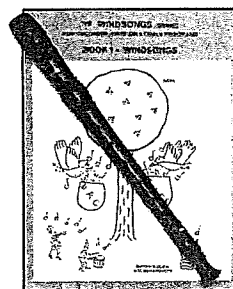
ensure that the Kodály, Orff Schulwerk, Dalcroze and Gordon approaches become the mainstream of American music education!

**Stephen:** Each of our approaches considers the capacities of the student and the natural development of the child. We understand that music is a language and as such must be studied from the whole to the parts. Our approaches pay attention to what the student is perceiving and let this guide our instruction.

**Marvelene:** Today's music education classes and ensembles are populated with students from many different backgrounds with varied interests and learning styles. Consequently, a variety of approaches to instruction is desirable in meeting the needs of this diverse music culture. When many methods of music instruction are used in combination, we demonstrate sensitivity to student needs and acknowledge the degree to which learning styles and the environment influence knowledge and performance. Further, it is when we work together as music educators in producing musically competent individuals that we secure a permanent place for music in education.

**Susan:** Our differences lie in teaching methods and techniques, and our conflicts are often fueled by our obvious passions for excellence. If we can agree that:

*continued...*



### *Windsongs Method for Recorder & Orff Schulwerk*

*by Birthe Kulich & Joe Berarducci*

- the most popular series in recorder teaching
- six progressively structured books
- over 220 different songs
- individually priced • excellent value

*Call us for all your recorder, elementary music or rhythm instrument requirements.*

**EMPIRE MUSIC**

[www.empire-music.com](http://www.empire-music.com)

for your free catalog, phone 1-800-663-5979

fax 1-604-324-7736 • e-mail: [empire@empire-music.com](mailto:empire@empire-music.com)

- Music understanding is developed throughout an individual's lifetime
- Early experiences in music are important for developing an individual's musicianship to its fullest potential
- Music competence is only developed through "making the moves" of musicians
- Music competence is one means toward self-growth and may be the primary means by which some persons develop a sense of self-efficacy
- Great music teachers have highly developed music competence and a passion for excellence in all they do then we will have already achieved much, and will have opened the doors for dialogue as we enter a new century of music teaching and learning.

**Linda:** The active music approaches have withstood the test of time in the twentieth century. Teachers continue to seek post graduate training in all of these approaches because they provide an artistically fulfilling sequential and creative process that "works" in the classroom. All research indicates that children learn best by doing. Yet these approaches have gone virtually unrecognized in undergraduate music education.

I believe that through our combined vision we shall learn from each other and together have much to offer an undergraduate curriculum. On the president's panel in Phoenix, I have the honor of welcoming Jane Frazee and Marilyn Davidson, past presidents, AOSA; Ann Kay, president, and Jill Trinka, president-elect, OAKE; Robert Abramson, past president, and Stephen Moore, president, DSA; Richard Grunow, past president, and Susan Wharton Conkling, president, GIML; June Hinkley, president, MENC; and Marvelene Moore, Chair, The Society for General Music (MENC). We will explore specific ways to form an alliance for active music making for all ages. Join us as we proceed toward a better future for music education. Our perspectives remain focused on our individual approaches, but our vision is one: Music for Everyone.

## Notes

<sup>1</sup> The National Standards for Music Education. (1994). MENC.

<sup>2</sup> National Assessment of Educational Progress. (1997). NAEP Arts Report Card.

<sup>3</sup> Elsen, Ann and Lamar Robertson. (1996). *An American Methodology*. Sneaky Snake Publications.

<sup>4</sup> Chosky, Lois. (1988). *The Kodály Method*. 2nd Edition. Prentice-Hall.

<sup>5</sup> Frazee, Jane. (1987). *Discovering Orff: A Curriculum for Music Teachers*. Schott.

<sup>6</sup> Steen, Arvida. (1992). *Exploring Orff: A Teacher's Guide*. Schott.

<sup>7</sup> Meade, Virginia Hoge. (1994). *Dalcroze Eurhythmics in Today's Music Classroom*. Schott.

<sup>8</sup> The College Music Society, CMS Report Number 7. (1989). *Music in the Undergraduate Curriculum: A Reassessment*.

# Play Smart!

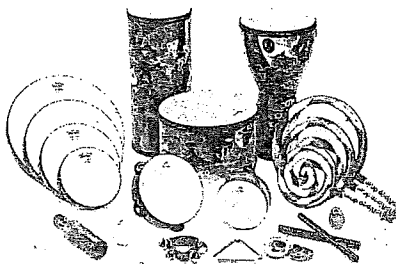
with Kid's Percussion from Remo



With research overwhelmingly supporting the connection between music and learning, it's just plain smart to bring the developmental benefits of music making into your classroom. Since rhythm is the building block of all music making, Remo's complete line of Kid's Percussion is the perfect choice.



Endorsed by leading early childhood music educator, Lynn Kleiner (shown above), Remo Kid's Percussion combines over 40 years of experience as the leader in professional percussion with authentic sounding and kid-friendly designs. So, while playing music is smart, making music with Remo Kid's Percussion is even smarter!

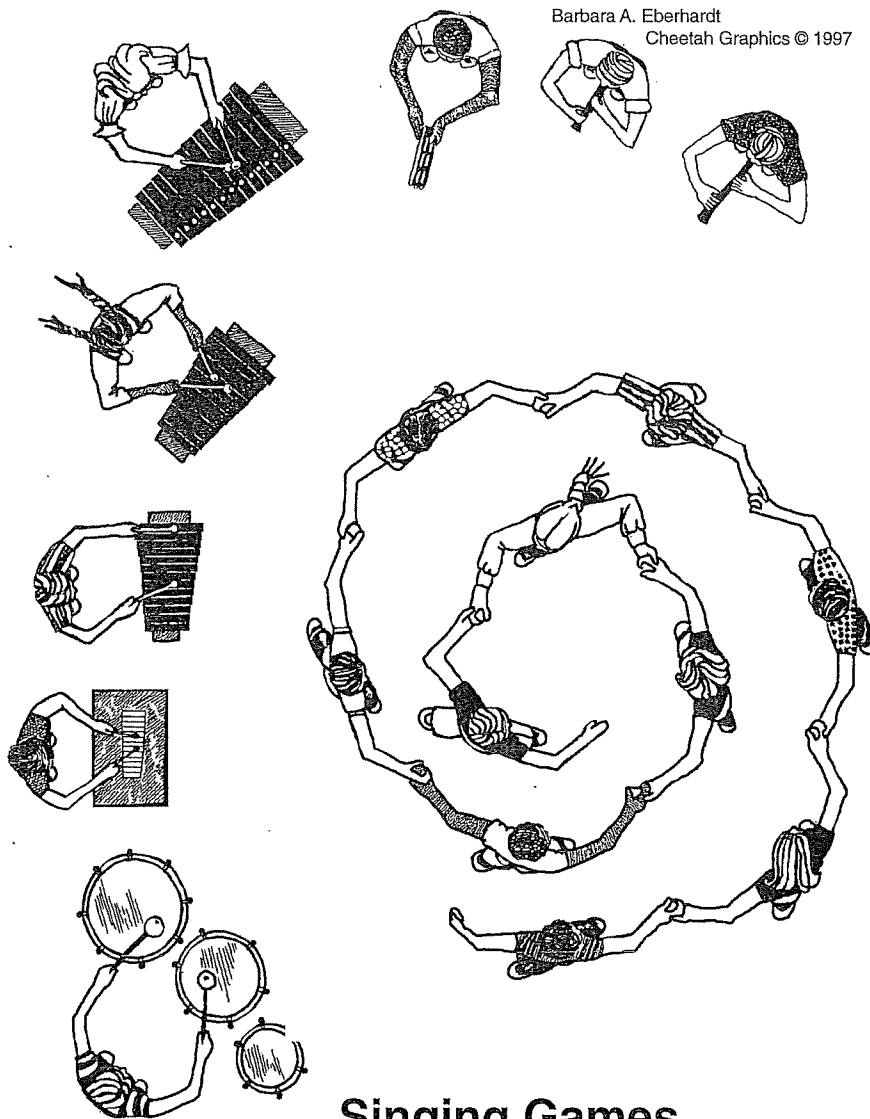


Remo offers a wide assortment of drums and percussion for children 3 months and up, including packages with play-along videos.



Remo, Inc.  
28101 Industry Drive • Valencia, CA 91355  
call 888-REMO-444 for a free brochure.

Barbara A. Eberhardt  
Cheetah Graphics © 1997



## Singing Games

In this issue we focus on the importance of singing games in the Orff Schulwerk approach. These games are sometimes seen as peripheral or supplemental to an established program. They are, however, a primary example of active learning through play, an essential tenet of the Orff philosophy.

Children's games are fascinating. Continents apart, play — including singing games — develops with similar themes and structures. Therefore a game such as "London Bridge" in which children make choices and build teams is seen in Jamaica accompanied by a variation of the song "Hill and Gully Rider." "Bell Song" from France and a variation of the song "Oranges and Lemons" from Central America and the chant "Sun and Moon" from Africa all use the same captive play and team format. The singing games of the British Isles and other European countries were exported by sailors, settlers and traders, becoming parent melodies for games around the world. Improvisation on these melodies, using a new language and indigenous musical elements, has resulted in a wealth of new song and movement games. Folklorists have spent entire lifetimes collecting the folk songs, games and dances unique to a specific ethnic culture. They have documented the commonality of play themes and the rules that govern them, hence demonstrating the universal nature of play.

Singing game themes across cultures suggest songs about everything from ritual and seasonal celebrations to counting songs, object hiding or passing songs. Other favorites are mimicry of adult behaviors, including work themes, and characterizations of domestic animals and wildlife. Sharing these songs with a new generation of children will ensure that the familiar rhymes, rhythms and melodies on which they were built are remembered. The children in our classrooms will have a better understanding of children from other cultures through participation in their singing games.

When the game begins, so does the learning process. It may be taught parent to child, sibling to sibling, or peer to peer, but it is a first step toward developing a socialization process that is accepting and nurturing. As children join in playing together, they are developing a shared system of values that include setting and following rules, making cooperative choices, and choosing and accepting leadership. As players mature, the games they choose require more diversity, coordination, complex movement and improvisation. At every stage, the fun of the experience ensures the natural use of repetition, keeping the games songs alive in the memories of the players.

As coordinators of this focus topic, we hope that participating in the singing game "just for the fun of it" is the highest intended value. The learning will follow. Our goal is to provide new material for your collection of singing games and to suggest worthwhile learning applications.

Singing games and dances, originally for adults, are now for all ages. The possibilities of learning, participating and giving, which come from being a part of the activity, enrich the lives of young and old. It is a bridge where all can meet.

*-Millie Burnett and Judith Cole*

# Songs and Games: The Preservers of Culture

Judith Cole

Action songs and singing games have been handed down in a natural manner from one generation to the next by parents and grandparents, older siblings and playmates. These activities, as well as the people who pass them on, have formative influence on the lives of the children who are their beneficiaries. Within the joyful context of play, important sensory-motor tasks are practiced, tonal and rhythmic patterns are rehearsed and phonemic awareness is enhanced. More importantly, imagination is awakened as the souls of generations are bound together.

Acclaimed neuroscience educator Dr. Dee Joy Coulter refers to childhood action songs and singing games as “brilliant neurological exercises.” These games are the “humus” Carl Orff described in the following quotation: “Elementary music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the ‘humus’ of the spirit, the humus without which we face the danger of a spiritual erosion... Just as humus in nature makes growth possible, so elementary music gives to the child powers that cannot otherwise come to fruition.”

Celia Zamora and Becky Maldonado Hageman grew up in Spanish-speaking homes along the Texas-Mexico border. Some of their earliest memories are those of chanting rhymes, singing songs and playing singing games as they had been passed along from one generation to another. Becky recalls sitting on the front porch of her grandmother’s house in the evenings after supper while *Abuelita* (grandmother) rocked and sang lullabies to her and delighted her with fingerplays. One of her favorites was “La Luna.” Another one, sharing similar function with the English language “Patty Cake,” is “Papas.” Still another, bearing remarkable similarity with the “One Potato, Two Potato” counting out rhyme, is “Tin Marin.”

Celia says, “There were so many of us — brothers, sisters, cousins — and we all grew up together. During frequent family gatherings, the children played outdoors while the adults visited with one another indoors. Abuelita was always a part of our clan! Spanish songs and games were what she taught us. We played the same

games year after year and never tired of them.” Celia remembers playing a chasing game called “La Vieja Inez” and a game involving math computations called “La Tablita.” For Celia and Becky, sharing these treasures from their heritage presently with their elementary students is not only personally rewarding,

## Becky Hageman’s games

### La Luna (action verse)

Ahí esta la luna	There is the moon	(point to the moon)
Comiendo su tuna	Eating its prickly pear	(bring fingers toward mouth)
Tirando las cascaras	Throwing the peelings	(tossing action)
En la laguna.	In the lake.	(draw circle in front of body)

### Papas (clap hands as if flattening a tortilla between the hands)

Papas, papas,	Potatoes, potatoes,
Para mama;	For mother;
Las quemaditas	The burned ones
Para papa.	For daddy.

### Tin Marin (circle formation with fists held in front — tap fists as in One Potato, Two Potato)

Tin marin de don pingue,	Tin marin de don pingue
Cucara, macara, tetera fue,	Cucara, macara, it was tetera,
Yo no fui fue tete,	It wasn’t me, it was tete,
Pegale, pegale,	Pass, pass,
Y esa merita fue.	And you are it.

### La Rueda de San Miguel (circle game)

Rue - da, rue - da, San Mi - guel, San Mi - guel, to - do tra en su ca - ja de miel.

A lo ma - du - ro, a lo ma - du - ro, que se vol - te - e (child's name) de bur - ro.

Circle formation with hands joined. Children walk counterclockwise. When a child’s name is called, that child turns to face outward without letting go of hands, thus crossing his/her own arms. Each child whose name is called is the one to call the next name. When all names have been called, the game is played again with each child whose name is called turning to face inward.

**Celia Zamora's games**

**La Vieja Inez (chase game)**

Mother:	Quien Es?	Who is it?
Vieja Inez:	La Vieja Inez!	Old lady Inez!
Mother:	Que quieres?	What do you want?
Vieja Inez:	Un color!	A color!
Mother:	Que color?	What color?
Vieja Inez:	(Azul)	(Blue)
Mother:	No lo hay!	There's not any!

One child is selected to be the "mother" and another to be the "old lady." A home base is selected as a safety zone. While the old lady hides her eyes, the mother designates a color for each child playing the game. Then the old lady pretends to knock on the door. The dialogue begins. When the old lady names a color, that child runs to home base and then back to his/her space while the old lady chases and attempts to touch the child. If caught, the child then becomes the old lady.

**La Tablita**

Brin-ca la ta-bli-ta yo ya la brin-que Brin-ca la o-tra vez yo ya me can-se.

2. Dos y dos son cuatro y cuatro y dos son sies  
Sies y dos son ocho y ocho, diez y sies.

One child is selected to be the leader. The remaining children line up facing the leader. The leader sings the song, but without giving the sums of the numbers. Instead, the leader points to a child in line to provide the answer. Any child who makes an error must get in line behind the leader. The game continues until one child is left in the original line. The "winner" then becomes the leader.

**Belinda Villarreal Rosa and Dorina Villarreal Kingston's game**

**Un Elefante**

Un e-le-fan-te se ba-lan-cea-ba so-bre la te-la de-y-na-a-ra-na.

Co-mo ve-f-a que re-sis-tí-a fue a lla-mar a-g-ro-e-le-fan-te.

2. Dos elefantes se balanceaban sobre la tela de una araña.  
Como veían que resistía fueron a llamar a otro elefante.

In follow-the-leader fashion, one child at a time is added to a line as called for in the song text. To make the chain of "elephants," the leader walks with one arm swinging like an elephant's trunk and the other arm reaching between the legs to form a tail behind. Each child joins the procession by holding on to the "tail" in front of them.

but also preserves the culture for those children who may not have that important transmitter, *abuelita*.

Also from the Rio Grande Valley of Texas, sisters Belinda and Dorina Villarreal recall learning to play the singing game "Un Elefante" from their *abuelita*. The eight children of their immediate family would be kept busy playing the game so that Abuelita could go about her daily housekeeping chores.

Carlos Abril grew up in the suburbs of Miami, Florida, playing "Ring Around the Rosie" and similar games with children in his neighborhood, with whom he spoke English. However, at home and at his grandmother's house, he spoke Spanish. Carlos' father was born in Cuba and came to the United States in the early 1960s when his parents fled Cuba for political reasons. His paternal grandparents came to Cuba from Spain and France. His mother was born in the United States of Italian, Irish and British ancestry. He has memories of learning action songs from his *abuela* perhaps as early as two years of age. Carlos speaks of the manner in which she carried him from room to room in the house and exactly where they were sitting when she taught him particular songs, thus attesting to the power of rhythm and melody to assist memory. In a recent conversation with Carlos, he readily recalled delightful action songs learned from his grandmother — "Aserin" and "Lunita."

Yuka Tonoyama grew up in Iruma City, Japan, amidst a thriving economic marketplace. Her father works in the mines near Mount Fuji and her mother performs traditional Japanese music on koto. Yuka is the only child in her immediate family and relied on her mother to teach her many of the songs and games she remembers from childhood. During the mid-1990s while she was studying piano in the United States, she shared a marvelous singing game called "Zui Zui Zukkorobashi." Like "Tin Marin" and "One Potato, Two

## Focus on Singing Games

Potato," this game is used to eliminate players and identify the one remaining at the end of play.

Regardless of language or culture, the wonderful lore of musical games provides children with unique opportunities to practice the developmental tasks they need to master. Within the relaxed guise of child play, crucial sensory integration processes and language development occur. The child's imagination is stimulated and the child is joined spiritually with others playing the game.

Perhaps the most important feature of these activities, however, is the opportunity they provide for children to reach back and listen to the voices of past generations who have played the very same games. Whether kept alive within families, on neighborhood playgrounds or in enlightened classrooms, these playful activities are vital for a healthy development and complete education.

*Judith Cole teaches at Texas A&M University-Kingsville. She serves on the AOSA Editorial Board.*

### Carlos Abril's games

#### Aserin (action song)



That's the way they close in San Juan.

Adult sits holding toddler in lap facing him/her. Both hands are held so that the arms can be moved alternately in a push-pull motion to the beat.

#### Lunita (action song)



Little moon, shining moon, Jingle bells, Five little bulls, And one cow.

The fingers are held up to indicate "five" and "one."



Carlos Abril and his grandmother

## References

Coulter, Dee Joy. (1995). Music and the Making of Mind from Early Childhood Connections. *The Journal of Music and Movement-Based Learning*, Winter, pp. 22-26.

Orff, Carl. (1978). *The Schulwerk Volume 3 of Carl Orff/Documentation, His Life and Works*. Schott. p. 245.

### Yuka Tonoyama's game

#### Zui Zui Zukkorobashi (counting out game)

Circle formation. Children hold loosely formed fists out in front of themselves, pretending they are the bags of rice from which the mouse will eat. One child, the "mouse," takes his/her pointer finger and pokes it into each fist successively around the circle to the beat of the song. The fist corresponding with the final beat of the song is then placed behind the back, as with "One Potato, Two Potato." The game continues until all but the last fist is eliminated. That child becomes the "mouse."

(Note that the Japanese text is complete; however the English translation is not. Yuka Tonoyama, who shared this game, was not able to translate some of the Japanese words.)

## Zui Zui Zukkorobashi



Zu - i zu - i zu - kko - ro - ba - shi go - ma mi - so zu-i  
*Soy bean paste soup*



Cha - tsu - bo ni no - wa - re te do - ppin - sha-n  
*bowl of tea*



Nu - ke - ta - ra do - n do - ka sho  
*Run away*



Ta - wa ra no ne - zu - mi ga ko - me ku - tte chu - u  
*The mice will eat the rice in the bag*



Chu - u chu - u chu - u  
*(sound of mice squeaking)*



O - tto sa - n ga yo - n de mo o - kka sa - n ga yo - n de mo  
*Even when its father calls, even when its mother calls*



ki - ki - kko na - shi yo  
*The mouse will not listen*



I - do no ma - wa - ri de o - cha wa - n ka - i - ta na da - a - re  
*Who broke the rice bowl by the well*

# Play Parties!

Tossi Aaron

Play parties are not the same as children's singing games. They are a uniquely American form of adult social entertainment, recorded primarily from the memories of those who played them.

Participants sing as they move, but the words may have little or nothing to do with the steps or changing formations. Play parties have instantly appealing rhythms, melodies and lyrics, and combine with natural movement. Circles, lines and partner formations are designed for pleasant musical activity. As with other types of traditional folklore, they were usually passed on orally, and were rarely notated until about 1930.

Their forms suggest earlier social dances brought by settlers from England, Scotland, Ireland, Germany and France. In those cultures, "courting dances" for young single people were considered essential to growing up. These were passed from one generation to the next.

Here, play parties were invented and developed by the mid-19th century settlers in Tennessee, Kentucky, West Virginia and Ohio. Later, the richest collections came from Virginia, Indiana, Illinois and Iowa. It is thought that some of the forms were copied from more sophisticated "town" dances seen at formal events. For example, a stately English court dance stepped with separate lines of men and women may have become a fast-moving reel with vigorous two-hand swings. Accompaniment changed from a string quartet to lively Irish fiddle tunes, infusing old forms with new, rugged energy.

By 1830, the population was growing and the country was expanding geographically. There were isolated farms in the valleys, and the clusters of houses along the rivers were established as future trading towns. Schools and churches, the first public buildings, became logical places for social events and celebrations. Here people's delight in joyful music was newly awakened as even one fiddler, improvising or playing tunes from the Old Country, could keep all ages dancing for hours.

## Why they evolved

At one point in history, some religious groups condemned this dancing and declared it improper for young people. The fiddle was totally banned and proclaimed an instrument of the devil. However, courting games, young people's "singing plays," recalled by the elders from their own adolescence, were deemed acceptable. With their frequent changing of partners, they were sanctioned as a supervised opportunity to meet a potential mate.

This is how play parties survived and evolved, through the players' pleasure in the form, and their own skillful adaptations to comply with restrictions. As new settlements spread westward, so did the practice of "giving a play," setting a specific time for such an evening. A barn raising or the harvest would be a fine excuse for young people and families to gather from miles around. It was understood that these events were arranged primarily for young single people, although married couples could participate in any play party that had no change of partners. Otherwise, married people sat on the sidelines to sing and clap. Children went to another room to play their own games.

## Melodic families

Some familiar tunes were used for several play parties, using only a change of text or slight twist of melody. "Skip To My Lou" has been notated with six different movement sequences. One particular melody shape might be considered the "grandma" of many: the British "Here We Go 'Round the Mulberry Bush." Begin with "One little, two little..." then listen for half a dozen versions in American play party tunes. Changes in form or lyrics might center on a community's location and ethnic population.

Play parties with "that" tune:

1. In "Here Comes Sally Down the Alley," extra girls skip down the "alley" between concentric circles, one of boys, one of girls. At the last words, "...down

in Alabama," extras try to hook up with a partner in a fast scramble before the repeat of the song.

2. Sung to the original compound meter and melodic phrase, four "Skaters" in the center of a circle form right, then left hand stars. Then each chooses and swings in a replacement, who is left in the center for the repeat.

3. Players find partners and form two lines as they sing about the "Paw Paw Patch." (A paw paw is a papaya-like fruit grown in the southern United States.) In the Virgin Islands, a children's game, "Jockey," has a foot-changing chorus of "Bompsie Bompsie." It, too, has the same tune.

## Play party or singing game?

Some play parties metamorphosed as they descended the generations, appearing as remnants in children's games. Verses faded away through misuse or modern irrelevance. "Go In and Out the Window" ends with "Kneel down before your lover..." and "One kiss and then you leave her (him)..." In 1922, children did all the verses without hesitation, with nary a thought to the text.

By definition, a true children's game has a specific goal: a challenge, a chase, one to be chosen "it," the exchange of a leader, or a contest for the winner. There may be incidental singing, but the competition and game elements are foremost. There is no suggestion of courting, partner interaction, flirting or group dance forms.

"Old King Glory," sung to a familiar hymn tune, repeats endlessly until a single player is left, who may become the next "king." Pantomiming in the center of a ring, "Punchinello" asks for improvised actions, group imitation and the blind choosing of a replacement. Truly, these are games. "A-tisket, A-tasket" resembles "Drop the Handkerchief" and sounds suspiciously like a play party remnant, even though it has the suspense of a choice, and a merry chase around the ring.

## Vintage and historical remnants

In most cultures, the origins and significance of children's games are lost in unrecorded history; English ones are often clear. "The Farmer in the Dell" and "Oats, Pease, Beans and Barley" are thought to come from other European sources. Some believe their origins lie in preliterate rituals for acquiring a household, or magic chants for guaranteeing good crops. In "Alley Alley-O," an attached line of people twists and turns on itself, in a spiral movement believed to be suggestive of a primitive tree worship ritual. It was borrowed to describe the sinking of a ship. "Green Gravel" dates from the Civil War; its gesture of turning one's head over the shoulder, or making a complete about-face was a recognized sign of grief. Children, ever the mirrors of their elders, made a game of it.

## Music

Many play parties are sung with pentatonic melodies. This should not indicate they are to be played and sung only by the very young. In more than a few instances, the tunes are unexpectedly sophisticated, and cannot be sung over an elemental bordun or a set of simple *ostinati*. Remember, play parties were never accompanied; their ageless appeal lies in how spontaneously they can be learned and done, any place, any time.

## Play parties in the classroom

That said, consider the value of teaching play parties in the classroom. In practice, even shy singers and those with uncertain pitch have been heard to chime in courageously and well when securely caught up in the energy of a moving, singing circle. As an extension, melodies made familiar in this framework can improve ear training, literacy and recorder playing.

Start the song and the movement together, even when it is new; trust students to pick it up after a verse or two

of action. Demonstrate by your own steps that a bouncy walk, rather than a heavy-footed step, will make the music come alive. Enjoy it yourself!

Introduce play parties to the upper grades first, so they will never be considered "baby stuff." Before long, their appeal will spread down through the classes quite naturally. Consistently, play parties with two facing lines or a reel have been the favorites with older children. Prepare with a demonstration of the traditional two-hand-hold swing. The temptation at this age is to do a TV-style elbow swing, gleefully intended to lift one's partner off the ground. Disparate weights of boys and girls can make this unsafe, and students must understand that elbow-swingers seen on TV are experienced professional dancers.

With these few caveats, begin fifth graders with a "reel off" pattern. Form the lines and have two students walk through it while all chant, "right to the center, left to the line." Ask those in the line to help by holding out their left hands. In a circle "grand right and left," as in "Goin' Down to Cairo," offer an image of right-left alternating arms of a swimmer. Do this in place first, perhaps with a chant of "Right, step step step, Left step step step." When secure, steps between hand holds can be reduced to 3 or 2, but encourage awareness of the whole group and the need to keep moving evenly.

These are complex figures, best left for the experienced upper grades. Pushing for perfection with second or third graders will only result in frustration (and bad memories) for all.

## Summary

Traditional play parties are a part of America's history and culture, distinctive and valuable. When background information is presented, their texts and music can relate to classroom studies of trains, rivers, towns and events. As a movement activity they have wide appeal to all grades.

Creating new singing games to

traditional folk songs can be a valid activity in the classroom, but prior experience with authentic play parties will build cultural understanding and a vocabulary of heritage movement and music for today's children.

*A founder of the Philadelphia Area Chapter, Tossi served on the National and Editorial Boards of AOSA and as editor of The Orff Echo. Her continuing interest in folk lore and folk music stems from earlier studies and a career in performing and recording. She is a contributor to the Orff Schulwerk American Edition and has co-authored or written four books of folk materials for the classroom.*

## Bibliography

- Aaron, Tossi. (1978, 1983, 1991). *Punchinella 47*. Coda Publishing.
- Aaron, Tossi and Jos Wuytack. (1972, 1992). *JOY Play Sing Dance*. Le Duc.
- Botkin, Benjamin A. (1939). *Treasury of Southern Folklore*. Crown.
- \_\_\_\_\_. (1937). *American Play Party Games from Oklahoma*. Journal of American Folklore Society.
- Chase, Richard. (1967). *Singing Games and Play Party Games*. Dover.
- Fowke, Edith. (1969, 1988). *Sally Go Round the Sun*. McClelland & Stewart (Toronto).
- Gomme, Alice B. (1947). *Children's Singing Games*. Dover. (Orig. 1894).
- Rohrbach, Lynn. (ed.) (1940). *Handy Play Party Book*. Cooperative Recreation Service, Delaware Ohio.
- Tobitt, Janet. *Skip to my Lou, Singing Games*. Girl Scouts.
- Wolford, Leah. (1915; revised, 1959). *The Play Party in Indiana*. Indiana Historical Society.

Musical examples for this article follow on pages 16 and 18.

## Focus on Singing Games

### Some examples

This lesser known play party, "Somebody Waiting," has an interesting melody and the lyrics sing the sequence.

### SOMEBODY WAITING

As I look in-to your eyes I be-hold with great sur-prise there is  
some-bo-dy wait-ing for me. There is some-bo-dy wait-ing, there is  
some-bo-dy wait-ing, there is some-bo-dy wait-ing for me.

The musical score for "Somebody Waiting" is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef, a sharp sign, and a common time signature. The melody is simple and repetitive. The lyrics are written below the notes, with hyphens indicating syllables across notes. The second staff continues the melody and includes a double bar line with repeat dots. The third staff concludes the piece with a final double bar line.

Without partners, a circle encloses one to three players, walking lightly during the first verse. As the text suggests, there should be a meeting of eyes. During the next verse (almost a chorus), those in the center reverse direction. In verse 3, each chooses two adjacent people from the circle, and turns them in a small ring. Surrendering one of these in verse 4, the leader and one other swing with two hands. At "...leave the other for me," they retire into the circle; the one left goes to the center.

Those who have had a turn can clap softly to indicate their status. The bit of swinging keeps it lively and soon all will have had a turn. (N.B. After the first verse, the melody has a clear I-IV-V-I pattern, perhaps for guitars or autoharps.)

### THE SKATERS

There were four skat-ers skat-ing a-way,  
skat-ing a-way, skat-ing a-way. There were four skat-ers  
skat-ing a-way so ear-ly in the morn-ing.

The musical score for "The Skaters" is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef, a sharp sign, and a common time signature. The melody is simple and repetitive. The lyrics are written below the notes, with hyphens indicating syllables across notes. The second staff continues the melody and includes a double bar line with repeat dots. The third staff concludes the piece with a final double bar line.

1. There were four skaters skating away,  
skating away, skating away,  
There were four skaters skating away,  
So early in the morning.
2. The ice broke and they all fell in.. (3x)
3. The old swing out and the new swing in...(3x)

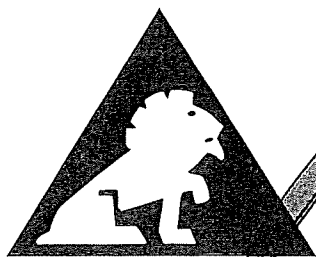
**Formation:** circle, no partners, four players in the center

Verse 1: They make a right hand star and walk forward. Circle moves to the right.

Verse 2: Reversing direction, center players form a left hand star. Circle moves left.

Verse 3: Circle stops. Each center player turns someone from the circle with both hands, then retires to the circle. New players go to center to repeat.

**Tips:** Stop moving on "morning" to prepare for changes of direction. Mime skating with slides and a stamp on the word "broke."



*Lyons*

music products

P.O. Box 1003 Elkhart, IN 46515

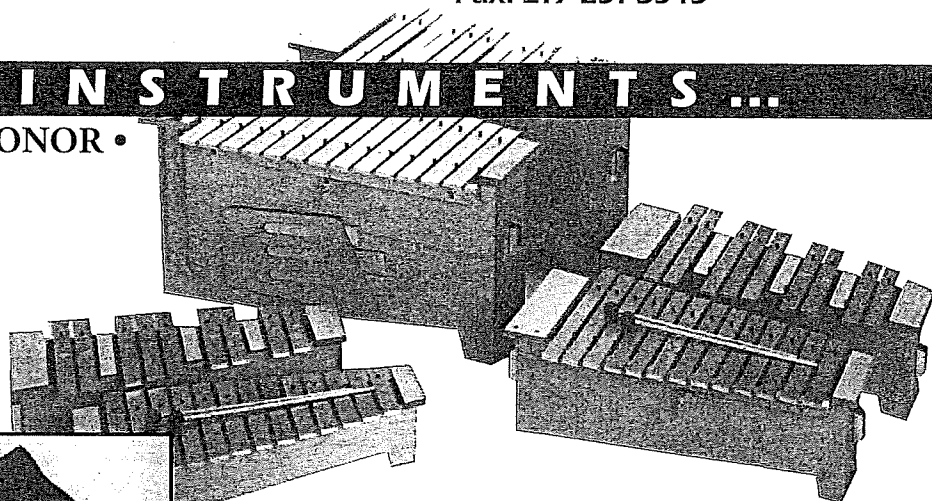
Tel. 219-288-1359

Toll Free: 1-800-292-4955

Fax: 219-251-3545

**ORFF INSTRUMENTS ...**

• LYONS • STUDIO 49 • SONOR •



**Your Best Value** in 3 Piece Recorders  
...Now Available in Baroque or German Fingering!

**The Lyons Recorder**

Expressly designed and manufactured to meet Lyons' stringent specifications, these 2 octave, 3-piece plastic recorders feature precise response, controlled intonation and unequalled resonance. Available with either Baroque or German fingering and double boring for C# and D#.

Comes packed in a handsome, waterproof carrying case with cleaning rod and fingering chart.

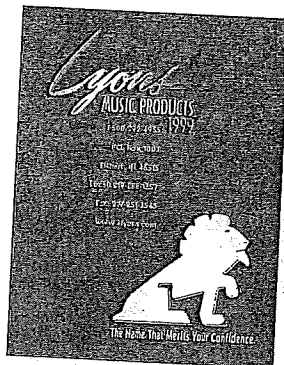
**Only \$ 2.49**

**Call** for your free 250 page music supply catalog!

**1-800-292-4955**

Visit our website at [www.4lyons.com](http://www.4lyons.com)

**BAKERS DOZEN**  
**BUY 12...GET ONE FREE!**



Focus on Singing Games

JINGLE AT THE WINDOW

Pass one win-dow, ti - de - o, pass two win-dows, ti - de - o,  
pass three win-dows, ti - de - o, Jin- gle at the win - dow., ti - de - o.  
Ti - de - o, ti - de - o, jin - gle at the win - dow, ti - de - o

**Formation:** circle of alternating boys and girls (or 1s and 2s), Facing counterclockwise, walking lightly to the beat.

A. At "Pass one window" boys turn out over their own right shoulders and step quickly around into the next position, by the word "tideo." (pronounced "tie-dee-oh")

As "pass two windows" is sung, repeat to a second place, then once more to a third place at "pass three windows."

B. As the chorus of "Tideo" begins, each boy takes the girl behind him and swings her with two hands, arms open. At the word "Tideo" at end of the repeat, he places her in front of him as the circular line forms to begin again.

ALLEY ALLEY-O

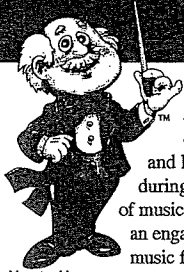
Oh, the big ship sail - ing on the al - ley al - ley - o, the  
al - ley, al - ley-o, the al - ley, al - ley-o. Oh, the big ship sail - ing on the  
al - ley, al - ley - o on the nine - teenth of Sep - tem - ber.

1. Oh, the big ship's sailing down the alley alley-o,  
The alley alley-o, the alley alley-o,  
Oh the big ship's sailing down the alley alley-o,  
On the nineteenth of September.
2. Oh, the captain said it would never, never go  
Never never go, never never go,  
Oh the captain said it would never never go,  
On the nineteenth of September.

**Formation:** a line of at least 12 players, hands joined. Person at one end of the line is the "anchor," and must keep one hand firmly on a tree or wall. Leader, at the other end of the line, takes it carefully under the arm of the anchor, who crosses his free arm in front of him. He will end up facing in the opposite direction with arms crossed. Singing and walking in a loop, leader takes everyone around and under the next pair of joined arms. This is repeated under successive pairs of joined arms, making the line shorter. All should end up facing in reverse with arms crossed in front. If desired, second verse can be sung while the leader backs out and loops backward until the twisted line is untangled.

**Hints:** Practice with everyone in a line crossing right arm over left (or left over right) and taking nearest adjacent hand. (Tucking head under one's own arm is an error.) The twining formation may be related to ancient tree worship. Familiar in England, the song may tell of an actual sinking in the "allez" (deep) of the ocean.

**Software that helps  
music students  
succeed!**



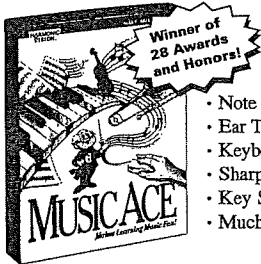
The Music Ace Series™ accelerates the learning of music fundamentals and helps students succeed during the first critical years of music instruction by providing an engaging introduction to music fundamentals and theory.

Each title includes 24 lessons, challenging games and a creative Music Doodle Pad™ that allows beginners to listen to and modify their own musical creations.

**MUSIC ACE**

*Makes learning music fun!*

Award-winning Music Ace software introduces music fundamentals to beginners of all ages. Topics include:



- Note Reading
- Ear Training
- Keyboard Basics
- Sharps & Flats
- Key Signatures
- Much More!

**MUSIC ACE 2** Now Available

*Takes beginners to the next level!*

Once students have mastered the concepts in Music Ace, they're ready for Music Ace 2. The second title in the series features more than 2,000 musical examples and covers treble, alto, and bass clefs. It picks up where Music Ace leaves off to cover:



- Rhythm
- Melody
- Intro to Harmony
- Syncopation
- Intro to Intervals
- More Ear Training
- Much More!

**School Versions are available.**

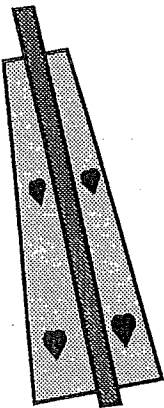
School versions, lab packs, network versions, site and district licenses are also available.

For more information, please visit your favorite music software dealer or call Harmonic Vision at (800) 644-4994.

**HARMONIC VISION™**

*Software that Brings Music to Life!™*

Download a **FREE DEMO** at  
[www.harmonicvision.com](http://www.harmonicvision.com)



**DULCIMERS**  
KITS and  
BOOKS

for students, schools and teachers

**Backyard Music**  
P.O. Box 9047  
New Haven, CT  
06532-0047  
*new number: (203) 281-4515*

***THE DILLER-QUAILE SCHOOL OF MUSIC***

proudly announces  
The September 1999 Inauguration of  
**THE DALCROZE PROGRAM**  
AT  
**DILLER-QUAILE**

**PROGRAM DIRECTORS: ANNE FARBER AND RUTH ALPERSON**  
**SENIOR FACULTY: CYNTHIA LILLEY**

Teacher Training, Dalcroze Certification  
Musicianship Classes for Adults and Children

*The Dalcroze approach integrates mind and body toward  
musical literacy and performance.*

For information, contact:  
**Kirsten Morgan, Executive Director**  
**The Diller-Quaile School of Music**  
24 East 95th Street, New York, NY 10128  
Phone: (212) 369-1484 Fax: (212) 369-1483

NEW FROM WORLD MUSIC PRESS...

**WELCOME TO MUSSOMELI**  
**CHILDREN'S SONGS FROM AN ITALIAN  
COUNTRY TOWN**

Rosella DiLiberto, M.Mus.Ed. (with Bryan Burton)

☞ An entrancing collection of children's songs and game songs from Rosella's home town of Mussomeli in Sicily. The book/audio CD set includes 7 songs with copy-OK transcriptions, complete cultural context for each song, maps, history, common words, photos, recipes. Recording features complete pronunciation and demo performances.

☞ Exciting "Connections" sections for cyber-exchange activities and weblinks to Mussomeli, Italy and Sicily.

☞ Order from your favorite dealer. **\$20.95**

[WWW.WORLDMUSICPRESS.COM](http://WWW.WORLDMUSICPRESS.COM) 1-800-810-2040

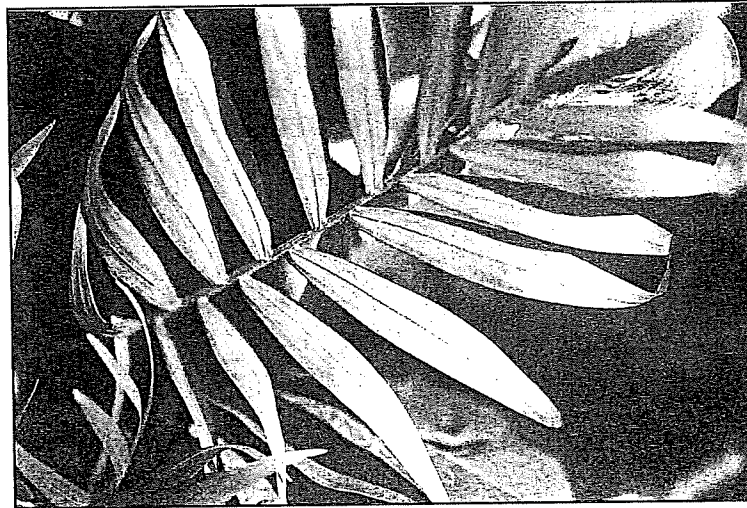
# Elemental Shapes of Singing Games

Judith Cole

Hundreds of play party and singing games have sprouted and been propagated for generations. Yet there are a remarkably limited number of spatial shapes and formations associated with these games. Some publications of singing games even categorize their contents according to structural formations, such as circles, lines and squares. Other publications classify their contents by the type of action required in order to play the games, including hand-clapping, object passing, chasing, reel, and grand right and left. Could it be that there is a finite number of possible shapes, formations, patterns and ways of socially relating to one another through this type of play? A thorough study of the structural aspects of singing games might reveal several standard themes and a multitude of variations on them.

As with singing games, nature itself seems to have created and replicated a few basic themes with many variants. Why? Because those basic themes “work.” Consider the efficiency of the spherical or elliptical shape of a goose egg. While remarkably thin (17/1000 of an inch), it can withstand perhaps as much as fifty pounds of pressure from the outside. However, the mere pecking of the unhatched chick from within is sufficient to crack its shell. Similar spherical shapes can be found throughout nature: the planets, our eyes, a berry, a drop of water.

What other basic themes and variations has nature provided? The 1985 Nova television program “The Shape of Things” focuses on patterns in our natural world and recognizes six basic shape formations. They include the sphere, polygon, spiral, helix, branching patterns and meandering or snaking patterns. One can easily recognize polygon shapes in the formation of a crystal, snowflake, honeycomb or wasp’s nest. The spiraling formation can be observed in the nautilus shell, a ram’s horn or tornado. Closely related to this, the spring-like helix shape is formed by a twining vine. If we were to remove the



PHOTOS: Judith Cole

Bilateral Branching

scales of a pinecone from their woody axis, the helix shape would be revealed. The hair on our heads grows in a similar manner. The meandering and snaking patterns formed by rivers and glaciers illuminate yet another of the basic themes. A snake duplicates this pattern when traversing the landscape. Finally, there are branching patterns. Some branching patterns seem to radiate from a center point, such as that of a dandelion

or thistle. Other branching patterns are bilateral and symmetrical, as with a fern frond or bird feather.

When we examine heritage singing games, we notice the recurrence of these very same elemental shapes and formations. Perhaps the most common formation is the circle or sphere. The children’s game “Circle ‘Round the Zero” immediately comes to mind. The game itself is about spatial relationships — around, in front of, behind, beside. Think of the geometrical qualities of the game “John Kanaka,” in which two concentric circles relate by moving in contrary motion, with individuals circling around partners in *do-si-do* fashion. Complex circling maneuvers can be observed in games involving the reel, such as “Down the River” and “Goin’ to Boston.” In these games, figure eights are mapped while traveling from head to foot of two line sets.

The winding up or spiraling inward formation is a part of dozens of childhood games, including “Stoopin’ on the Window” and “Wind up the Apple Tree.” Another way of winding or coiling is played out in the games “The Alley-Alley-O” and “The Thread Follows the Needle.”

The in and out weaving pattern associated with “In and Out the Win-

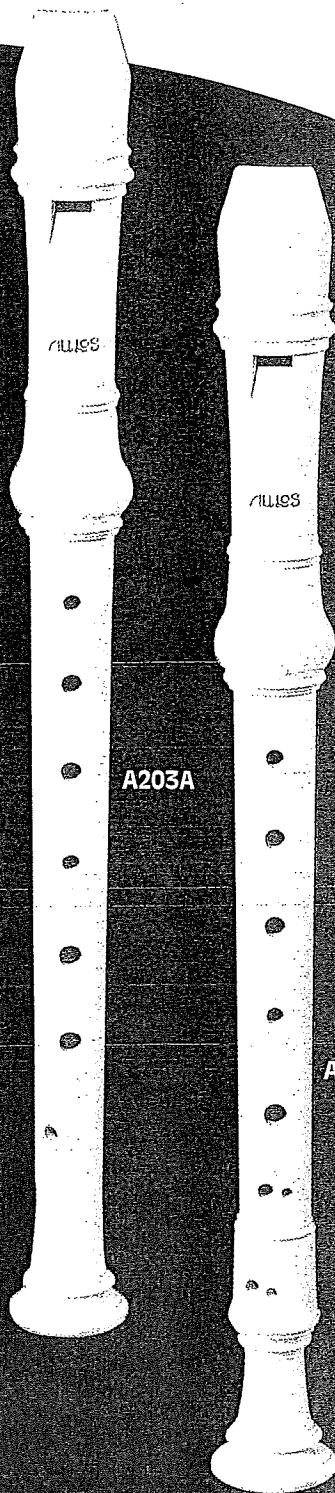


Spiral

continued on page 22...

# AULOS The Name Says It ALL - It's The Best!

Great Models For Every Budget! Accurate Intonation & Plastic Will Not Break!



A203A

A303A

## TWO-PIECE SOPRANO RECORDER

- Ivory color
- Detachable thumb rest
- Single holes for low C and D provide ease of playing in lower register
- Accessories: cloth carrying bag, fingering chart, and cleaning rod

A203A BAROQUE FINGERING  
A202A GERMAN FINGERING **\$3.95**

## THREE-PIECE SOPRANO RECORDER

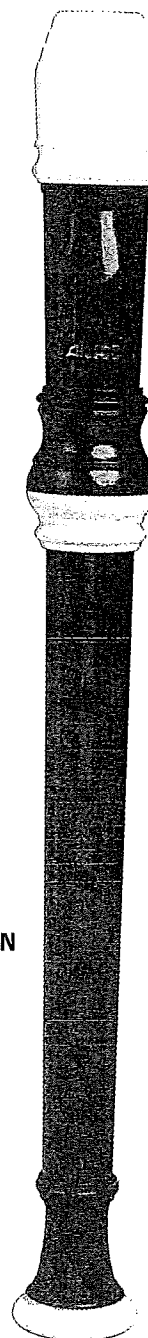
- Ivory color
- Detachable thumb rest
- Includes C# and D# Holes
- Accessories: cloth carrying bag, fingering chart, and cleaning rod

A303A BAROQUE FINGERING  
A302A GERMAN FINGERING **\$4.50**

## CLASSIC ONE-PIECE SOPRANO RECORDER

- Dark brown with Ivory-colored trim
- Built-in thumb rest places right hand in correct, relaxed position
- Curved windway
- Single holes for low C and D provide ease of playing in lower register
- Accessories: vinyl carrying bag and fingering chart.

A103N BAROQUE FINGERING  
A102N GERMAN FINGERING **\$6.50**



A103N



**RHYTHM BAND INSTRUMENTS**



P.O. Box 126, Ft. Worth, TX 76101  
ORDER TOLL FREE PH. 1-800-424-4724 • FAX 800-784-9401 • 24 HOURS  
e-mail: RHYTHMBAND@aol.com • <http://www.rhythmband.com>

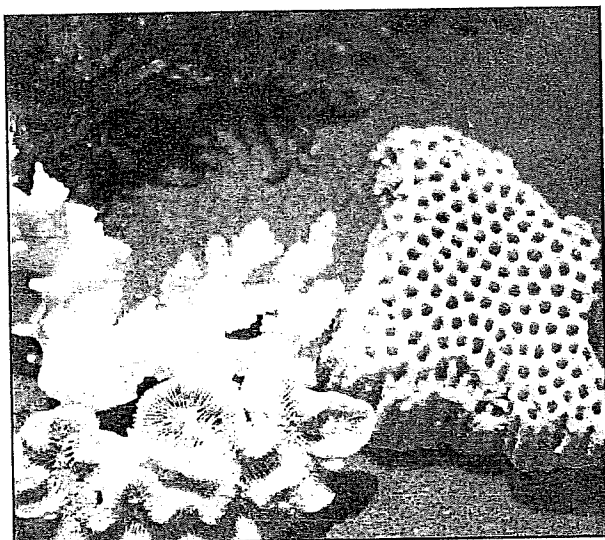
Call or write for a complete color catalog listing all our fine Aulos recorders and other musical products. Aulos has them all - Sopranos, Altos, Tenors, Bass, Sopranino, Garklein, Panflute, Baroque Flutes

## Focus on Singing Games

dows" clearly shows the meandering and snaking pattern seen in nature. A more complex variation of this is found in the grand right and left associated with "Goin' Down to Cairo," in which a double weaving pattern results from two groups of people traveling in opposite directions.

Numerous games, including "Skating Away" and "Coffee Grows on a White Oak Tree," call for sets of four people to join hands in a star formation, thus exemplifying the branching out from a center core. The crossing of arms in a set of four people at the starting position of "Draw Me a Bucket of Water" illuminates the polygon shape.

The next time you engage in playing or teaching one of these singing games, imagine that all the players are wearing special shoes that light up with each step taken, that they are performing the game



Branching, Polygons

in darkness and that there is a camera positioned overhead taking time-lapse photographs. What remarkable patterns would surface in the photographs! Would those photographs resemble things that exist in our natural world?

By reenacting in gross motor movement those elemental patterns found in nature, a child comes to fully understand those patterns. The child's brain is fed sensory information about the body in relation to its environment. According to occupational therapist Jean Ayres, this information forms a sensory "picture" of the body inside the brain — a body percept. The brain becomes fertile soil in



Helix

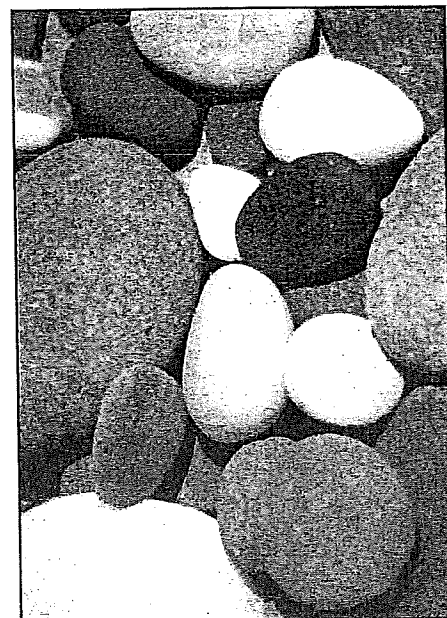
which to sow, nourish, cultivate, cross-pollinate and harvest patterns. The singing game becomes food for the brain. Dr. Ayres calls it "sensory integration," but the child simply calls it "FUN!" The beloved Dr. Suess states in his book *One Fish, Two Fish, Red Fish, Blue Fish*, "If you never did, you should. These things are fun and fun is good."

One of the greatest joys of being an educator of children is knowing you have provided the right kind of energy and activity to nurture their minds and bodies. Heritage singing games are masterful designs not only for sensory integration, but also for exploration of our natural world. In addition to that parallel with nature, they function as a kind of ritual that nurtures the child's spirit and kindles the flame of the imagination. In his narration of the video series "Man and Music," Yehudi Menuhin says, "Man cannot invent. He can only observe and discover, analyze, repeat and rearrange. We fit together the signs and clues from the world around us and from these we make something new."

*Judith Cole teaches at Texas A&M University-Kingsville. She serves on the AOSA Editorial Board.*

## References

- Ayres, A. Jean (1979). *Sensory Integration and the Child*. Western Psychological Services.
- Bjorkvold, Jon-Roar. (1992). *The Muse Within: Creativity and Communication, Song and Play from Childhood Through Maturity*. Translated from Norwegian by William H. Halverson. HarperCollins.
- Braasch, Gary. (1999). *Photographing the Patterns of Nature*. 2nd Edition. Amphoto.
- NOVA. (1985). "The Shape of Things."
- Menuhin, Yehudi. "Man and Music." (Eight-program video series tracing the evolution of Western music)
- Schneck, Marcus. (1991). *Patterns in Nature: A World of Color, Shape, and Light*. Crescent Books.
- Selective List of Singing Game and Play Party Collections**
- Aaron, Tossi. (1978). *Punchinella 47: Twenty Traditional American Play Parties*. Coda Publishing.
- Chase, Richard. (1949). *Singing Games and Playparty Games*. Dover.
- Chosky, Lois and David Brummitt. (1987). *120 Singing Games and Dances for Elementary School*. Prentice Hall.
- Rohrbough, Lynn. (1982). *Handy Play Party Book*. Revised by Cecilia Riddell. World Around Songs.
- Wuytack, Jos and Tossi Aaron. (1972). *JOY Play Sing Dance*. Alphonse Leduc.



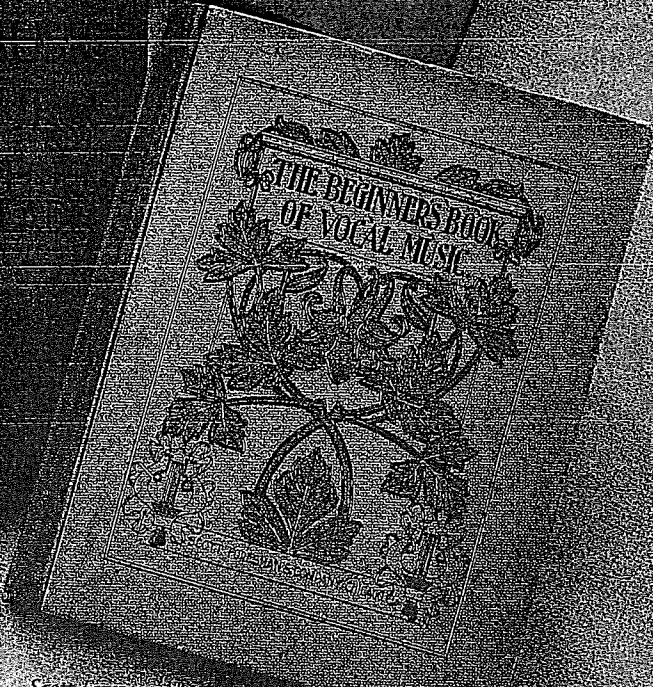
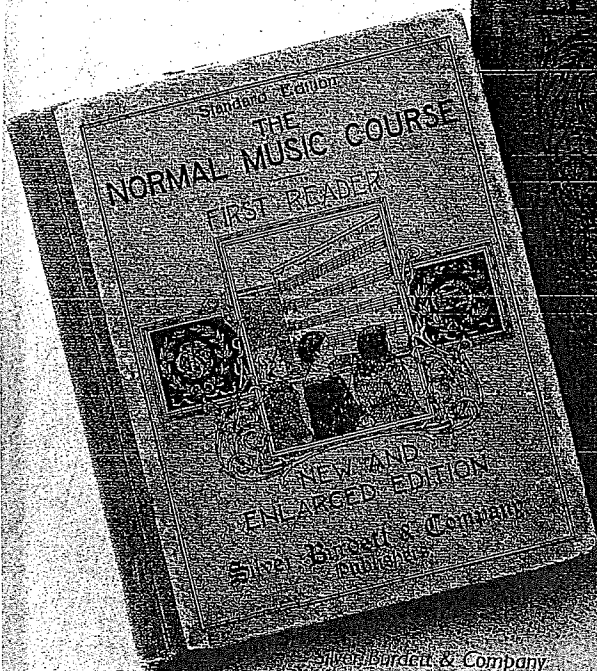
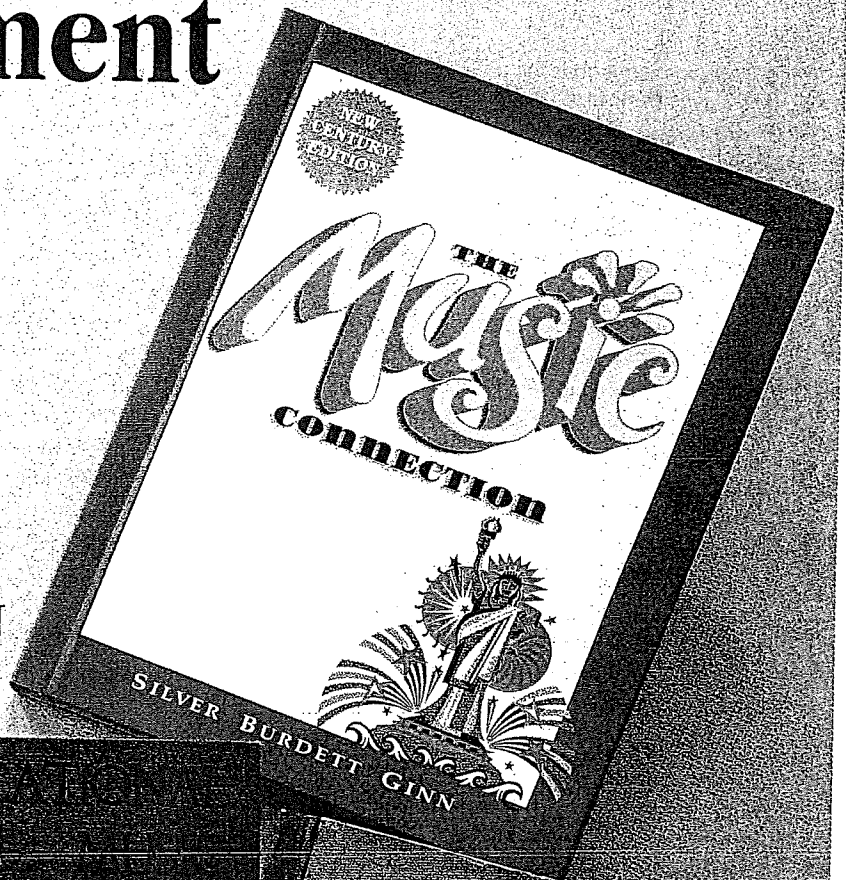
Sphere

# A New Century of Commitment

Over 100 years ago,  
**Silver Burdett, Ginn,**  
and **Scott Foresman**  
began a tradition of excellence  
in music education.

For the 21st century,  
the tradition continues....

## THE MUSIC CONNECTION NEW CENTURY EDITION



**SILVER BURDETT GINN**

Contact your Scott Foresman representative at 1-800-552-2259.

# Play: Enabling the Dreamer and Risk-taker in Every Child

Jann Hunter

Play is what childhood is all about. As a form of child-appropriate learning, play is not frivolous and trivial but essential for all children's healthy growth and development. Jean Ayres, an occupational therapist who studied neurological systems, perception and learning, explains that an adaptive response is a purposeful, goal-directed response to a sensory experience. The formation of an adaptive response helps the brain develop, organize and construct meaning. Play consists of the adaptive responses that make sensory integration happen, that immerse the child in complex interactive learning. Play enables the child to make sense of his or her world and develop the social and cultural understandings that contribute to cognitive, emotional, physical and creative development.

In child-centered environments, children use play as a tool for cognitive processes and language development. Motor planning, problem solving, self-monitoring and evaluation are essential skills that are developed and extended through play experiences. Imagination, creativity and make-believe become constructs that provide opportunities for children to practice cognitive understandings and language development.

Cognitive, situational play reflects children's experiential backgrounds. Stages of play can be described as functional play, symbolic or dramatic play, constructive play, and games with rules. Each form of play peaks at a particular age, contributes to children's growing understanding of themselves and others, has unique descriptive characteristics, and continues in some form throughout life.

As a music educator of visually impaired children, situational play is an essential part of what I do. I teach children aged five to eighteen, many of whom have also been diagnosed as trainable mentally impaired. My goal for these children is to use music to integrate motor, auditory, and tactile perception with language development, which is a primary need for all children's growth and progress.

Singing games are elemental. They carry traditions and cultural identifications,

thereby engaging children in an authentic sense of community. Recently, I used the folk game Shoo Fly to teach vocabulary development. Our process began with the children playing the circle game by role-playing characters with insects and flies, and joining in a circle to sing and feel the beat of the song as they chanted and moved. They were able to practice the necessary forms and functions of language and exercise fluency and purposeful verbal interaction through this socio-dramatic play. The children were thus encouraged to make choices by verbally or motorically communicating their preference of characters during their play. Their interaction with this heritage game gave them a necessary connection to their cognitive needs and social development.

Introducing the picture book "Old Black Fly" by Jim Aylesworth was a new way to incorporate the concepts the children were investigating. Participants were given clean, colorful fly swatters that were used to explore space as we chanted, "The old black fly keeps buzzing around, buzzing around, buzzing around. The old black fly keeps buzzing around, shoo fly, shoo fly, shoo!" This is an alphabet book, so it was natural to integrate manipulative letters for the children to examine tactile representations of phonemes. These plastic letters are made with Braille identifications of the alphabet symbols.

Our game was extended to a listening experience using a composition by Couperin titled "The Fly." It was a perfect opportunity to include instrumental music in the children's repertoire. The fly swatters were magically changed into colorful batons, which the children used to indicate tempo, dynamics and phrasing as they interacted with the music. Children with varying degrees of impairment expressed themselves as they danced and played with their fly swatters.

Finally, the children used movement and percussion instruments to retell the classic folk song "There Was an Old Lady Who Swallowed a Fly." The children were able to choose sounds from a wide variety of instruments to represent

the characters. They used planning and recall in their ability to retell the story in a choral reading format. Choice, self-esteem, motor planning, memory and language development were reinforced with this activity, and I was able to observe and assess the progress they demonstrated while communicating meaningfully through music.

Play is a scaffold that helps build the safe environment required for children's natural growth and development. Music and the arts can be a catalyst for building authentic communication patterns and language skills. Elliot Eisner says that these abilities enable us "to play with images, ideas and feelings, to be able to recognize and construct the multiple meanings of events, to perceive and conceive of things from various perspectives, to be able to be a clown, a dreamer, a taker of risks." All children need to dream, and all children need the encouragement to risk. Those who promote and engage children in play are those who help create meaningful life experiences for children.

I recall six-year-old Molly's voice as she moved toward the door of my classroom at the end of our time for that day. "Thank you for playing spiders with me!" she called. Playing spiders? Learning was our goal. And "playing spiders" is what my job is all about.

*Jann Hunter is a music educator at New Mexico School for the Visually Handicapped in Alamogordo, New Mexico. She is also a doctoral candidate at New Mexico State University, majoring in curriculum and instruction, and specializing in language, reading and culture.*

## For further reading:

- Ayres, J. (1979). *Sensory Integration and the Child*. Western Psychological Services.
- Eisner, E. (1976). *The Arts, Human Development and Education*. McCutchen Press.
- Isenberg, J., & Jalongo, M. (1997). *Creative Expression and Play in Early Childhood*. Prentice-Hall.
- Vygotsky, L. (1962). *Thought and Language*. The M.I.T. Press.

# Bringing the music world together through

# technology

Here's what our customers are saying about our web site...

*"Thanks for a fabulous service!"*

—D. Findlay, West Jordan, UT

*"I'm telling everyone about Pepper and the great job you do. Keep it up!"*

—P. Boelkins, Grand Rapids, MI

*"I think your Internet service is great! Thanks to everyone at Pepper for making our jobs as music educators more enjoyable!"*

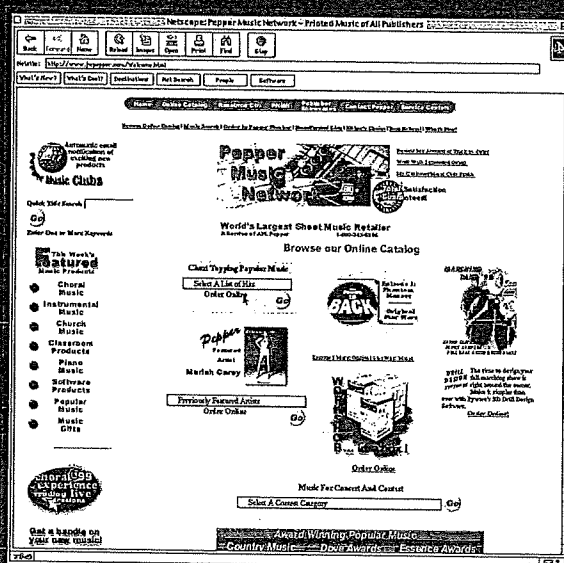
—Glenn Price, *President*, South Carolina Band Directors Association

*"I just love your web site...It's the best web site on the web!"*

—J. Smith, Ontario, Canada

*"Your organization has the best service I have ever experienced. I placed an order on the Internet and had it the next day!"*

—K. Moore, Merrillville, TN



# www.jwpepper.com

**Pepper Music Network...**  
**The information superhighway is your direct connection to Pepper!**

**Our Pepper Music Network Internet site allows you to:**

- Order online using our streamlined order process, *now with express checkout!*
- Listen to sound clips of select music products
- View graphic files including select music scores
- Search the entire Pepper database of titles with keyboard searches or new high-powered search options
- Download software and music related files
- Access additional music sites throughout the Internet world
- Join online music clubs and receive email notification of new product releases

**Get Connected! Become a member of Pepper's On-Line Services today!**



# Orff Instruments

by **MEG**

Sold exclusively at the

◆ **General Music Store** ◆

A division of



4004 Technology Drive • South Bend, IN • 46628  
1-800-348-5003 or Fax: 219-251-3501



Ask for a *FREE* copy of our full-line catalog of elementary music supplies, including an extensive selection of Orff instruments, all at the lowest prices anywhere.



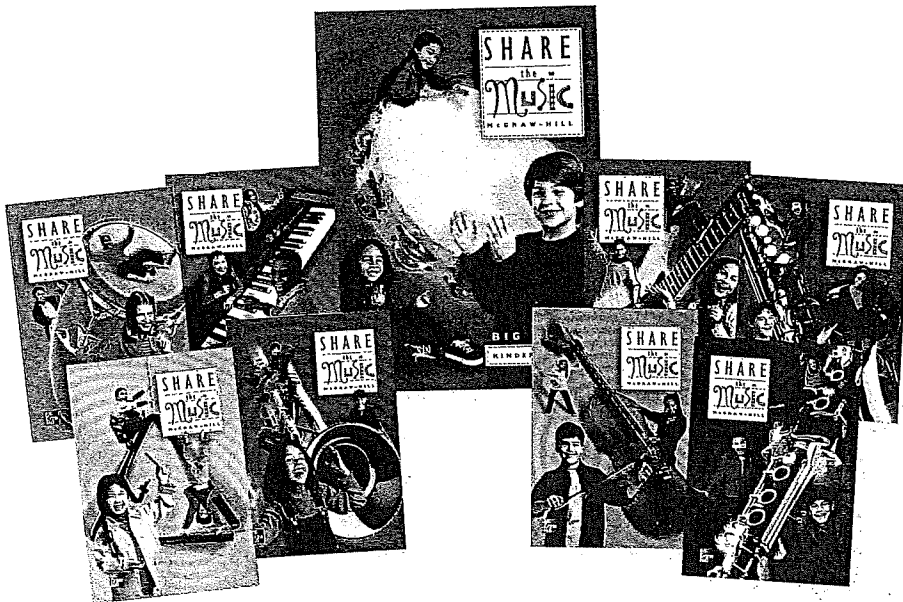


We asked teachers how we could improve  
*Share the Music.*

We heard you *forte* and clear.

It was a challenge to make the nation's #1 elementary music program even better. But you said you wanted more songs to sing and read, more curriculum connections, and more related arts.

Introducing *Share the Music 2000*, the new elementary music program that gives you all you've asked for—and *molto* more.



**McGraw-Hill**  
**McGraw-Hill**  
**School Division**

Call for more information: **1-800-442-9685**  
Visit us on the web: **www.mhschool.com**

# Thanks to You!

## We're celebrating 35 years of service

### MMB MUSIC, INC.

A major resource for

- Orff-Schulwerk materials
- Movement, dance
- General music education
- Early childhood songs, games, and activities
- Parents, caregivers



Norman and Ruth Goldberg  
MMB President and Founders

- Creative arts therapies
- Performing arts medicine
- Special education
- Studio 49 Instrumentarium
- The Mozart Effect®  
Resource Center



Sole US agent for **STUDIO 49**



XYLOPHONES

METALLOPHONES

GLOCKENSPIELS

HAND DRUMS

PERCUSSION

MALLETS

Since its foundation **STUDIO 49** has manufactured the instruments for Schulwerk. These instruments have been further perfected according to the latest experience and knowledge, and with special consideration for educational requirements.

*Carl Orff*

Contact your dealer for a free color **STUDIO 49** catalog or call 800-543-3771



Contemporary Arts Building, 3526 Washington Avenue, Saint Louis, MO 63103-1019 USA  
800 543-3771 (USA/Canada); 314 531-9635; Fax 314 531-8384  
Email [mmbmusic@mmbmusic.com](mailto:mmbmusic@mmbmusic.com); Visit our web site at <http://www.mmbmusic.com>

# Babies to Grandparents: Family Music Making in Australia

Heather McLaughlin

*Editor's note: Several issues ago we asked to hear from you about your experiences using Orff Schulwerk in an intergenerational setting. Heather McLaughlin from Victoria, Australia, contributed this article about the exciting growth of family music making in her country. Look for more contributions in the winter issue of The Orff Echo.*

A group of ten babies and toddlers on their mothers' knees fill a suburban family room. Over an hour or so, they are led through bouncing and tickling games, children's rhymes, songs, games, simple dances and playing on untuned percussion instruments by a teacher experienced in early childhood music. A cup of tea, piece of cake and chat follow while the little ones crawl around on the floor experimenting with tambourines and bells. The mothers have enjoyed making music at least as much as the babies, and they go home full of

ideas for musical play with their small children at home as well.

On a Sunday afternoon, a local church hall is filled with adults and children of all ages. Led by an experienced teacher, they sing rounds, do folk dances (the toddlers have everyone smiling as they try to imitate all the steps), learn singing games, and play xylophones, marimbas and drums. During an afternoon tea break there is general agreement that this is great fun, and very satisfying for both adults and children. "When's the next workshop?" they ask.

It's Saturday morning, but a small country primary school is a hive of activity. About five families have gathered to build a large marimba for the school community. One mother is handing out chisels and mallets to a couple of ten-year-olds. Two fathers are conferring over a book of plans for the marimba. Two other parents are cutting hardwood into measured lengths. Half an hour later the area is alive with the "chip, chip, chip" of children chiseling out the underside of marimba bars and the buzz of an electric saw as adults construct the frame for the instrument. By lunch time the legs and frame are done, and about twenty notes have been tuned, the bars sitting on the frame in their various positions.

*continued on page 31...*

Schott Music Corporation is proud to announce a new **Jane Frazee** publication:

Jane Frazee

**Discovering Keetman**  
Rhythmic Exercises and Pieces for Xylophone by Gunild Keetman  
Selected and Introduced by Jane Frazee

SCHOTT

**Discovering Keetman**  
Rhythmic Exercises and Pieces for Xylophones by Gunild Keetman  
Selected and Introduced by Jane Frazee

both qualities are evident in every piece in this collection.

Schott Edition SMC 547 (ISBN 0-930448-97-9) \$22.95

## From the introduction:

"This working edition of Gunild Keetman's music is intended to give you easy access to the variety of remarkable artistic expressions which she created from simple means. Keetman was an artist and a teacher; both qualities are evident in every piece in this collection."

Available from your favorite music dealer



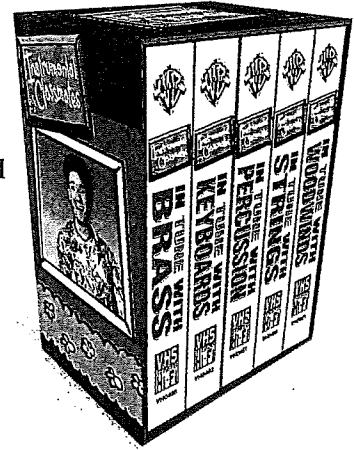
# WARNER BROS. PUBLICATIONS CLASSROOM MUSIC



Introducing **Instrumental Classmates**, a video series designed to assist educators in introducing children to music.

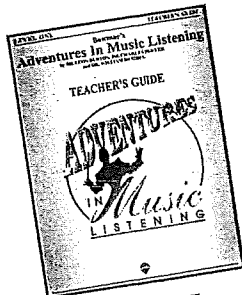
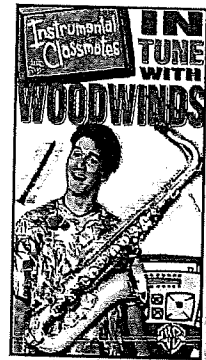
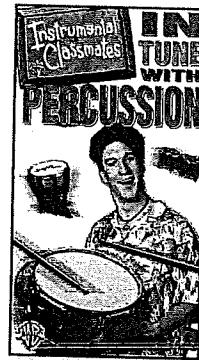


- Set of five informative and entertaining videos
- Fulfills music education curriculum requirements
- Supplementary teaching tools and animated graphics
- Easy-to-understand demonstrations
- Perfect for schools, libraries, camps, and home instruction



**AN ENTERTAINING,  
EDUCATIONAL,  
MUSICAL ADVENTURE!**

To order, please contact Warner Bros. Publications at **1-800-327-7643 ext. 1637, Dept. ICE99**  
Or visit our website at [www.instrumentalclassmates.com](http://www.instrumentalclassmates.com)



## Other Classroom Favorites

**The Teacher's Guide/CD-Level 1**

(BMR08201) \$49.95

**The Big Book-Level 1**

(BMR08201B) \$49.95

**Student Activity Book-Level 1**

(BMR08201S) \$2.50

**Student Coloring Book-Level 1**

(BMR08201C)

**The Teacher's Guide/CD-Level 2**

(BMR08202) \$49.95

**Student Activity Book-Level 2**

(BMR08202S) \$2.50

**The Teacher's Guide/CD-Level 3**

(BMR08203) \$49.95

**Student Activity Book-Level 3**

(BMR08203S) \$2.50

**NEW**

**D.R.U.M.-  
Discipline, Respect  
and Unity Through Music**

by Jim Solomon

(BMR08009) \$14.95

**NEW**

**Name Games**

by Doug Goodkin

(BMR08008) \$14.95

**NEW**

**Spice It Up**

by Konnie Saliba

(BMR08010) \$14.95

**Celebrate!**

by Alice Olsen

(BMR08003) \$12.95

**Conga Town**

by Jim Solomon

(BMR08002) \$12.95

**A Rhyme in Time**

by Doug Goodkin

(BMR08006) \$14.95

**Critters and Other  
Creatures**

by Konnie Saliba

(BMR08005) \$12.95

**Tops in Pops**

by Marilyn Copeland

Davidson

(BMR08004) \$12.95

**An Acoustic Jam  
in Middle School  
Music Class**

by Marilyn Copeland

Davidson

(BMR08007) \$14.95

Available from your local dealer or call  
**(800)327-7643 ext. 1635, Dept. CL9**  
for more details

On Monday the school music teacher is delighted to find a brand new bass xylophones and alto metallophone. The school children are excited too: "It's so big!" "When can we have a turn?" "Did your dad really make it?" "That's my B there — see, I wrote my name underneath when we made it!"



Trying the instruments with dad.

## Parents for Music

In 1984 a small group of teachers from the Victorian Orff Schulwerk Association met with some parents who were interested in having a broader range of musical events for families. In December of that year, Parents for Music: a Family Music Association (Inc) was born. The very first Family Music Workshop was held in February 1985, and since that time there have been many conscious efforts to give children and adults the opportunity to make music together.

At that first workshop, about 100 people of all ages, from babies and toddlers to grandparents, sang together, danced together and played instruments together. The Australian Family Music movement was underway.

Parents for Music: a Family Music Association (Inc) is now a community group that runs a wide program of events each year, from small "Baby Music Workshops" to complex Family Music Festivals comprised of three or more days filled with varied performances,

workshops and demonstrations.

Its philosophy of offering participatory music workshops which might include singing, dancing, music games, playing instruments and speech rhymes for a mixed-age group means there is an strong overlap between this group and the established Orff movement.

There is also an overlap with the newer Australian marimba movement. In fact, the first community marimba-building workshop took place at a Family Music Festival (in Melbourne, July 1991). Member families of Parents for Music often attend the annual Marimba Camp, even though they have no other connection with the Orff Association.

## Orff music education in Victoria

The Victorian Orff Schulwerk Association has been an active group offering professional development workshops, conferences and courses for teachers and interested adults since 1977. VOSA has been a strong supporter of the Australian marimba-building and playing movement since its inception in 1991, and has organized the annual Family Marimba Camp since 1993. Although the camp attracts mainly family groups, it is also a lively opportunity for music teachers to make music together, watch other teachers, glean ideas, talk with other teachers, and gain inspiration for their daily work.



Adults often enjoy family music workshops just as much as children.

Although VOSA does not directly organize intergenerational music events, it is the group that provides the network for teachers and organizers, both for family music events and marimba activity. Workshops run by VOSA are meeting places, networking opportunities and sources of teaching materials and ideas which then nourish the family music and marimba movements.

*continued on page 32 . . .*



This group of families have just completed building the marimba at a weekend Family Music Camp. The marimba has been borrowed for use by more than fifty schools and families over the past five years.



Workshop on home-made marimbas and "boring pipes" (an invention of Jon Madin) with Phil Melgaard near Castlemaine in southern Australia.

### The marimba building and playing movement

Homemade marimbas have wide possibilities in the general community as well as the classroom. Around 600 homemade marimbas have been built since 1991, mainly for use in state primary schools. Although the majority are in southern Australia, marimbas have also been built in New Zealand, Austria, Indonesia and the United States.

A group of ten to fifteen adults and children can construct in a day, for around \$200, an instrument that is an

There are babies, preschool children, primary age children, teenagers and adults. Some of the adults are music teachers; some of them have never before been involved in a music-making activity. Some of the children have attended regular marimba events and can play with great proficiency a large repertoire of music. Some of them who have barely tried a marimba struggle to keep a basic beat or play a very simple ostinato.

A large hall contains thirty or so huge homemade xylophones, a selection of

---

*Quite apart from the money raised and the awareness developed in the children themselves, this activity has increased enthusiasm and further involved parents in school music programs.*

---

ideal bass for any existing classroom percussion. It can be played by three adults, five seven-year-olds, or seven five-year-olds! The sound of the marimba complements other instruments, and their size makes them a magnet for both children and adults.

### Family Marimba Music Camp

Among the gum trees in the middle of the Australian bush, approximately 100 people have come together to make music, sing and dance for a weekend.

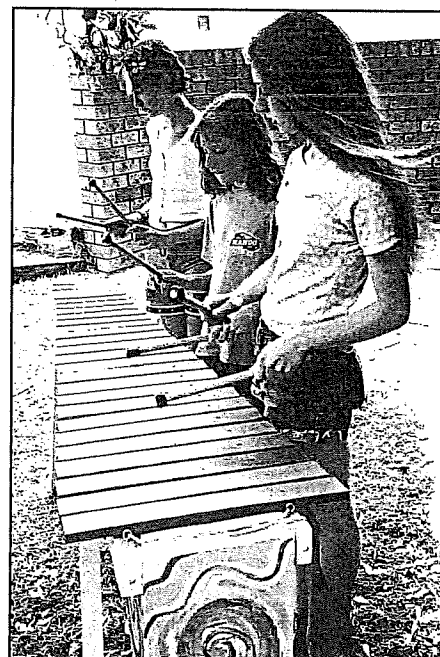
colorful blue and red drums made from chemical containers, and a strange assortment of black plastic tubes and other plumbing supplies that have been made into novel musical instruments. The sound of all these instruments being played together by adults and children makes the walls vibrate and the ground rumble. Two adults who have gone walking in the bush to find some kookaburras and other birds report that from a kilometer away the music was still audible!

Thus in the overlapping center of these three movements — Orff education, family music and marimbas — is a fourth unique creation. The Family Marimba Music Camp has been held every year since 1993. The weekend usually attracts about 100 people, many of them complete families. Some who attend have not previously been involved in music of any sort. Typically a husband/father brought along with the family "for the ride" ends up playing marimbas with the group, much to his own surprise (and that of his family!). The camp is so popular that since the first year, it has always been completely booked.

### "Music for a Better World"

The latest concept to link with the above movements is busking, or playing in the shopping centers and markets for small donations of coins. These donations go to various charities: to date, to the Australian version of Oxfam, Community Aid Abroad for clean water wells in Africa, and to support a sponsored child and community in Indonesia. Under the general title, "Music for a Better World," various projects are supported. In the first two months of these activities, \$620 was raised.

*continued on page 35 ...*

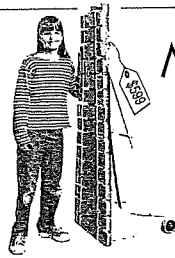


These cousins are playing a marimba built and painted by their families during the summer holidays.

## Have you moved?

Don't miss any issues of  
*The Orff Echo*.  
Send address change  
to:

AOSA,  
P O Box 391089,  
Cleveland, OH 44139-  
8089

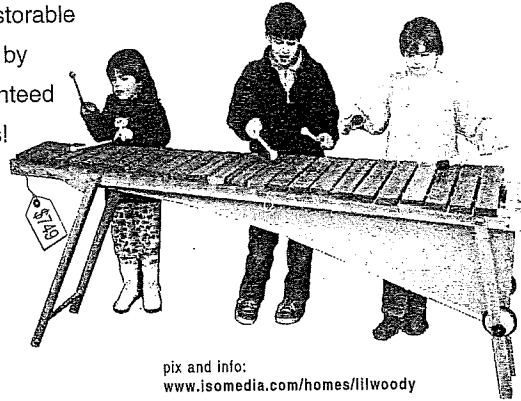


## MARVELOUS MARIMBAS!

for young malleeters

I build diatonic Orff-compatible marimbas, from contra-bass to soprano, including Australian Jon Madin's 3 1/2 octave design modified for storable

mobility. Students are wowed by how good these sound; guaranteed musical motivation for all ages! Visit me at the November Conference - booth 214!



*Tom Bourne*  
TOM BOURNE

pix and info:  
[www.isomedia.com/homes/lilwoody](http://www.isomedia.com/homes/lilwoody)

BOURNE MARIMBAS • BOTHELL, WA • 425-402-0266

# SWEET PIPES INC.

Offering Special Value Prices on our best-selling soprano method book with your choice of three classroom recorders.

*Thank You For Your Business & Continued Confidence*

### SP2358 Hands On Recorder

by Gerald & Sonya Burakoff

- Beginning soprano method
- Pentatonic note progression
- 32 pages • Lyrics

### NEW - Music and CD Packages!

See our web site or catalog for the latest from Sweet Pipes!

**SP101**  
Package Includes:  
DaCapo DC23 1-piece soprano recorder and Hands On Recorder SP2358  
Package Price ..... \$4.75

**SP701**  
Package Includes:  
Autos A203A 2-piece soprano recorder and Hands On Recorder SP2358  
Package Price ..... \$5.95

**SP501**  
Package Includes:  
Autos A303A 3-piece soprano recorder and Hands On Recorder SP2358  
Package Price ..... \$6.50



FOR 100 OR MORE SP PACKAGES

FAX YOUR ORDER Toll-Free 24 Hours a day

**800-576-7608**

Or Phone Toll Free 800-446-1067

Send for your FREE Complete 1999/2000 Catalog

*Sweet Pipes*  
INC



6722 Brentwood Stair • Ft. Worth, TX 76112 • Ph. 817-446-3299  
[www.sweetpipes.com](http://www.sweetpipes.com) • e-mail [spmus@aol.com](mailto:spmus@aol.com)

## From the Classroom

Marilyn Gunn, Editor

# Games with Upper Elementary Students

*Susan Ramsay*

When I began a new teaching position in an elementary school, I was delighted to find that the school had a good variety of unpitched and barred instruments. I expected that the fifth and sixth graders would have had several years of working with them. However, our first experiences with the barred instruments were a disaster. Most of the students couldn't maintain a steady beat or play a simple pattern on an instrument.

A little research into my students' background revealed that their previous school music program emphasized vocal music to the exclusion of movement and instrument playing. I was grateful that most of my students could and would sing, but they simply had not experienced moving to music or playing instruments.

They needed remediation in steady beat, but at an age when anything that looks simple is labeled "baby." What came to my rescue? Singing games.

The first one I tried was from my old Girl Scout days (like much of my material when I first started teaching). We called it the Canoe Game because we played it while singing the "Canoe Song." Players sit in a circle and begin by tapping the beat on their legs with hands formed into fists. Then all hands "shift" to the right, players tapping their own right legs with their left fists and their neighbors' left legs with their right fists. Hands shift back to the original position, then are reversed to the left, with players tapping their neighbors' right legs. A helpful teaching process is to introduce the movements by having students mirror them while sitting across from the teacher. Tap the beat eight times on your own legs, eight times to the right, eight on your own, and eight times to the left. Then tap four times in each place, and finally two times in each place (which is the final form).

Performing this movement while singing the Canoe Song is the purpose of the game. It sounds simple, and it is. These movements are close to the hand, arm and eye coordination necessary to play barred instruments successfully. After a few

sessions with the Canoe Game I could see a slight improvement in instrument skills. Once students have mastered the basic Canoe Game, they will enjoy creating variations: tap on the floor, tap hands together in the air, cross arms to tap on legs, or tap outward in both directions — but keep the movements in sets of two or four. These movements can be used with many different songs.

We discovered the Ghanaian stone passing game called Obwisanasana. In the traditional game, players pass rocks while seated in a circle performing a series of movements together. Most versions of the game use a pattern of two or four movements, but we have also used a pattern of three movements when playing with a different song. In this game we don't have winners or losers, the challenge is to work together and keep the stones (or bean bags) moving around the circle in time to the song. It is a wonderful game of cooperation.

Another stone passing game we have played is one I found in Millie Burnett's book *Dance Down the Rain, Sing Up the Corn*. In this Cheyenne hand game players perform movements in circle formation that include tapping legs (just like the Canoe Game) and tapping or touching the hands of players on both sides. While the movements are being performed to the song, a small stone or button is secretly passed around the circle. One player is assigned to watch and guess who has the stone at the end of the song.

I have found other games that my students dearly love. One is a hand game that involves passing a "wave" around the circle, similar to a "wave" in a stadium, but performed to a steady beat while seated. I have seen versions of this game from several cultures, but we use the African-American chant "Hanky Pank" when we play. We also enjoy a "cup" game that involves performing an intricate set of movements with plastic cups. This is a traditional game often played by teenagers. In my classroom, we usually play it to the musical accompaniment of marches such as "The

Washington Post" or "Colonel Bogey."

Games have become an integral part of my curriculum. Those that seem to have a special appeal for upper elementary children usually employ a challenging sequence of movements that involve fine motor control. Not only do they provide remediation in keeping a steady beat, but have other benefits as well, helping to develop a number of musical skills and concepts including form, meter, tempo and dynamics.

Games bring out the commonalities among many cultures. Almost all these games use a circle formation, and many employ sticks or stones. All require cooperation. Sometimes a game (such as the African stone passing game and the game we call Hanky Pank) is played in several parts of the world with a different song or chant.

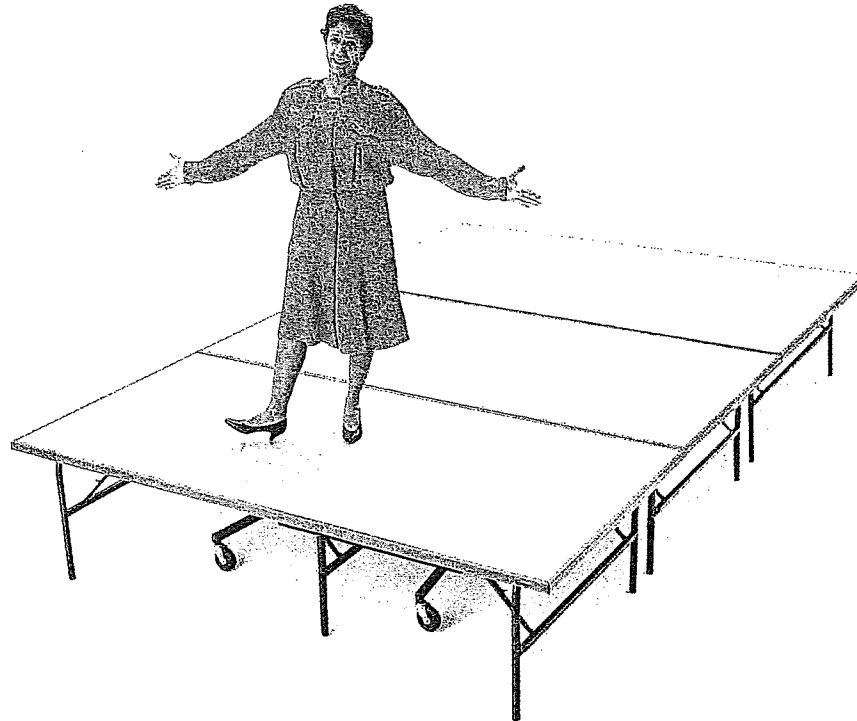
Games are fun. They can be used as a reward. When everyone cooperates during the lesson, we have more time for the game at the end of class.

Finally, they provide a sense of community. In the games described above, all are included and each person is equally important. The game simply won't work unless everyone works together. Most of the games involve touching others in the circle. Even children who have trouble working with others can be drawn into the game and affirmed. It doesn't happen every time, but sometimes it's magic!

Now I work with first through fourth graders, but games are still an important part of what we do. In a world of television and computers, games are even more important to children for a feeling of inclusion and community.

*Susan Ramsay is the Music Specialist for Franklin Elementary School and was recently named "Teacher of the Year" for her school district. She holds Orff and Kodály certification, and is active as a presenter for music and classroom teachers. She complements this with performances as a storyteller and musician.*

# Hire the perfect stagehand and give yourself a lift.



With new Stagehand™, you can set up the perfect stage just as fast as you can think of a need: pageants, lectures, assemblies, graduations, whatever you need, whenever you need it. Simply roll Stagehand where you want it and the gas-assisted springs help you lower it smoothly and safely into position. In seconds you've got a versatile, durable, professional stage. And when you're done, it folds up just as easily, rolls away quietly, and nests so compactly you'll hardly know it's there. Call for more information and see how Stagehand can enhance your facility. We guarantee it will raise your spirits.

©1998 Wenger Corporation

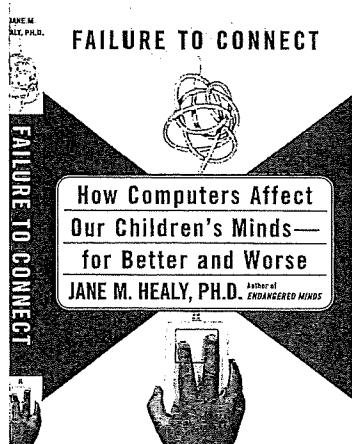
## Wenger®

1-800-733-0393  
www.wengercorp.com

# Reviews

**Ruth Hamm and Marina Gorny, Editors**

*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.*



## **FAILURE TO CONNECT How Computers Affect Our Children's Minds — for Better and Worse**

**by Jane M. Healy, Ph.D.  
Simon & Schuster. \$25.**

The author accepts that our children may be involved in some interesting programs with computers, but she admits she has “reluctantly moved from be-dazzled advocacy to troubled skepticism.” Is there justification for the high costs of these machines that become outdated so quickly? Often teachers are dismayed to find computer expenditure means less funding for long-standing daily needs. Could this large outlay be better spent in other areas, for instance, smaller class size and better qualified teachers? She feels it may be “too much for too little.”

The plan by the Federal Government to wire all schools for computers by next year is case in point. Half of American schools have out-dated wiring that will not accommodate Internet use. The author sees this “jumping on the newest band wagon” by educators, politicians

and parents as simplistic. Many factors are yet to be addressed when teaching with computers.

One such factor is the problem of untrained teachers. Also, there is an urgent need for scrutiny into what can be accomplished by computer use that cannot be done just as well by other means. Brain development, variety of learning styles and social maturation are other issues that should be considered carefully. We still don't know much about the brain's interconnected system of right and left hemispheres. Dr. Healy's comments on the brain's development suggest that “stimulation comes from several types of actual experiences.” She is unconvinced, from what she has seen in her observations, that computer-based learning will prove to be a replacement for experiential learning.

There are scores of cogent questions of efficacy throughout the book, as the author probes computer utilization as it relates to problem solving, computer-assisted instruction, the effectiveness of simulation, and the need to teach data literacy. She is fearful that technological “overload” may be destroying our ability to analyze, subjugating our aesthetic perceptions, and consequently contributing to a loss of our sense of human values and moral convictions.

Are there dangers to children's health? What is the effect on eyesight? According to one study, eye strain is greater than with book reading. Outside overhead light can be especially damaging due to the structure of the illuminated computer screen. Many school rooms have fluorescent overhead lights. Bad habits may be formed by the poor posture children assume when they sit before the screen, especially for long periods. Among other physical hazards, pediatricians have reported video game-related seizures.

In cases where successful computer learning is taking place, it seems related to the wisdom of fine teachers with substantial computer knowledge who interact with their students in the same way they always have. It is this human touch, such as the instructors' clever questioning techniques that challenge critical thinking and reinforce creative instincts, that the author feels is making the difference. At present, we do not have enough understanding of how computer usage relates to learning in order to protect our children from harmful educational practices.

*Failure to Connect* has hundreds of quotes — from prominent people in the field, those under the aegis of computer makers, and teachers using computers in the classroom. A depressing quote that I must include here tells about a specific visit to a computer lab. As she prepared to leave, Dr. Healy asked, “Oh, by the way, the lab of yours is a great room — where did you get all that space?” The reply: “Well, it used to be the music room. You know we've been having these budget cuts, so they had to eliminate some of the extras in the curriculum.”

*Ruth Hamm, Ohio*



**NAME GAMES**  
**Activities for Rhythmic**  
**Development**  
 by Doug Goodkin  
 Warner Bros. \$14.95.

In the excellent introduction to *Name Games* there is a quote from Orff and Keetman: "The speech exercise comes at the beginning of all musical practice." This collection of speech games certainly serves such a purpose. The games explore a multitude of musical concepts ranging from note values through steady beat, meter, pattern, upbeat, complementary rhythms, accent, notation, multi-rhythmic patterns and improvisation. These exercises should not only help develop children's rhythmic sense, but an enjoyable stimulus for creative thinking.

Most of the games suggest ways to modify or extend given models for differing classroom situations. The games involve body percussion, orchestration and solo/group improvisations. Also discussed are practical ways to organize classes into various groups needed for

specific games, as well as suggestions to enhance social and cooperative learning.

The following are some of the goals and purposes embodied in this collection of twenty games:

- Recognizing the natural spoken rhythm of a name
- Keeping a steady beat against the rhythm of a name
- Developing rhythmic independence when working with multi-rhythmic textures and complementary rhythms
- Identifying a specific speech rhythm from among several
- Transferring body percussion to non-pitched instruments
- Developing associative memory (matching name and rhythm)
- Internalizing one rhythm while playing another
- Creating "name" stories

The last few games include some models of classroom techniques to develop sequential memory and cumulative form, as well as suggestions regarding play acting, socialization and dramatization.

Those using this book would be wise to take careful note of the Preface and "How to Use This Book" sections. Both offer important information and very valuable teaching advice.

*Name Games* is a stimulating source for using speech with our students. They will gain much understanding and a heightened awareness of the expressive qualities of language, as well as joyful experiences — certainly major goals of Orff Schulwerk.

*Jacobeth Postl, Illinois*

*continued...*

**Wiggles**  
**N' Tunes**

A Place where Music is the Language  
 and Fun is the Way of Life!™



**Finally...  
 The Early Childhood  
 Music Program  
 You Can Teach  
 As Easy As ABC!**

- No Workshops Needed
- Ready To-Use Flexible Program Materials
- Lesson Plans and Lesson Tapes
- Create-Your-Own Lesson CD's
- Teacher's Guide Book
- Family Materials
- Meets Standards



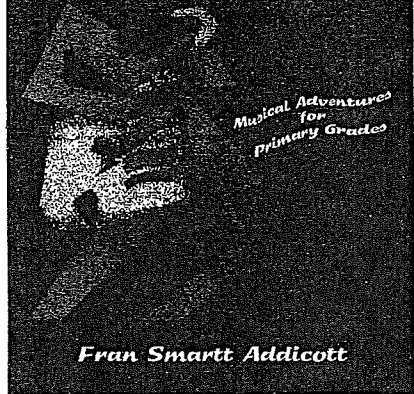
Ask how to order the curriculum for FREE

Wigglin'...Singin'...Playin'...N'...MusicFun



**Call (800) 444-0507**  
 Email: Wiggletune@aol.com

**Boogie,  
 Blues, and  
 Ballads**



Rounds, rondos, seasonal, and traveling songs too. You'll love: *Rhino Rondo, Bunny Boogie, Peanut Man, Prayer for Peace, 3-note Blues, Shamrock, Travelin' Blues, more.*

**\$12.50**

Available from catalogs and  
**Memphis Musicraft Publications**  
 800-595-6732 • MC, Visa

**Merry Christmas**



*Holiday songs  
for Orff Instruments*

by Alice Olsen


**\$13.50**

Also available:

13 Songs For Halloween	\$13.50
Monster Stew	\$13.50
The Sharing Tree	\$12.50
Follow The North Star Home	\$13.50
Keep Christmas In Your Heart	\$13.50

Order from:

Alice Olsen Publishing Co.  
3515 NE 130 th Ave.  
Vancouver, WA 98682  
(360) 896-4048  
*Dealer inquiries welcomed*



**MOVE TO THE WORLD'S MUSIC WITH  
JANNA LONGDEN'S VIDEOS, CD, AND BOOK**

**4TH VIDEO (THE GREEN ONE) JUST OUT!**  
**SPRING DANCES FOR KIDS & TEACHERS**  
10 dances including the Maypole: \$35.95; tape, \$8 (CD soon)

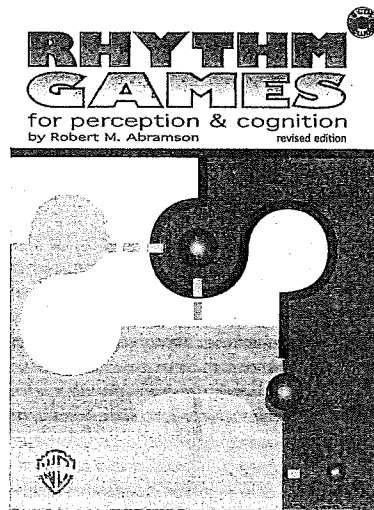
**3 OTHER VIDEOS + CD**

#1 (red) - 12 dances, incl. Hanukkah & Christmas: \$32.95  
#2 (purple) - 12 dances, incl. hand & stick dances: \$35.95  
#3 (aqua) - 10 dances, incl. native people + "Tinkling": \$35.95  
CD #1 with 17 dances from above videos, \$17  
(All videos have free syllabus; tapes, instead of CD, \$8@)

**JANNA'S LONG-AWAITED BOOK,  
WRITTEN WITH PHYLLIS WEIKART,  
CULTURES & STYLING IN FOLK DANCE**  
(HighScope Press, 1998), \$41.95

**PLUS, JUST IN TIME FOR HANUKAH GIFTS,  
Sanna's "ethnic" dance, THE MATZORENA! Tape, \$9**  
*ALL ABOVE PRICES INCLUDE SHIPPING CHARGES*

FOLKSTYLE PRODUCTIONS  
1402 ELINOR PLACE, EVANSTON, IL 60201-4013  
847/328-7793 (ph), 847/328-5241 (fax), SannaMars@aol.com



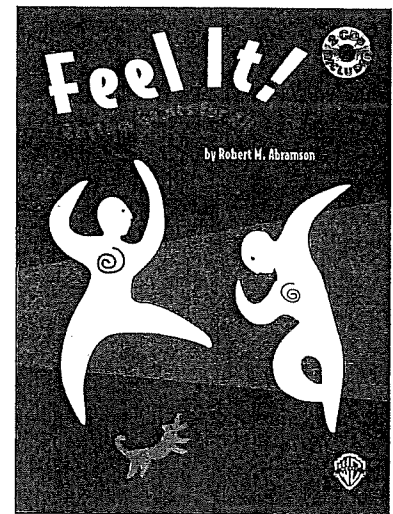
**RHYTHM GAMES FOR PERCEPTION AND COGNITION**

by Robert M. Abramson. Revised edition.

Warner Bros. \$19.95. Includes two CDs.

One of the main concerns facing music educators when they try to put Dalcroze concepts into practice is the problem of creating appropriate music for rhythm games. Usually the trained Dalcroze teacher provides music by improvising at the keyboard, but what if that is not an option? A demanding exercise can be more like a game when there is spontaneous, appropriate music to accompany it. The result is a joyful, playful exchange between teacher and students. For those who have had the opportunity to experience Dalcroze workshops under a master teacher, this can be a daunting challenge. Yet there is a need for music created just for that moment; it inspires movement and deepens the experience of rhythm, melody and harmony.

Robert Abramson has addressed this difficulty admirably with the revised edition of his 1973 book, *Rhythm Games for Perception and Cognition*, by including two compact discs of improvised music that correspond to the exercises. In addition, he has



**FEEL IT! RHYTHM GAMES FOR ALL**

by Robert M. Abramson.

Warner Bros. \$19.95. Includes two CDs.

published a new book, *Feel It! Rhythm Games for All*, also with two CDs. Both books are large format with illustration, charts and rhythmic examples to clarify the exercises. The text clearly indicates which CD track to use with each game.

In his brief introduction to *Rhythm Games for Perception and Cognition*, Abramson discusses the value of these games. Among the many different types of exercises created by Jaques-Dalcroze himself, Abramson uses only three types in the first volume: Quick Reaction, Follows and the Interrupted Canon. The book is then organized into games for tempo, dynamics, accents and rests. Games progress from axial (in place, sitting or standing) to locomotor (moving from place to place).

Each game states a purpose, equipment needed and class formation, giving clear instructions. Variations and helpful hints are offered. Equipment is simple, utilizing items such as wadded up paper, tennis balls, drums

or small percussion instruments, chalk, bean bags, paper or masking tape. Abramson's suggestions to teachers are drawn from his vast experience and practice. Take the time to follow the progressions; it will stimulate further application and creative explorations.

The second book, *Feel It!*, uses the same format, but has more visual images and more vocal and ensemble work. Abramson expands the topics to include beat, measure, duration, pattern, ensemble, subdivision, legato and staccato. He advises that each chapter "be considered a series of games leading to a specific goal." There is no reference to age, level or difficulty, but all games can be geared up or down. All could be played out of context with equal merriment, but be advised to remember that skill, facility and attention accumulate over time.

The accompanying CDs are packed with Abramson's piano selections. Pieces often begin simply to clarify the beat, tempo and dynamic of the exercise. Often, the music gets more complicated, syncopated and textured, so that the rhythmic essence of the game becomes a counterpart to the music, playing off each other almost as if it were live music. All the selections are improvised energetically and sensitively. They range in style from classical, romantic and impressionistic to contemporary, atonal and jazz. Each track is unique; each allows the listener or player to inhabit that special world where music and movement intersect. As examples of impromptu composition, these selections offer a wonderful listening opportunity for variations in style, touch, color, nuance, texture, meter, mood, harmonic color and agogic weight. They are miniature performance gems in their own right, music to move with.

*Terry Boyarsky, Ohio*



**MUSIC TOGETHER®**

Kenneth K. Guilmartin, Founder/Director

**Rich and Varied Music!  
Family Fun  
Research-based Program  
Birth-Age 4**

*Your eyes will change!  
You will see music and children  
in a new way . . .*

**Teacher Education  
Workshops**

November 19-21, 1999 – Princeton NJ  
Please call for other dates and locations.  
**(800) 728-2692 x15**

For our newsletter or our catalog of tapes, CDs, songbooks, and child-safe instruments, call  
**(800) 728-2692**

Developed by the  
Center for Music and Young Children®

[www.musictogether.com](http://www.musictogether.com)

NATIONALLY RECOGNIZED PROGRAM NOW IN 36 STATES

**TUDOR®, simply the best  
RECORDERS  
made!**

**ONLY \$3.75** ...Heavenly sounds!

**FEATURES:**

- CURVED WIND WAY
- EASE OF PLAY
- IN LOWEST REGISTER
- CAN PRODUCE LOW C

**OUR NEW RENAISSANCE MODEL IS THE FINEST STUDENT RECORDER AVAILABLE!** It has all the features teachers are demanding. ABS construction makes the instrument durable and improves tone. The curved wind way enhances response. Offered in Baroque or German fingering. Comes complete with zipper carrying bag and cleaning rod.

TD205 Baroque TD206 German

**WE CARRY A COMPLETE LINE OF SOPRANINO THROUGH BASS MODELS!**

**MUSIC IS ELEMENTARY**

P.O. Box 24263 • Cleveland, Ohio 44124  
1-800-888-7502 • Fax: 216-461-3631

# Shirley Salmon: "The Challenge of Play Songs"

*Beth lafigliola*

Her fingers creep up her friend's back, then gently cascade down like tickling droplets of rain. The hands continue with a circular stroke over the shoulders, followed by fingers creeping up again. "Imse wimse spider," the English version of this familiar play song, is the source for this adapted movement activity introduced by English-born master teacher, Shirley Salmon. Ms. Salmon states that this multi-sensory approach to play songs is especially beneficial for young children and children with special needs. Her experiences with preschool and hearing-impaired children, coupled with a background of teaching adult classes at the Orff Institute in Austria, provide a rich background for this well-organized session presented at last year's AOSA conference in Tampa.

The session opens with a greeting ritual song. The simple words, "Hallo children we are here" invite playful responses when the greeting changes to "Hallo feet we are here." The participants devise their own way to move their feet and greet the feet of others in the room. At the end of the song, all the participants freeze near a partner and stand like statues of stone. Each "statue" melts into a more pliable substance and gently greets a newfound friend. The game begins again using a new body part or object as the focus of the song. These new words become the catalyst for discovery and exploration of self, others, free space and found sounds.

Ms. Salmon states that the teacher's role is to introduce open-ended tasks, such as this, so that the students can initiate activities and find solutions that are appropriate for their own level of development. The session notes state that "in inclusive classes every child is accepted and recognized as an individual, actively taking part in his/her own development as well as contributing to the group." The notes continue, saying, "play songs can challenge children's

individual perceptive, emotional, cognitive, physical, social, musical and creative abilities, taking account of their needs, interests and wishes."

The session notes show a web of ways to extend play song themes into a wide range of experiences. The teacher can expand learning into the areas of movement, language, drama, exploring the senses, playing instruments, using objects, visualizing music in creative notation, and listening activities. Other important areas include social interaction and expansion into other academic subjects.

Throughout the session, Ms. Salmon gives specific lesson suggestions using this educational model. Following the greeting song, Ms. Salmon introduces the first play song theme, "Imse wimse spider," by involving the participants in a listening activity that uses recorded "water sounds." She asks that the participants close their eyes and move their hands in ways that mimic the qualities of sounds heard in the recording. Older children would be asked to sit in a circle, backs to the center, so that all

can move without feeling "that they are being watched," states Ms. Salmon. Individuals discuss their movement choices with each other and try to guess what made the sounds.

Hands can express words and story, as well as abstract sound. The group silently pantomimes the fingerplay motions of the play song. While Ms. Salmon and the group simultaneously sing the English and American versions of the song, all break into small groups and dramatize the story of the spider. The result is a complement of spontaneous harmony and creative movement. Partners then interpret the fingerplay motions on each other's back, making the experience creative and personal.

The participants begin to see the varied applications of the play song when the theme continues with improvisation on percussion instruments. Drums represent the spider, shakers play rain sounds, and metallophones and metal instruments shine with the sun. Dancers move when signaled by the sounds of the instruments, and a whole new extension of the song begins. A taped web on the

Tape(s) requested _____	
Dates: 1st choice _____	2nd choice _____
Name _____	
Address _____	
City _____	State _____ Zip _____
Credit card # (MC or Visa; \$12 minimum) _____	
Signature _____	Expiration date: _____
Membership number _____	

• Limit 3 tapes per order. Loan time 2 weeks from date mailed. Order tapes by number; give alternate dates. Use form provided above or photocopy. All tapes are VHS format.

• Handling fees are as follows: 1 tape per order - \$6; 2 tapes per order - \$10; 3 tapes per order - \$12, Non member rate is \$10 per tape. Make check payable to AOSA. Visa or Mastercard \$12 minimum.

• All tapes are the property of the American Orff-Schulwerk Association. No tape may be reproduced for any reason. We regret that tapes cannot be shipped outside the U.S.

• Order from  
AOSA Executive Headquarters,  
PO Box 391089  
Cleveland, OH 44139 - 8089

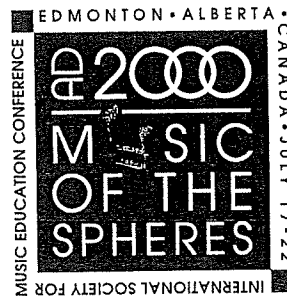
floor, with the instruments adding the music, makes movement and instrumental improvisation an enjoyable challenge. Ms. Salmon gives suggestions for other "web" movements, and connections to literature that will be helpful in an early childhood setting.

The session travels to a new theme using a play song about trains. This rich theme, coupled with the minor melody and traditional train sounds and movements, becomes the basis for new lesson ideas. The play song train visits new places, such as "crawling country," as the lesson explores notation, improvisation on instruments, creative movement, ostinato patterns played on the Orff instrumentarium, and ideas for graphic notation.

The play song once again becomes the basis for each new extension of the lesson. By using this multi-sensory approach, states Ms. Salmon, each individual has many opportunities to internalize the song and story at a pace that is individually appropriate and stimulating for all members in the group. What an important addition to the AOSA A/V Library! (AOSA 100 PS)

### **AOSA A/V Library videotapes that look at early childhood are:**

- 8 IC Richard Gill "I Can Make Music"
- 9 NB Doug Goodkin "Near the Beginning: Orff Schulwerk for Preschool"
- 17 YL Marcelyn Smale "Young Learner, Active Learner"
- 17 LS Marilyn Smale "Developing Listening Skills in Preschool"
- 21 PD Lillian Yaross "Prop Up the Day"
- 21 NB Lillian Yaross "Near the Beginning"
- 39 OT Katherine Smithrim "Once Upon a Time"
- 65 FS John Feierabend "First Steps in Music Readiness for Literacy"
- 65 JF John Feierabend "A Talk With Parents About Music in Early Childhood"
- 78 PP Carol King "Process for Primaries"
- 81 BH Martha Riley "Backwoods Heritage: Old-Time Songs and Dances"
- 86 SS Lynn Kleiner "Small Solos for Mini Musicians"
- 87 OB Vivian Murray "Opening the Book"
- 95 CM Rita Shotwell "Classical Music for Early Childhood"
- 100 PS Shirley Salmon "The Challenge of Play Songs"



## **The International Society for Music Education**

presents

*Music of the Spheres*  
24th Biennial World Conference  
Edmonton, Alberta, Canada  
July 17 - 22, 2000

### **Plenary Speakers:**

Elliot Eisner  
Keith Swanwick  
Rena Uptis  
Edward Williams  
Bramwell Tovey

plus 130 speakers from around the world

### **With performances by:**

Canadian Brass  
Janina Fialkowska  
Shauna Rolston  
Henriette Schellenberg  
National Youth Choir  
Martin Beaver  
Inuit Performers  
Ukrainian Dance Troupe  
Calgary Fiddlers

plus 50 performing groups from around the world

visit our website for further updates at  
[www.quasar.ualberta.ca/isme2000/](http://www.quasar.ualberta.ca/isme2000/)

Early, Early Bird Special: \$345 US (by Dec. 1)

For further information please contact:  
Shari Paziuk, Registrar, ISME 2000  
Department of Elementary Education  
551 Education South  
University of Alberta  
Edmonton, Alberta  
Canada T6G 2G5

Phone: (780) 492-4273 ext. 266 Fax: (780) 492-7622  
e-mail: [isme2000@gpu.srv.ualberta.ca](mailto:isme2000@gpu.srv.ualberta.ca)

## Video Tapes

- AA-AO *American Odyssey*  
**Steve Calantropio**  
 4 II *Intermediate Improvisation*  
 4 RE *Rhythm and Elemental Music*  
**Jane Frazee**  
 6 GC *The Gift and Challenge of Carl Orff*  
**Danai Gagne and Judy Thomas**  
 7 CI *Developing African Materials*  
**Richard Gill**  
 8 IC *I Can Make Music*  
**Doug Goodkin**  
 9 MF *A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students*  
 9 NB *Orff Schulwerk for Preschool*  
**Lynne Jessup**  
 10 BR *Back to the Roots: African Xylophone*  
 10 PM *Pacific Music Beyond Hawaii*  
**Gunild Keetman**  
*Films from German TV*  
 11 GK1 — 11GK16 (incomplete)  
**Helen Kemp**  
 12 SR *Sing and Rejoice: Guiding Young Singers*  
 12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*  
**John Langstaff**  
*Ritual Dance, Morris/Sword Dance*  
 13 RD1 **13 RD2**  
**Peggy McCreary**  
 14 CO *Caring for Your Orff Instruments*  
**Beth Miller**  
*Introduction to Schulwerk*  
 15 IS1 **15IS2 15IS3**  
**Konnie Saliba**  
 16 SP *Singing, Playing, and Moving: Theory, Activity, Creativity*  
 16 PL *A Process Lesson*  
**Marcelyn Smale**  
 17 YL *Young Learner, Active Learner*  
 17 LS *Developing Listening Skills in Preschool*  
**Jim Solomon**  
 18 LA *Latin and African Rhythm Ensemble for the Elementary School*  
 18 SB *South of the Border*  
**Jos Wuytack**  
 20 CC *Orff Schulwerk Process; Chicago, 1987*  
 20 TO *Travelling Through Orff with Jos*  
**Lillian Yaross**  
 21 PD *Prop Up the Day*  
 21 NB *Near the Beginning*  
**Margaret duGard**  
 24 AF *Afro-American Culture*  
**Pat Hamill**  
 26 AA *Arts Alive*  
**Sue Snyder**  
 28 AE *Educating Administrators*  
**Grace Nash**  
 29 WH *Winter Holidays*  
**Bob deFrece**  
 30 FS *From Song to Movement*  
 30 HB *Handbells: Another Voice for the Instrumentarium*  
**Lois Birkenshaw-Fleming**  
 33 LS *Everybody, Let's Sing*  
 33 MB *Mainstreaming: Babysitting or True Integration?*  
**Dee Joy Coulter**  
 34 MG *Music's Gift to the Developing Mind*  
 35 JJ **Nancy Ferguson**  
*Jewels for Juveniles*  
**Rick Layton**  
 36 BE *Beginnings to End*  
 36 ML *Bring the Music to Life: Dramatic Experiences for Middle School*  
**Ursula Rempel and Carolyn Kunzman**  
 37 FP *For Our Pastance, We Play and Dance*  
**Mary Shamrock**  
 38 MB *Multi-Cultural Bridges: Report from China*  
**Katharine Smithrim**  
 39 OT *Once Upon a Time for Preschool*  
**Avon Gillespie**  
 40 AG *Possibility Teaching*  
**Danai Gagne**  
 41 MD *Moving with the Drum, Drumming with the Movement*  
**Barbara Grenoble**  
 43 VS *Visualizing Sound*  
**Dr. Rene Boyer-White**  
 44 BA *Folksong Treasure of Black America*  
**Marion O'Connell**  
 45 GS *A Guide on the Side: Working with Musically Gifted Children*  
**Brigitte Warner**  
 46 MP *Musica Poetica*  
**Isabel Carley**  
 48 MW *Speech Play: The Magic of Words*  
 48 SS *Speech Play: From Speech to Song*  
 48 SP *Speech Play: Storytelling Plus*  
**Barbara Haselbach**  
 50 MC *Master Class*  
 50 SD *Poetry from Song-Dances to the Light*  
**Jack Neill**  
 51 JZ *Jazzin' Up the Joint*  
**Judith Cook Tucker**  
 52 FC *Forging Community Bonds Through Multi-Part Songs*  
**Pam Hetrick**  
 53 IM *Interlocking Melodies: A Balinese Pentatonic Alternative*  
**Teruko Yaginuma**  
 54 YT *Impression and Expression: Schulwerk Development of Japanese Song Material*  
**Ramon Williams**  
 55 CS *Caribbean Songs and Rhythms for the Classroom*  
**Ben Snowball**  
 56 AL *Songs and Dances of Alaskan Natives*  
**Elizabeth Villarreal Brennan**  
 56 AL *Songs, Dances, and Games of the Andes Region*  
**Cynthia Campbell**  
 60 ED *Early Dance with Children*  
**Paul Winter**  
 61 PW *Adventures in Making Your Own Music*  
**David Jorlett**  
 62 DJ *Vocal/Choral Techniques for the Developing Voice*  
**Peter Sidaway**  
 63 PS *Mood and Mode in Music-Making*  
**Libby Larsen**  
 64 LL *Beyond John (Cage): New Parameters in Music*  
 64 CP *The Compositional Process for Song-Dances to the Light*  
**John Feierabend**  
 65 JF *A Talk with Parents About Music in Early Childhood*  
 65 FS *First Steps in Music Readiness for Literacy*  
**Maja Lex**  
 66 ML *Vintage Dance Film (no sound)*  
**Rosalyn Payne**  
 67 SC *Step Chill'n: Understanding a True Folk Tradition*  
**Jay Broeker**  
 68PP *Poems to Pieces*  
**Peter Sparling**  
 70 PS *Dance as Music*  
**Virginia Ebinger**  
 71 GC *The Games Children Play*  
**Millie Burnett**  
 72 TV *Celebrations! Theme and Variations for Non-Traditional Holidays*  
**Marilyn Davidson**  
 73 AC *Along Came a Spider*  
 75JD **Marie Louise Hatt-Arnold**  
*Introduction to the Jaques Dalcroze Method*  
 76BB **Byran Burton**  
*Entering the Circle*  
 77GW **Graeme Webster**  
*Australian Chants, Rhymes and Games*  
 78PP **Carol King**  
*Process for Primaries*  
**Jo Ella Hug**  
 80 IR *Integrating Recorder Pedagogy in Upper Elementary*  
**Martha Riley**  
 81 BH *Backwoods Heritage: Old-Time Songs and Dances*  
**Linda Ahlstedt**  
 82 TT *The Unicorn: Tapestries of Time*  
**Sharon Grady**  
 83 PD *Playing It Out: Process Drama in Music and Art Education*  
**Sarah Guterman**  
 84 FF *Fireflies and Other Inspiration*  
**Chris Judah**  
 85 HD *Hand Drums and More*  
**Lynn Kleiner**  
 86 SS *Small Solos for Mini Musicians*  
**Vivian Murray**  
 87 OB *Opening the Book*  
**Roger Sams**  
 88 SS *Singing, Saying, Moving, Playing*  
**Anne Troutman**  
 89 CM *Positive Classroom Management*  
**Marilyn Wood**  
 90 CE *Choral Music for Children in the Elemental Style*  
**John Lake**  
 91 HA *Native Hawaiian Culture*  
**Jon Madin**  
 92 MM *Marimba Making with Jon Madin*  
**Manuela Widmer**  
 93 MD *Music Drama - Elemental Style*  
**Anne Green-Gilbert**  
 94 DA *Creative Dance for Children Aged 8 to 15*  
**Rita Shotwell**  
 95 CM *Classical Music for Early Childhood*  
**Donna Otto**  
 96 MS *Hands-On Middle School Music-Making*  
**Gloria Fuoco-Lawson**  
 97 FO *Making Music with Found Objects*

**RECORDER**

**NEW NEW NEW**

• Ideal for Festivals and Recitals •

**Isabel McNeill**  
**Carley**  
 Recorder Series  
 Solos, Duets, Trios  
 with Piano  
*First Folk Song Suite*  
*Suite Québécoise*  
*C'est la Belle*  
*Françoise*  
*A la Claire Fontaine*  
*Silly Suite*  
*Simple Suite*

**Alice Olsen**  
*Land of the*  
*Silver Birch*  
 for Orff Instruments

Available at your  
 Favorite Dealer  
 or Call  
 519-886-4990



**ETHNIC & ORFF INSTRUMENTS OUR SPECIALTY**  
 SONOR & STUDIO 49 INSTRUMENTS - CALL OR WRITE FOR OUR FREE CATALOG

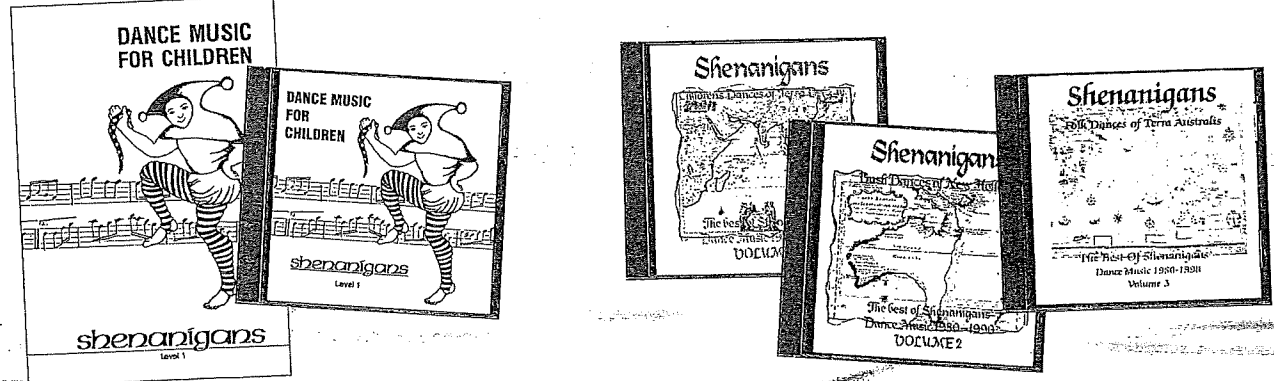
World Music Drumming: A cross-cultural curriculum, by Will Schmid.  
 Teachers ed. \$24.95, Video \$29.95, Student Book \$19.95, Classroom Kit \$69.95  
 Movement Stories for Children Ages 3-6, Gerke & Landalf. \$19.95  
 First Steps in Music series, by John Feierabend. Each book \$11.95 (Call for more info.)  
 Kids Make Music, Babies Make Music Too!, by Lynn Kleiner. \$19.95. 80 Lesson  
 plans for babies through primary age children. Highly recommended!  
 African Instruments Poster Set, \$29.95. 5 double-sided posters display accurate  
 color artwork and descriptions of balafon, djun djun, kora, mbira & shekere. Ideal  
 for classroom use! First set in the new Global Music Heritage series.  
 Diatonic Boomwhackers now available, \$22.95. Set of 8 colored plastic tubes C-C.  
 Pentatonic Boomwhackers, 6 tubes, \$18.95.  
 Nut Pods waist rattle from Peru, \$19.95. Can use hanging as well. Very dry sound.  
 Mini Steel Pan, Pentatonic 6 note, \$139.00. 13 1/2" diameter, long skirt, colorfully  
 painted. Sits directly on floor or table. Each note sounds clear, full & rich. W/Mallets.

SHENANIGANS MUSIKIT RECORDER MADIN MARIMBA BOOKS SO-ME STORIES

**JOHN'S MUSIC CENTER**  
 4501 INTERLAKE AVE. N.#9 SEATTLE, WA 98103  
 (206)548-0916 FAX(206)548-0422 1-800-473-5194  
 DRUMS@JOHNSMUSIC.COM WWW.JOHNSMUSIC.COM/DRUMS/



# More Music To Dance To!



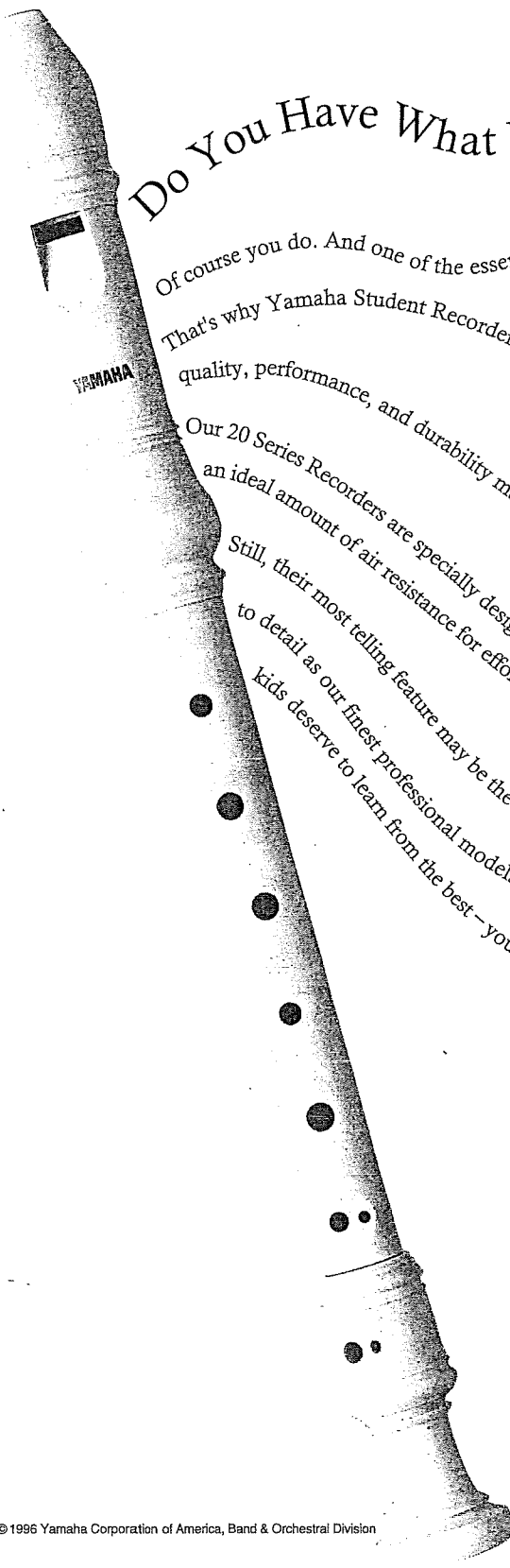
West Music is delighted to offer the enjoyable dance music of *Shenanigans* from Australia, available now on four CD's. Visit our web site at [www.westmusic.com](http://www.westmusic.com) or call us for a complete listing of dances and corresponding recordings. Stop by our booth at AOSA and stock up!

**West music**  
 1212 Fifth Street, Coralville, IA 52241  
 DISTRICT 0009

phone • (800)397-9378  
 toll-free fax • (888)470-3942  
 e-mail • [service@westmusic.com](mailto:service@westmusic.com)  
 internet • [www.westmusic.com](http://www.westmusic.com)



See our selection of books, music, videos, CDs and more designed to get you moving!



# Do You Have What It Takes To Be A Great Teacher?

Of course you do. And one of the essentials is your refusal to settle for anything less than the best for your students.

That's why Yamaha Student Recorders are the choice of top teachers everywhere. Yamaha's unparalleled quality, performance, and durability makes them the perfect start to anyone's musical education.

Our 20 Series Recorders are specially designed for beginning students and are easy to play in every range. They offer an ideal amount of air resistance for effortless control and an accuracy of intonation that provides a rich, full sound.

Still, their most telling feature may be the fact that they boast the same high level of craftsmanship and attention to detail as our finest professional models. True, our student recorders cost a bit more, but we believe that kids deserve to learn from the best — you and Yamaha.

See our fine line of student recorders at a Yamaha dealer today.

# Singing Games: Researching Their Historical and Cultural Context

Marie McCarthy

*In a singing game, pantomime, mimicry and the game elements are foremost. The words of the songs often contain directions for the game. Hidden in the most simple singing game, one can find remnants of ancient rituals and magical symbolism, innocently transmitted through word-of-mouth by countless generations of children. (Wuytack & Aaron, 1972: 3)*

The genre of singing games is of particular significance in the context of Orff Schulwerk philosophy and pedagogy. The underlying unity of singing games, with their combination of singing, dance movements, dialogue and drama, is closely aligned with the notion of “elemental music” that Carl Orff associated with children’s music-making. Willa Muir, describing her own participation in singing games in her youth in Scotland, referred to this unity of rhythm, dancing feet, music and words as a work of art. “Our singing games,” she wrote, “were strongly rhythmical; the dance-steps, the tune, corresponded to the beat of the word-stresses, and much repetition fixed the shapes indelibly on our memories. (It is worth noting that the dancing never hampered the singing or the actions: the governing rhythm was never broken. I therefore find it easy to believe that once upon a time dance and song had a simultaneous origin.)” (1965: 32)

In addition to this fundamental connection between singing games and the Orff approach to music education, this genre has been an integral part of musical culture in schools, playgrounds and streets for centuries. Yet, given the expansiveness of the genre cross-culturally, relatively little has been documented to describe the historical and cultural context of these games. Consequently, when we look for information on singing games to contextualize our teaching and to inform and enrich the

transmission process, we are hard pressed to find a comprehensive source to fulfill our needs. The purpose of this article is to provide an overview of sources that are helpful in researching singing games and a guide to the scholarship both in children’s folklore and games generally, and in singing games specifically. For the purpose of this brief overview, I have divided the scholarship on singing games into three time periods, beginning in the late nineteenth century with the advent of folklore scholarship both in Europe and in the United States.

## Phase I: Historical approach to research on singing games

In the first period appeared some important collections of singing games with extensive background information. I refer in particular to the work of William Wells Newell and Lady Alice B. Gomme, whose books served as references and foundational texts in this area of scholarship during the last century. Newell’s *Games and Songs of American Children* (1883) marked “the beginning of serious investigation of American children’s folk traditions.” He set about systematically compiling and presenting on a large scale the games and game songs of English-speaking children. He provided a historical account of the games and showed that they moved across linguistic and geographic barriers just as easily as folk tales and legends. (Bronner, 1988: 11) In his collection, he arranged games into categories of use (e. g. love games, playing at work, guessing games, games of chase). As early as 1903 he published an augmented edition of his collection.

During the same period, Alice Gomme collected and annotated *The Traditional Games of England,*

*Scotland and Ireland*, which was published in two volumes in 1894 and 1898. At one level, Gomme reported only a few games not already documented in Newell’s work; however, her approach to the presentation of the singing games was quite different, being rooted in the practices of anthropology of that time. The singing games were arranged as follows: game tunes, different versions of games, method of playing, analysis, discussion of analysis, and deductions from evidence suggested as to the probable origin of the game, together with reference to early authorities. (1894: ix) Her seventy-page plus “Memoir on the Study of Children’s Games” is particularly insightful as evidence of the state of research in children’s singing games a century ago, and the beginnings of some generalizations about singing games as a genre. For example, her particular interest in the method of playing the games led her to five game formations — line, circle, individual, arch and winding-up forms, categories that are still used in contemporary collections. Her classification of the games also laid some foundations for future study, especially in her reference to their origins in ancient customs and rites.

In this early phase of publication and research on singing games, it is important to consider at least three factors: first, singing games were described based on the memories of adults and not on observations of children in schools, streets and playgrounds; second, no contextual information was provided as to who played the games or the local circumstances of this pervasive subcultural practice; third, the focus was on English-speaking children, both in Britain (and Ireland, still a British

*continued...*

## RECORDER THROUGH REPERTOIRE

by Alison Temple  
15 performance pieces with piano acc.  
Teacher book, student book and  
accompaniment tape or CD  
available separately.

## TUTTI! (2 Volumes)

by Alison Temple  
16 performance pieces with piano  
for classroom instruments in binder  
format with reproducible sheets.  
Accompaniment tape or CD available.

Available from your music store  
or contact Tapestry Music.

**Tapestry**  
MUSIC

1371 Johnston Road, White Rock, B.C.  
Canada V4B 3Z3

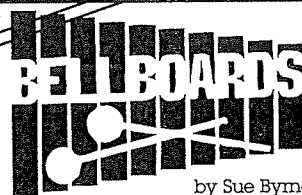
Toll Free: 1-888-347-7480

Fax: (604) 538-0962

www.tapestrymusic.com

E-Mail: dsab@express.ca

Introducing . . .



## an exciting method of teaching students how to play ORFF and all tone barred instruments

BELLBOARDS are durable, brightly colored replicas of the tone barred instruments. The teacher's large BELLBOARD is silk screened and dry mounted on heavy board. Demonstrate how the music will visually appear then monitor the students as they learn the music at their seats before they play the actual instrument.

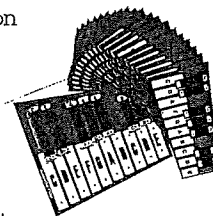
### BELLBOARDS:

- help students understand musical patterns and direction
- provide practice - repetition
- reduce learning time
- eliminate fear
- provide instant success
- promote good self esteem
- keep everyone involved at all times

Order your BELLBOARDS today!  
Your kids will love them!  
You will love the results!



SET I



SET II

**NEW LOWER PRICES!**

Qty.	Item	Total Price
	<b>Set I (diatonic)</b>	
	Includes 25 student BELLBOARDS (5 assorted colors)	
	1 teacher's BELLBOARD	
	1 teaching format	
	Complete - \$44.95	\$ _____
	Individual teacher	\$ _____
	\$5.50 each	
	Individual student	\$ _____
	\$1.70 each	
	<b>Set II (chromatic)</b>	
	Includes 25 student BELLBOARDS (red, black and white)	
	1 teacher's BELLBOARD	
	1 teaching format	
	Complete - \$44.95	\$ _____
	Individual teacher	\$ _____
	\$5.50 each	
	Individual student	\$ _____
	\$1.70 each	

POSTAGE \$4.00 each set

Total Item Cost . . . . . \$ \_\_\_\_\_

Postage and Handling . . . \$ \_\_\_\_\_

Total Amount Due . . . . . \$ \_\_\_\_\_

**ORDERS FILLED ON SAME DAY RECEIVED**

Send purchase order or check to:

**BELLBOARDS**  
Sue Bymes  
10105 Beacon Hills Dr.  
Cincinnati, Ohio 45241  
For brochure or more info call:  
1-800-208-2672

# TUDOR™

## FEATURES THAT TEACHERS REQUEST!

- Fixed thumb rest to insure proper, relaxed right hand position.
- Curved wind-way for improved response.
- Proper resistance to produce low notes easily.
- Single tone holes for low C and D.
- Two-piece ABS construction for durability.
- Zippered carrying case, fingering chart and cleaning rod
- Dark brown body with ivory-colored trim.

Retail price \$7.50

**SPECIAL SCHOOL PRICE ONLY... \$3.75**

Available from your local dealer  
or any of these fine music stores!

Music Is Elementary

PO Box 24263

Cleveland, OH 44124

1-800-888-7502

Fax 440-461-3631

e-mail: order@musiciselem.com

Ted Brown Music

1121 Broadway Plaza

Tacoma, WA 98402

1-800-562-8938

Fax 253-272-3211

General Music Store

1-800-348-5003

"Worlds largest  
selection of  
school instruments"

## MODEL TD200 RECORDER



**Fixed thumb rest!**

**Two-piece ABS construction!**

**Single tone holes for low C & D!**

ASH 34346-99

colony at the time) and the United States. Although the assumptions, cultural scope and methodologies of the research may be regarded as limited in today's context, the significance of these seminal works cannot be underestimated because they highlighted singing games as an important part of children's folklore and children's musical development.

## Phase II: The beginnings of a cultural and contextual study of singing games

According to folklorist Simon Bronner, publications on children's games and songs during the first half of the twentieth century continued, but most of them did little more than present texts without contextual information or historical perspective. (Bronner, 1988: 15) In the context of singing games, that is also true. In addition, I found several case studies that involved fieldwork published in folklore journals. Jean Heck (1927) examined "folk poetry" using the singing games of Cincinnati children as source material. The author interviewed the children and gathered information on their game preferences. Another regional study focused on "Nursery Rhymes and Game Songs from Georgia." (1934) In her study of three generations of children's singing games in St. Louis, Leah Yoffie (1947) compared the singing games of her youth in St. Louis at the turn of the century to those observed in St. Louis playgrounds in 1914 and 1944. J. H. Cox (1942) collected forty singing games in West Virginia; his presentation includes words, music, description of the games and references to variants. David McIntosh's *Singing Games and Dances* (1957) were selected from material collected in southern Illinois between the mid-1930s and mid-'50s. They are arranged by type of formation, from single circle games to irregular formation games (v-vi).

These fieldwork studies, although sporadic and fragmented, both geographically and methodologically, did explore the possibilities of researching children's singing games and document-

ing living practices, as distinct from depending on adult memories of learning these games. The primarily historical focus of the Newell and Gomme collections, coupled with this growing fieldwork tradition with a more cultural and contextual focus, were brought forward into the study of singing games in the latter half of the twentieth century.

## Phase III: Recent scholarship on singing games

In the broad context of children's folklore study, recent decades have witnessed more attention paid to this area of scholarship. For example, a Children's Folklore Society was established with the American Folklore Society and it has its own publication, *Children's Folklore Review*. Other important reference sources that provide general background on children's folklore include: Simon Bronner's *American Children's Folklore* (1988), and *Children's Folklore: A Source Book* (1995), edited by Sutton-Smith et al. The latter contains many chapters that are relevant, directly or indirectly, to the transmission of singing games. Topics such as "The Complexity of Children's Folklore," "Methodological Problems of Collecting Folklore from Children," "Children's Games and Gaming," "Bibliography of Children's Folklore" or C.W. Sullivan's chapter on "Songs, Poems, and Rhymes" provide the music educator with a comprehensive background not only on the content of singing games but also on contemporary methods for collecting and documenting such games. The entry on "Games" in *American Folklore: An Encyclopedia* (1996) provides a comprehensive overview of the literature on singing games.

One of the developments in scholarship on singing games in recent decades has been the publication of new editions of the Newell (1966/1992) and Gomme (1984) collections, now about a century in existence. New introductions to these collections provide insights into the changes that have taken place in researching singing games in the last century and testify to the value and relevance of the Newell and Gomme

collections. These works have been used by scholars as a reference and comparison when they observe and study contemporary singing games. For example, Kelsey (1981) went back to variants of the singing game "When I was a Young Girl" in the Newell and Gomme sources and compared them to what she recorded between 1964 and 1979 in various places in England. This comparison enabled her to show processes of tradition, innovation, invention and deterioration affecting one particular singing game through the century.

Of all the scholars of singing games in recent decades, Iona and Peter Opie are known as the foremost authorities on the subject, devoting their lives to the collection and analysis of children's folklore and situating Anglo and Anglo-American singing games in historical and current contexts. Beginning in the 1950s with the *Oxford Dictionary of Nursery Rhymes* (1951/1997), the Opies aimed to find the earliest recording of each nursery rhyme (and that included what we know today as singing games); in addition, "to offer the possible circumstances of its origin, to illustrate changes in the wording through the years, and to set it beside its forebears or companion pieces from other lands... Our belief is (for this has been our own experience) that a knowledge of their past adds to the pleasure of them in the present." (1997, x) Three prominent singing games that are described in this dictionary are "London Bridge," "Oranges and Lemons" and "Ring o' Roses." From their extensive corpus of published material, the book *The Singing Game* (1985) is most relevant in this context. The Opies write that of the 133 games in *The Singing Game*, only 82 could be considered true singing games, in the sense that they fulfilled a social function in days gone by. (1985: v)

Of the resources reviewed here, *The Singing Game* is the single most useful source in the study of singing games. The authors provide detailed references for each singing game and classify games according to their social function (e.g. match-making, wedding rings, cushion dances, calls of friendship, contests). An excellent feature of this

continued on page 50...

collection is the illustrations that are interspersed throughout the book. In addition to the primary source references accompanying each game, there is an excellent bibliography. A second source for Anglo and Anglo-American singing games is Lois Choksy and David Brummitt's *120 Singing Games and Dances for Elementary Schools* (1987). The authors provide not only music, words and directions of the singing games but in many cases historical and cultural background information.

In the past, research on singing games focused exclusively on Anglo and Anglo-American children's repertoire. In this phase of development the scope of research has broadened to include other English-speaking children: I refer to the work of Sutton-Smith in New Zealand (*The Games of New Zealand Children* (1959); *A History of Children's Play: The New Zealand Playground, 1840-1950*, (1981)), or Bessie Jones and Bess Lomax Hawes' collection of African-American children's lore, *Step It Down* (1972), based on Jones' experiences growing up in Georgia and the Georgia Sea Islands in the early 20th century.

Based on this overview of sources, it is clear that much progress has been made in the last century to collect, document and analyze children's singing games, and to link them with historical antecedents. The work of the Opies stands out as being singularly the most useful for the music educator who is looking for background information on singing games. It is also clear from the survey that scholarly sources on this genre are culturally limited and that the field is ripe for music teachers to research singing games in their own school and community contexts and to share their findings with the music education community. Such contextual, situated research will enable us to distinguish between singing games that are alive on streets and playgrounds today, as distinct from those that are transmitted in classrooms, and those that no longer feature as part of children's musical culture in home, school or community. It will broaden our cultural knowledge of singing games and deepen the historical context of those already well documented.

Marie McCarthy is Associate Professor in the School of Music at the University of Maryland, College Park, where she teaches courses on general music methods, music learning theory, music cultures in the classroom, and research methods. Her pedagogical interests include the role of movement and dance in the general music curriculum. She is author of *Passing It On: The Transmission of Music in Irish Culture* (1999), and several articles and book chapters on social and cultural topics in music education.

## References

- Bronner, S. J. (1988). *American children's folklore*. Little Rock, AR: August House, Inc.
- Brunvand, J. H., (ed.) (1996). *American folklore: An encyclopedia*. New York & London: Garland Publishing, Inc., s.v. "Games."
- Choksy, L., & Brummitt, D. (1987). *120 singing games and dances for elementary schools*. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Cox, J. H. (1942). Singing games. *Southern Folklore Quarterly*, 6, 183-261.
- Elder, J. D. (1965). *Song games from Trinidad and Tobago*. Austin: University of Texas Press.
- Ellis, K. (1990). *Domingo: Traditional children's songs, proverbs and culture from the American Virgin Islands*. Philadelphia, PA: Guavaberry Books.
- Gomme, A. B. (1894/1898). *The traditional games of England, Scotland, and Ireland*. 2 vols. London: David Nutt.
- Gomme, A. B., & Sharp, C J., (eds.) (1909-12). *Children's singing games*. 5 vols. Reprint. New York: Arno, 1976.
- The handy play party book: Singing games and folk songs*. (c.1940). Delaware, OH: Cooperative Recreation Service.
- Heck, J. O. (1927). Folk poetry and folk criticism as illustrated by Cincinnati children in their singing games. *Journal of American Folklore*, 40, 1-77.
- Jones, B., & Lomax Hawes, B. (1972). *Step it down: Games, plays, songs and stories from Afro-American heritage*. New York: Harper and Row.
- Kelsey, N. G. N. (1981). When they were young girls: A singing game through the century. *Folklore*, 92, 104-9.
- Knapp, M., & Knapp, H. (1976). *One potato, two potato... The secret education of American children*. New York: W. W. Norton & Co., Inc.
- Lomax, A., Elder, J. D., and Lomax Hawes, B. (1997). *Brown girl in the ring: An anthology of song games from the Eastern Caribbean*. New York: Pantheon.
- McIntosh, D. S. (1974). *Folk-songs and singing games of the Illinois Ozarks*. Carbondale and Edwardsville: Southern Illinois University Press.
- \_\_\_\_\_. (1957). *Singing games and dances*. New York: Association Press.
- Muir, W. (1965). *Living with ballads*. London: The Hogarth Press.
- Newell, W. W. (1883). *Games and songs of American children*. New York: Harper & Brothers Publishers; (1903). aug. ed.; (1963). intro. by McNeill. New York, NY: Dover Publications, Inc.; (1992). intro. by C. Withers. Baltimore: The Clearfield Co.
- Nursery rhymes and game songs from Georgia. *Journal of American Folklore*, 47, 334-40.
- Opie, I. & Opie, P. (1969). *Children's games in street and playground*. London: Oxford University Press at the Clarendon Press.
- \_\_\_\_\_. (1951/1997). (eds.) *The Oxford dictionary of nursery rhymes*. Oxford and New York: Oxford University Press.
- \_\_\_\_\_. (1994). *The people in the playground*. Oxford and New York: Oxford University Press.
- \_\_\_\_\_. (1985). *The singing game*. Oxford and New York: Oxford University Press.

Riddell, C. (1990). "Traditional singing games of elementary school children in Los Angeles." Ph.D. dissertation, University of California.

Sutton-Smith, B., et. al., (eds.) (1995). *Children's folklore: A source book*. New York and London: Garland Publishing.

Sutton-Smith, B., & Rosenberg, B. G. (1961). Sixty years of historical change

in the game preference of American children. *Journal of American Folklore*, 79, 17-46.

Wuytack, J., & Aaron, T. (1972). *JOY play sing dance*. Paris: Alphonse Leduc.

Yoffie, L. R. C. (1947). Three generations of children's singing games in St. Louis. *Journal of American Folklore*, 60, 1-51.

**When you join the ARS, you can look forward to:**

- ✓ five issues each year of *American Recorder* and the *ARS Newsletter*
- ✓ the *ARS Personal Study Program*, a systematic guide to better playing
- ✓ the *ARS Directory*, listing many recorder-playing friends all over the world—amateurs, professionals, teachers, and students alike
- ✓ resources in the Junior Recorder Society
- ✓ information about scholarships to attend recorder workshops



P. O. Box 631, Littleton CO 80160-0631 U.S.A.  
303-347-1120 • recorder@compuserve.com

**MAKING MUSIC MAKES YOU SMARTER!**

We've been helping educators spread the word for over 65 years

Knowledgeable Personnel  
Specializing in:  
Elementary Classroom,  
Software, Pro Audio,  
World Percussion,  
Band Instruments



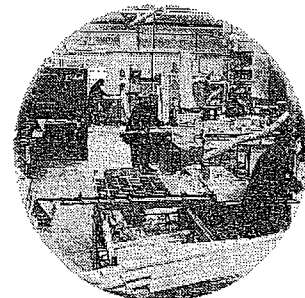
CALL TOLL FREE 1-800-247-1536

**TED BROWN MUSIC COMPANY**

1121 BROADWAY PLAZA, TACOMA, WA 98402 (253)272-3211

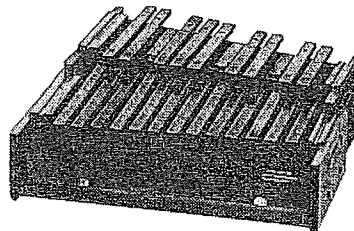
**PERCUSSION**

ACCESSORIES • HANDCHIMES • GLOCKENSPIELS • METALLOPHONES • XYLOPHONES



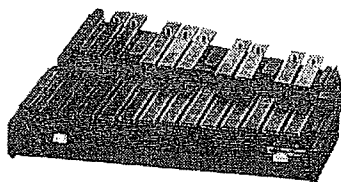
**Quality Plus Value**

Crafted in England  
Direct from the Factory  
Unconditionally Guaranteed



**Sound Plus Strength**

Wooden tone boxes for resonance & durability  
Sealed sound chambers match notes precisely  
Constructed to withstand school & band use



**Tuning Plus Design**

Five separate tuning processes  
Stretch tuning plus overtone tuning  
Recessed handles and beater rests

**To Learn More** about all the Pluses of Instruments crafted by Percussion Plus please call or email Learning Well, our exclusive U.S. Distributor.

**LEARNING**

1-800-645-6564

111 Kane St.  
Baltimore, MD  
21224

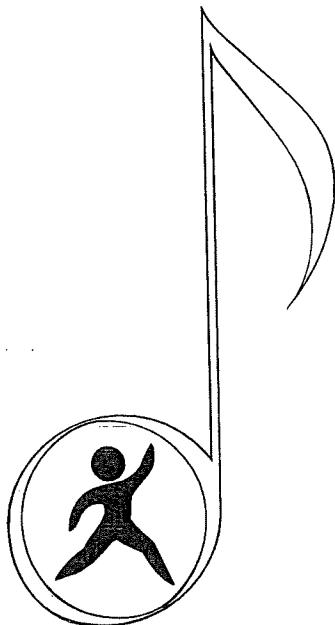
learningwell@wclm.com



## The Orff Echo Editorial Calendar

Issue	Focus	Submission Deadline
Spring 2000	Contemporary Art Forms	December 1, 1999
Summer 2000	Improvisation	March 1, 2000
Fall 2000	The Performance	June 1, 2000
Winter 2001	Body, Mind, Spirit	September 1, 2000

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



## Index of Advertisers

Alice Olsen Publishing	40
American Drum	34
American Recorder Society	51
Backyard Music	19
BELLBOARDS	48
Bourne Marimbas	33
Diller-Quaile School of Music	19
Empire Music	7
FolkStyle Productions	40
General Music Store	26
Grover Musical Products	48
Harmonic Vision	19
ISME 2000 Conference	43
John's Music Center	45
J. W. Pepper	25
Lyons Music Products	17
McGraw-Hill School Division	27
Memphis Musicraft	39
MMB Music Inc.	28
Music Is Elementary	41
Music Together	41
OAKE	34
Percussion Plus	51
Peripole Bergerault	4
Peripole Bergerault	back cover
REMO	8
Rhythm Band Instruments	21
Schott Music Corp.	29
Silver Burdett Ginn	23
SONOR, Div. of Hohner	inside front cover
Suzuki Corporation	2
Sweet Pipes, Inc.	33
Tapestry Music	48
Ted Brown Music Co.	51
Warner Bros. Publications Inc.	30
Waterloo Music	45
Wenger Corp.	37
West Music	45
West Music	inside back cover
Wiggles n' Tunes	39
World Music Press	19
Yamaha Corp.	46



Printed on recycled paper

# Making Music Together!

THE NEW 1999-00 WEST MUSIC CATALOG



## SPECIAL RECORDER PACKAGES!

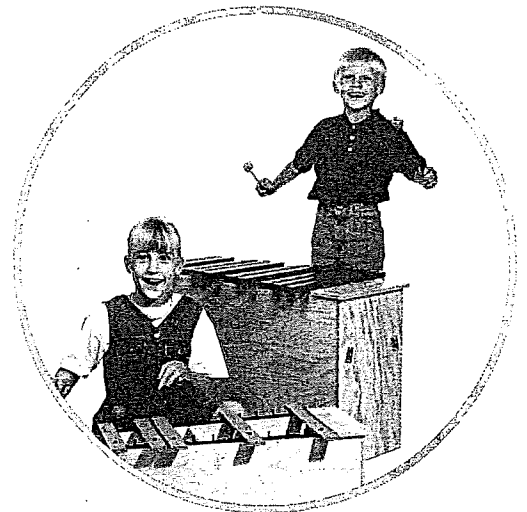
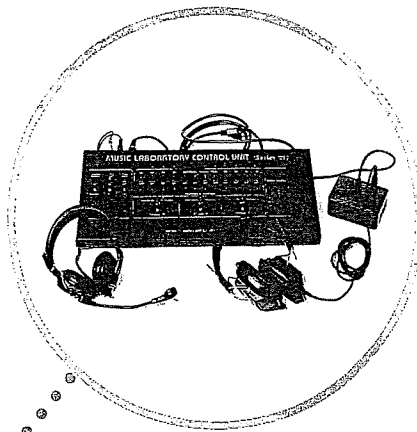
Our recorder packages were so well received last year, we've designed a new one utilizing the fine soprano recorder method by James Froseth, "Do It! Play Recorder".



## HAINES MUSIC LAB III

WITH STUDENT TALKBACK HEADPHONES

The Haines 1224 Music Lab offers a broad range of features which are very easy to use. From the new Series III Control Console you can monitor any of the 12 students; talk to and play for any combination of students; split the students into 3 groups (A, B, C) of up to 4; play any student's instrument back to the rest of the class, and more. Best of all, the 1224 Music Lab is compatible with any keyboard that has a headphone jack. Call us to find out more!



Call now  
for your  
**FREE**  
1999-00  
Catalog!

## SEE US AT AOSA!

Stop by our booth at AOSA and see the latest in publications, recordings, videos, percussion and props!

**West music**

1212 Fifth Street, Coralville, IA 52241

phone • 800.397.9378  
fax • 888.470.3942  
e-mail • service@westmusic.com  
internet • www.westmusic.com

DISTRICT 0008



2041 State Street

Salem, OR 97301

**1-800-443-3592**

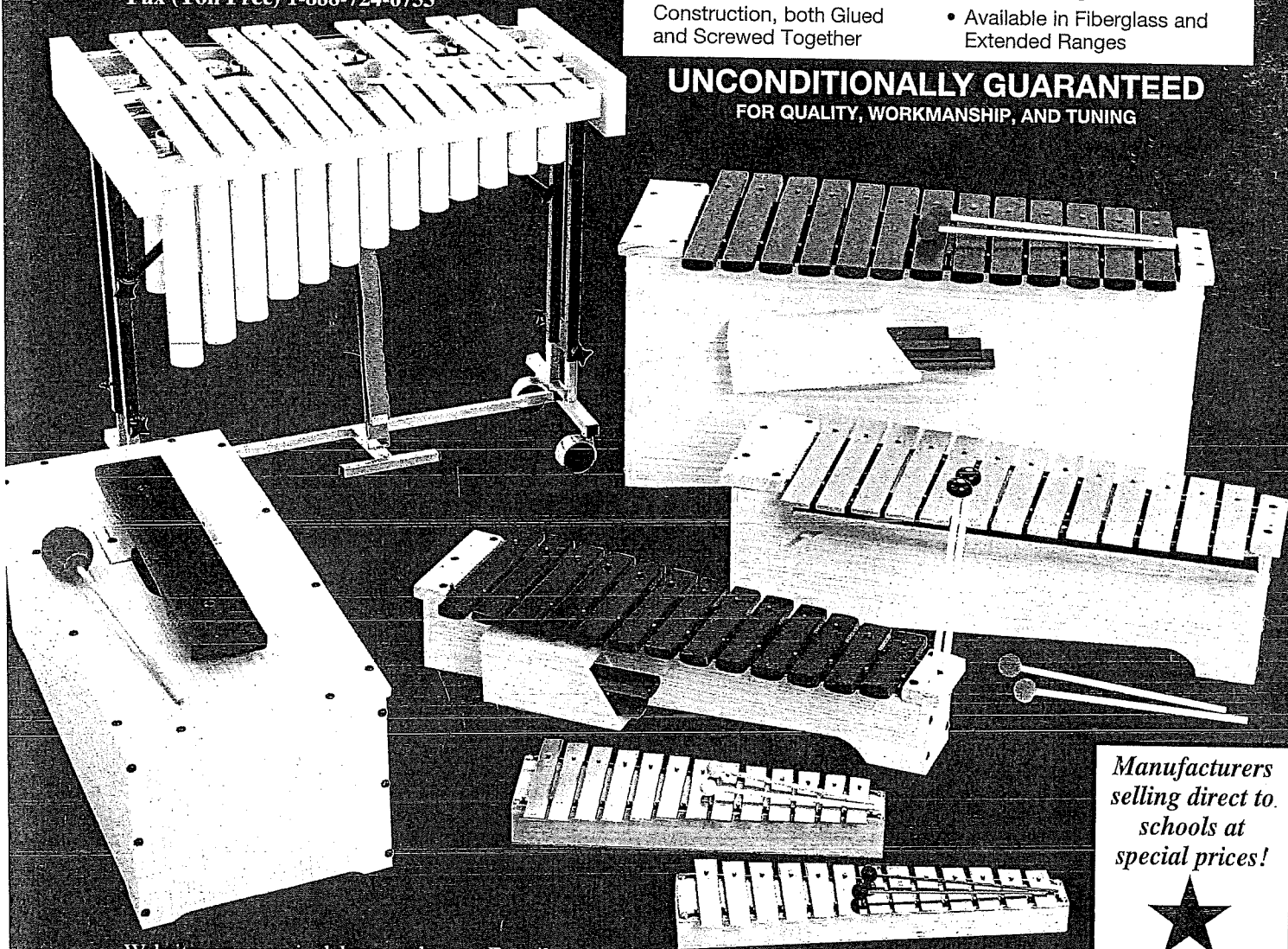
Fax (Toll Free) 1-888-724-6733

*Always the Leader  
in Quality and Price!*

**Special Features (Included Free of Charge):**

- Overtone Tuning
- Dampers on Metallophones
- Extra-Wide Bars
- Only Prime, Aged Rosewood used on Xylophones
- Formica-Laminated Construction, both Glued and Screwed Together
- Heavy-duty Metal Posts with Solid Neoprene Bar Rests
- Precisely Tuned to A440
- Attached Storage Boxes for F# and B<sup>b</sup> Bars
- Mallet Storage
- Available in Fiberglass and Extended Ranges

**UNCONDITIONALLY GUARANTEED**  
FOR QUALITY, WORKMANSHIP, AND TUNING



*Manufacturers  
selling direct to  
schools at  
special prices!*



*Founded by  
music educators  
to serve  
music educators.*

Website: [www.peripolebergerault.com](http://www.peripolebergerault.com) E-mail: [contact@peripolebergerault.com](mailto:contact@peripolebergerault.com)

• **XYLOPHONES** • **METALLOPHONES** • **GLOCKENSPIELS** • **CONTRABASS BARS** •

*Call today to receive our NEW color catalog with our complete line of Peripole-Bergerault Orff instruments, classroom instruments, early childhood music materials, and our Peripole "Angel" Recorder.*

American Orff-Schulwerk Assn.  
P.O. Box 391089  
Cleveland, OH 44139-8089

\*\*\*\*\*3-DIGIT 462  
01496492 99 015  
PKG 2  
SACK 58

NON PROFIT ORG.

U.S. POSTAGE PAID  
CANTON, OHIO  
PERMIT NO. 207

001  
Address Service Requested

