



The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

Music and Movement Education

Fall 2000

Volume XXXIII Number 1





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

Our mission is:

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

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The Orff Echo – Fall 2000

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On our cover: Painting by Nina Barcellona, 17, Mayfield High School, Mayfield Village, Ohio, student of Maureen Cavotta at Orange High School.

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From the Editor

There's something about a performance that brings nerve-tingling excitement to a fevered pitch: the lights, the costumes, the audience, the hours of practice brought to fruition. In this issue of *The Orff Echo*, coordinated by Editorial Board member Marilyn Gunn, we focus on performance in many guises. From conventional programs to slices of life from the music classroom, from time-entrenched traditions to "the audience as performers," these articles, we hope, will offer you new ways of looking at an experience that is a delight to some and a bane to others.

In our review column author Dorita Berger, interviewed by Carol Erion, talks about her views on improvisation and its importance for performers, whether an individual or a classroom full of children. Ms. Berger is the author of the book *Toward the Zen of Performance*, which is reviewed here in our new, expanded column. In coming issues look for a broader range and greater number of reviews, including more author inter-

views and annotated book lists, as well as reviews of children's books, CDs and videos.

In another addition to *The Orff Echo*, we begin a new column with this issue. "Your Say" gives you, our reader, a chance to express yourself. Whether it's an experience you'd like to share or an opinion you'd like to voice, we invite your contributions. Send essays of no more than 1,000 words to Donna Marchetti, Editor, *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118; or e-mail them to dmarchetti@gateway.net. We launch this column with an article by Mary Lou Richardson, who writes about her experiences teaching an Orff-based program for *Oasis*, a national educational organization for mature adults.

Our cover this issue was contributed by high school senior Nina Barcellona. Nina plans to pursue a career in art, and is especially interested in drawing, painting and illustration. We hope her warm-hearted painting will remind you of the joy of childhood as we swing into fall and the new school year.

-Donna Marchetti

Correction

In the Summer 2000 issue, "Paths to Improvisation: Using Keetman's Elementaria" by Mary Helen Solomon contained an error. Examples 4 and 5 on page 18 were inadvertently reversed. We apologize for any confusion.

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President's Message

Linda Ahlstedt, AOSA President

Heart Space

*Oh, you transformation
of feelings into... audible landscape!
You stranger: Music. Space that's outgrown us,
heart-space.*

*-from "To Music" by Rainer Maria Rilke**

Celebrating 50 years of *Music for Children*, Symposium 2000, in the hills of Bavaria, transformed my feelings into audible landscape. The music of children, in its totality of song, speech, movement and play, surrounded us daily. The coming together of teachers from over 35 different nations brought us to a space that has outgrown us — to heart-space. It is a life-transforming experience to meet people whose language you cannot understand, but whose heart is yours.

We came together to look upon the influence of Orff Schulwerk in many parts of the world. We also developed suggestions concerning the artistic and pedagogical vision for the future of Orff Schulwerk. The Symposium was preceded by a "Meeting at the Top" of the representatives of Orff Associations from 30 countries. Let me introduce you to my new friends and fellow presidents through their own words and concerns. The following are brief excerpts from papers that examined the structures, changes and future of Orff Schulwerk.

Joe Berarducci; Carl Orff Canada, 1500 members

"Many factors in Canada have contributed to three things:

- A decrease in membership
- A huge gap between age groups of membership
- A very distinct difference in the professional development needs of young teachers who must be proficient in all subjects (generalist teachers with a modest background in music) and those members at the other end of the spectrum. There is a strong movement to see the term 'specialist' or the services they

provide discouraged in the elementary schools. Advocacy continues to be a concern but many endeavors require more financial input than we have available."

Erich Burger; Orff-Schulwerk Association Germany, 1000 members (1962)

"It seems that with the reunification of Germany, pedagogues from the new states are interested about the ideas of Carl Orff. Contrary to this, the initial 'fire of enthusiasm' in the west has become somewhat smaller and/or has spread itself among many different 'glowing embers.'"

Graziela Cintra Gomes; APEM Portugal, 840 members (1972)

"The integration of the European Union brought better social and economic conditions, but also an increase of population through immigration from the African countries whose official language is Portuguese and Brazil. We hope to offer a new degree in music education which will help young teachers to be prepared to value the traditional songs and dances of these countries."

Maria Filianou; Hellenic OSA (Greece), 800 members (1991)

"When a concept remains alive, it develops and grows, maintaining its values and absorbing the change of the times. We ought to specify and affirm the Schulwerk's constant progress, always trying to achieve one target: man's physical, spiritual and mental wholeness."

Pierre van Hauwe; Stichting Orff-Werkgroep-Nederland (1965)

"Conservatories, at least those throughout western Europe, all make one big mistake: they do not devote adequate attention to the issue of music in the schools, especially ELEMENTARY musical teaching for children, because it is here that music education MUST begin! We must continue the work begun by Carl Orff. After all, didn't he give a new impulse to the way music is taught throughout the entire world?"

Junko Hosoda; Japanese OSA, 350 members (1987)

"Orff Schulwerk was first introduced in Japan in 1953. In 1962, Carl Orff and Gunild Keetman gave lectures and workshops in six cities. Many Japanese music teachers were enchanted by this music education, but the boom did not last long. The reason is clear: forms such as canon and rondo were imitated, but a teaching approach specific to Japan was never created. Since 1989, creative activity has been emphasized in the curriculum. Now I strongly hope to spread the activities of the Orff Association in every part of Japan."

Wilfried Joosen; Youth Making Music Belgium, 1000 members

"Orff Schulwerk was already enthusiastically accepted in the 1950s. We have a structure of children, youth and even adults meeting on a weekly basis in groups to make music — which is very different from traditional music."

Ulrike Jungmair; Austria (1961)

"Most of us focus on a 'human pedagogy.' We want to give the chance to experience sound, movement, speech and voice. We feel movement — movement that can be seen, or being moved — is the basis for all expressions through art."

Pavel Jurcovic; Czech OSA, 520 members (1995)

"The first Orff workshops in the Czech Republic took place 35 years ago."

continued on page 6...

Once a year the members of the Czech OSA receive a report of the past year and plans for the future. We do not have the financial means to publish a newsletter. The future makes me anxious because the schools have a very limited source of funds for buying instruments and music, but my motto remains: 'Hope is my job.' "

Li Dan-na; Orff Association of the Chinese Musicians, 595 members (1989)

"Today China is facing the challenges of the educational reforms in the new century. How to train elite teachers of the young generation and to find personnel with knowledge of management and administration is a very urgent problem. We would welcome foreign experts to give lectures in China, or to provide training courses. We call this 'borrowing hens to make eggs.' "

Verena Maschat; Association Orff Espana, 220 members (1966)

"Interest in the Orff approach is growing considerably after the creation of a new educational law which requires that music is a required subject at the Primary Level (ages 6-12) taught by a music specialist. Some of the problems related to the actual development of this plan are:

- The quality of teachers
- Lack of space or designated area for music and dance activities
- Poor quality instruments
- The quality of textbooks and publications
- The plan is still subject to change — the music curriculum could be reduced to secondary school"

Margaret Moore; ANCOS Australia National Council of Orff Schulwerk (1976)

"We are developing our own unique approach to music education through the impetus of Orff Schulwerk. The use of the Orff approach at the secondary level (grades 7-12) is a particular strength in Australia. Another strength is community music making and instrument building. Groups of people, of all ages and backgrounds, gather together to make and play marimbas in the true Orff tradition of elemental music making."

Margaret Murray; Orff Society UK

"Our greatest problem lies with the current political attitude to the teaching of music in the schools. Teachers are simply not allowed the time to teach music as it should be taught. Teachers get no recognition or support for attending courses so most of them cannot afford to do so."

Mom Dusdi Paribatra; Thailand

"In Thailand music education is conceived to be for the few gifted ones, existing only for performing and entertaining. If music education is for all, our goal must be to set up Orff Schulwerk training centers first in Bangkok and later in all key provinces of Thailand."

Soili Perkio; JaSeSoi ry OSA of Finland

"Levels courses are our most important activity in growing a new generation of teachers. In three and a half years of training, people learn to know each other, they grow together, and they want to continue in cooperation. After levels courses we support them in international courses."

Monika Pullerits; Estonian OSA 1990

"Estonian school music, in addition to singing, relies on the method by Kodály and the educational ideas of Orff. Our teachers need contacts, courses, literature and teaching materials."

Miriam Schiff; Orff Schulwerk Society of South Africa

"We run Levels I, II and III and pre-primary courses, as well as 'Start Orff.' There is very little teacher training in music and many teachers expected to teach music have no experience or training in the subject. The state of education is very bad in most schools, the exception being the private schools, where parents pay high fees and have the best of everything, including gifted and well-trained music teachers. Unfortunately, these are few and far between and many schools are without running water and electricity, not to mention books and educational materials. Orff instruments are very expensive and way beyond the reach of the average school. We have, therefore, excluded the instrumentarium from our 'Start Orff' and pre-primary courses and rely instead on homemade and traditional instruments. This has made a difference to the course partici-

pants who find relevance in the basic tenets of Orff's approach when related to their culture. We would like to form more cooperative contacts with the 'first world' countries in the hope that they would sponsor our work with teachers and children in South Africa. We would also like to have English-speaking presenters from other countries who could upgrade our own lecturers and give workshops for teachers, giving them a taste of the magic and universal message of the Schulwerk."

Urszula Smoczynska; Polish OSA "Polskie Towarzystwo Carla Orffa"

"More than 100 teachers have graduated from our post graduate study program, causing many positive changes in their pedagogical work. Not one of our graduates is unemployed. We need financial assistance for scholarships for courses and for courses we arrange with teachers from other countries."

Hao-Su Teng; Chinese OSA Taiwan, 400 members (1982)

"In the 1980s, a new sensation continued to spread Orff Schulwerk to Taiwan. There were no universities or colleges offering training courses for prospective Orff teachers. But now most teachers' colleges offer complete training courses. The Orff Schulwerk approach has become a new vein for music education in Taiwan. Taiwan, more than 50 years under Japanese regimes, almost obliterated her traditional music culture. We had to rediscover our roots and relearn our own music traditions and develop this for contemporary use. We are developing teaching materials based on our own language, traditional music, art and culture to promote native music. The principle of the Orff approach is based on individual cultural difference."

Vyacheslav Zhilin; Russian OSA "Pedagogitscheskoje obschestwo Carla Orfa," 129 members

"Our goal for the future is to broaden connections with universities and conservatories. At this time in Russia, a very strong national consciousness is developing. It is reflected in music and dance pedagogy. These times have also awakened an interest in the English language. Many colleagues are using

continued on page 8...

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English songs, which almost never happened before."

Linda Ahlstedt; American OSA, 5000 members

"We are the only Orff association in the world that does not require national membership of its local chapter members. My greatest concern is membership growth. For the past five years we have not grown, but stabilized at 5000 members. Only 28% of our local chapter members belong to the national organization. It is our goal to more effectively market the benefits and responsibilities of national membership as we demonstrate the value of Orff Schulwerk and promote its widespread use not only for children but also music for lifelong learning."

Miroslava Blazekova; Slovakian OSA "Slowakische Orff Schulwerk Gesellschaft" 1999

"Until now the training of a few teachers according to Orff's ideas has taken place in the form of one-week courses at the Orff Institute and in Slavonice, Czech Republic. Next year we are preparing an international course for elementary music and movement education."

Carl Orff described the Schulwerk as a "garden of wildflowers," ideas sown in the times, which effectively find their suitable ground. Who could have imagined 50 years ago that this garden of wildflowers would cover the world, for at the core of its elemental truth is the power to open the artistic potential of the spirit and soul of human beings from every culture.

I am thrilled to be able to announce that AOSA will help sponsor the international course in Slovakia in the summer of 2001. I hope that we can eventually establish a new fund for international assistance. Miriam Schiff of South Africa asks, "How can we justify asking for money for music courses when so many of the people of this country are starving, homeless and suffering with HIV/AIDS?" She challenges other countries to sponsor even one course, giving teachers and students "a taste of the magic and universal language of the Schulwerk." I would like to establish a musical corps of

approved Level Course teachers who would be willing to give one or two weeks of their time and talent to serve in countries around the world that desperately seek teacher trainers. I have appointed an *ad hoc* committee to specialize in international concerns, chaired by Marilyn Regan, our past recording secretary. Please contact Marilyn at MRegan505@aol.com if you would be interested in volunteering for the Orff Corps.

Carl Orff titled his speech for the conference at the newly opened Orff Institute in 1962 *Ruckblick-Ausblick*, (*The Schulwerk-Past and Future*). As we

prepare for our National Conference, *Overture 2000: Reflections of the Past/Focus on the Future*, we can indeed join in the world celebration of 50 years of *Music for Children*. Rochester, New York, will also host an International Symposium on Music and Lifelong Learning. Please join us for a life changing experience that will transform your feelings into audible landscape in that space which has outgrown us, heart-space.

* Rilke, Rainer Maria, "To Music" in *Poems 1906-1926*. Trans. J. B. Leishman. Penguin Books, London, 1964.



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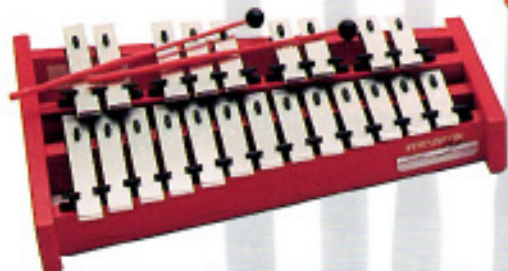
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Performance



Everywhere music teachers gather the subject of performance is sure to come up. Some teachers live for that grand spectacle while others tremble with fear. Some say that performances are a waste of precious instructional time and others say they are a blessing, providing important public support and memories to last a lifetime.

One of the grandest events in student performance is the children's program at the opening session of the annual AOSA national conference. What a thrill to see hundreds of costumed children singing, dancing and playing. I am always in awe, and I ask myself, "How did they do that?" Carla Soll, Julia Perry-Clark and Cathleen Brock tell us how with their behind-the-scenes look at *Musicians of the Sun*, the student performance at the opening of the 1999 conference in Phoenix. Once you read this, you will believe that with team work and planning, you can do it too.

Those of you looking for alternatives to traditional programs will find inspiration in the performance



practices of *Xephyr*, a group of eight Orff-trained teachers in the San Francisco Bay area. They definitely blur the line between who is the audience and who is the performer. Annette Tracy provides another alternative by “opening the curtain” on the daily music class experience. She gives useful ideas about the printed program as does Ralph Maddox in the “From the Classroom” column.

And finally, if you think you are the only music teacher trapped in performance traditions that began long before you signed your contract, think again. I will share my own program odyssey with “The Luau,” a nightmare of a program that has haunted my dreams for the last 10 years.

Many of you are planning your performances for the coming year. I hope these articles give you the inspiration to create programs that enhance student learning, encourage public support and give you joy.

-Marilyn A. Gunn



Musicians of the Sun: Anatomy of a Performance

Julia Perry-Clark and Carla Soll, with Cathleen Brock

On November 4, 1999, two years of dreaming, planning, creating, collaborating and rehearsing reached a culmination at the opening session of the AOSA national conference in Phoenix, Arizona. Nearly 500 student musicians and their teachers joined together in a performance of a musical interpretation of Gerald McDermott's book *Musicians of the Sun* to an enthusiastic audience that approached 3,000.

But the story of this undertaking begins much further back than even the moment when co-directors Julia Perry-Clark and Carla Soll, with their colleague Cathleen Brock, came upon McDermott's book at the 1997 AOSA conference in Seattle.

Origins of collaboration

In 1996 the Arizona Orff Schulwerk Chapter organized a Music Festival under the direction of Nancy Ferguson at the University of Arizona, composed of students at nine schools in the Phoenix area and three schools in Tucson. The students came from different school districts and different socio-economic backgrounds. Some attended public schools, others were from private schools. The purpose of the festival was to give outstanding students an opportunity to perform with other outstanding students, and to showcase to the community the excellent music programs in Arizona.

Carla remembers the beginning:

This idea all began five years ago when Julia and I wanted to have our local chapter sponsor an Orff Schulwerk music festival. We called upon some members who expressed interest in getting involved along with their students and we then started making plans. None of this would have been remotely possible if we had not had the help of Nancy Ferguson. Nancy had been involved with the Memphis All-City Orff Schulwerk Music Festivals for years and she became our mentor. Everyone involved worked on a variety of committees such



as instruments/equipment, T-shirts, banners, programs, performance location, music, transportation and so on. Little did we know that all of this research and work would prepare us for "the performance" at the national AOSA Conference.

An idea is born

When Cathleen Brock first heard that the 1999-2000 conference would be in Phoenix, the idea of having her students perform at the conference flashed through her mind. She tried to dismiss it quickly, realizing the amount of extra work it would involve, but something caught her imagination and wouldn't let go. Cathleen recalls:

*When Julia Clark grabbed me at the Seattle conference and showed me the book *Musicians of the Sun*, I became very enthused and realized that I didn't want to miss a chance to participate in an event that would come along only once in a lifetime, and I didn't want my students to miss such an opportunity either.*

Cathleen and Julia showed the book to Carla and shared their idea to somehow perform the book for the opening session at the AOSA Phoenix conference.

Together the three of them approached the national co-chairs for the upcoming 1999 conference, Del Bohlmeier and Dick Watt, and asked them to consider having the local Arizona Orff Schulwerk Music Festival be part of the opening performance for AOSA's national conference. Cathleen, Julia and Carla presented their idea: to use the beautiful *Musicians of the Sun* as a vehicle to showcase students' creativity and musicianship.

Del and Dick agreed to the plan. As co-directors, Julia and Carla sought permission from author Gerald McDermott, who was thrilled and willing to grant permission to allow students' talents and creativity to bring his artistic work to the stage. With written permission in hand, the directors began the journey of bringing to life *Musicians of the Sun*.

The process begins

In order to select teachers and students, Julia and Carla established guidelines: teachers involved must be members of the Arizona or Southern Arizona Orff Schulwerk chapters, and have successfully completed Level I; all teachers and students must commit to devote at least an hour per week to rehearsing and must attend all additional rehearsals; and teachers must select students on the basis of the following:

- singing accuracy, range of A below middle C to E above C', light clear quality
- good attitude, self-discipline, maturity, reliability, flexibility
- instrument/body percussion skills
- academic ability to keep up with school work missed
- students between grades 3 through 8

Cathleen describes the beginning of her work with the children:

To determine which students would be in the convention performance, I asked for volunteers who would stay after school one day a week and work on their



parts. I took the first 20 students who volunteered and happily, ended up with about equal numbers of boys and girls. In April and May 1999 we worked on improving our movement and singing skills, and I felt it was particularly important to develop a sense of friendship and commitment in the group. After the summer break, we began to create specifically the movements for our assigned parts. It was very heartwarming for me to watch the children working in groups, doing their best to create dances with which they felt satisfied.

Nancy, Cathleen, Julia and Carla set out to coordinate, organize and write their own music, something they decided to do in order to avoid copyright problems. Cathleen comments:

Writing the music seemed a little scary at the time, considering who the audience would be, but we knew we could count on Nancy's guidance to help us shape the pieces. So we began a process of writing, getting together and trying it, rewriting, and getting together and trying it again. We actually didn't hear the pieces with all parts until the 8:00 am rehearsal on the day of the performance. What a thrill it was for me to hear my tunes performed by the students!

“Process” in action

The Orff Schulwerk process was the common thread that united all the aspects of speech, singing, movement, creativity,

improvisation, instrument playing, recorder playing and drama to bring *Musicians of the Sun* to the stage. Every teacher embraced this philosophy knowing that each child's ideas would grow and mature. Carla comments:

Our main goal throughout the entire project was to always teach with the Orff process in mind. Students' creativity was our first priority. All of us involved wanted the students to feel that this was a “student performance” and not a teacher performance.

The children's input played a key role in the evolution of the performance. Main characters and supporting characters were encouraged to create movement and drama to make their characters come alive. The children improvised dances, which were accompanied by student musicians. The musicians also were given an opportunity to improvise, underscoring the movement and dramatics of the story line. Students created and performed their own specialized sound effects, including some that were spoken or sung. While encouraged to experiment and create, the instrumentalists were urged to play with proper instrumental and recorder techniques.

Challenges met

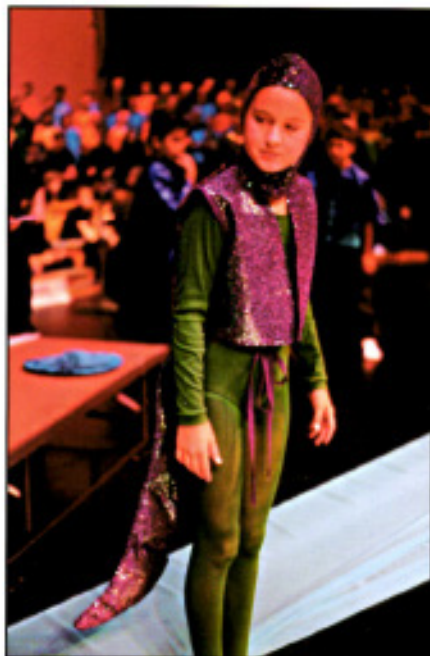
The wide area over which participating students were spread offered a unique set of challenges that were best solved by teamwork and more than a few hours

teachers rehearsed with their own students at their schools, but they also were in charge of some portion of the performance, whether it was behind the scenes or on the stage.

Because each school was only responsible for a section of the performance, Carla traveled to the various rehearsals to oversee the quality, musicianship and flow of the performance throughout its development. Working with the choir also presented long-distance challenges, since choir members were students from Tucson. To coordinate and rehearse with the students, the co-directors went to Tucson and rehearsed with Nancy in each school.

The sheer number of performers was another consideration. Directing nearly 500 students at one time is a daunting thought. Cathleen describes how she gradually “worked her way up” to the final performance with a full “cast”:

To get comfortable with the staging of the story before we were faced with directing 465 students at once, I decided to perform it with the students at my school in a smaller format. In the spring of 1999 I gave a performance with the students of one fourth- and fifth-grade multi-age class. The next step was to do another performance, which included all



The “process” itinerary: a timeline

spring/summer 1998:

- Orff compositions written, revised and rehearsed

November 1998:

- Directors and committee meet with presenter Gerald McDermott at the AOSA conference in Tampa, also attending sessions on *Musicians of the Sun*
- Continuing work on narration, movement and improvisation
- On-going recruitment of potential participating schools.

February 1999:

- Co-directors divide story into sections, including sounds, movements, dances and improvised pieces, then assign sections to schools and teachers.

April 1999:

- First meeting with participating teachers to go over assignments, music, costumes, props and rehearsal schedules
- Teachers select participating students and prepare them for upcoming workshops
- First workshop/rehearsal for composed pieces only with director Julia Perry-Clark.

June 1999:

- Costume and prop design meeting with directors and volunteer costume designer
- Tour of performance facility/stage to determine light and sound needs with Phoenix Civic Plaza Director and NCCs

July 1999:

- Individual schools create props and costumes; co-directors continue to coordinate costume design and construction with seamstress.

August 1999:

- Sectional rehearsals at participating schools to coordinate joint music, movement, dance and narration parts under the direction of the co-directors

September 1999:

- Rehearsal for Phoenix-area performers and directors.

September-November 1999:

- Continued sectionals between coordinating schools on their assigned parts
- Carla travels to schools to fine tune and keep continuity, musicality, and timing of each section of the story

October 1999:

- Co-directors travel to Tucson to rehearse with the chorus from each of the three elementary schools.
- Dress rehearsal performance for Arizona Chapter members and parents

November 1, 3, 1999:

- Rehearsals on stage at Civic Plaza Ballroom

November 4:

- Early morning rehearsal with sound and lighting crew from Civic Plaza
- 11:00 a.m. performance, culmination of two years of dreams, planning and hard work!!!



of the students of four fifth-grade classes. In each of the performances we used the ideas and music that these students had created. Parents and teachers responded so positively to our presentations that I knew we were on the right track.

There were other, less obvious challenges. Says Carla:

There were always things we had to watch out for when putting this together. We were on a budget with the local chapter and had to be careful. Teachers in charge of costumes and props found a great thrift fabric and craft store, and a grandparent of a student who was a wonderful seamstress. Another thing that was always a major concern was rehearsal scheduling and making sure everyone could be there.





Focus on Performance

four handbell choirs at Christ Lutheran School. Julia has been the Co-Director of the Arizona Orff Schulwerk Music Festival since 1996 and has served on the board of the Arizona Orff Schulwerk Association. For the 1999 national conference in Phoenix, Julia was also committee co-chair for Children's Performances.

Carla Soll has taught general music for the past 15 years in public and private schools in Arizona and Iowa, and is currently a Faculty Associate at Arizona State University. Carla has been Co-Director of the Arizona Orff Schulwerk Music Festival since 1996. She is a past president of the Arizona Chapter, and was also committee co-chair for the Children's Performances at the Phoenix conference. In addition to her other roles, Carla wrote the arrangement for recorders in "Song of the Sea" for Musicians of the Sun.

Cathleen Brock teaches general music K-5 in the Kyrene School District at Kyrene de Sureno School, where she has taught for 22 years. She has served on the board and is past president of the Arizona Orff Schulwerk Association, and was the Local Conference Chair for the AOSA national conference in Phoenix. Cathleen wrote and arranged the "Song to the Sun," "Song of Celebration" and "Color Music" in Musicians of the Sun. She is currently involved in a project with the Czech Republic, where she will be visiting schools in 2001.

The "process" performs

On November 4 at 7:45 a.m. 465 excited *Musicians of the Sun* arrived at the Civic Plaza Ballroom to rehearse for the first time together. Unfortunately, our narrator, Gerald McDermott, at the last minute, could not be at the performance. Since we were well rehearsed and prepared it was easy for a parent to step in to narrate.

Musicians of the Sun's performance for the AOSA National Conference concluded with a standing ovation after the grand finale of the "Song of Celebration." The performance exceeded the co-directors' expectations both musically and visually, as the creative process of Orff Schulwerk was truly demonstrated by children and witnessed by all.

For students and teachers alike, however, the rewards reached beyond the musical experience. Says Cathleen:

After the performance, Mica, one of my students, said, "I feel I am a better musician now. And the best part was the friendships I have made." Quite frankly, that's exactly how I feel about it too.

Carla agrees:

Not only did the musicality of our students grow through this process, so did friendships with students and colleagues. We all hold a special bond because we worked on something that was a challenge but was accomplished through teamwork and determination. The main question many people ask us is: Would we all do this again? My answer would be YES!! In fact, plans are being made for the Arizona Orff Schulwerk Music Festival in February of 2001!

Julia Perry-Clark is currently in her 16th year of teaching general music grades 3-8, three children's choirs, and



Crossing the Boundaries

Liz Keefe

A poster for an upcoming Xephyr performance is tacked onto my school bulletin board. The parent of one of my students asks me, "What's Xephyr? What is a Xephyr concert like?" I pause before answering. As often as I am asked, there isn't an easy response.

All the members of Xephyr are musicians, but we perform more than just music and we do more than just perform. Following Carl Orff's lead we combine movement and music, poetry and drama, speech and body percussion to create a concert of original compositions and improvisations. The concert is not the whole show, however. After a comfortable time sitting in seats, the audience rises to create the second half of a Xephyr performance. This is a bit intimidating for some, but others have come expressly for this moment. The audience is challenged not simply to clap or sing along with Xephyr but to help create a new piece and then perform that piece as a one-time event. This is an experience that crosses the boundary between audience and performer to create a new dimension of theater art: a community performance that is intimate and exhilarating.

An idea is born

Xephyr was formed in 1993 by a group of seven Orff-trained teachers in the San Francisco Bay Area. We wanted to integrate the Orff process that was a part of our everyday teaching lives with our creative lives as adults. We met weekly and at first I was thrilled just to spend time improvising with other adults. It is one kind of experience to lead and direct a group of children; it is quite another to explore and create with adults. When working with my students, I always know that I am in control, even in the midst of apparent chaos. In this new group no one was in charge, and we pushed and stretched each others' abilities.

We started our first rehearsals with some simple ideas that could spark



Sarah Noll, Gina Graziano, Liz Keefe and Connie Doolan on marimba with James Harding on clarinet perform "Jumpin' at the Woodside."

improvisation. One time I arrived to find instruments arranged on the floor in a circular pattern just waiting to be picked up and played with. Another time someone brought in fortune cookies and as we read our fortunes aloud we created some overlapping rhythmic patterns that grew into an extended vocal interplay with movement and drums. Each week we challenged ourselves musically, rhythmically and creatively. I would often arrive at a rehearsal exhausted from a day's teaching, but I would leave with boundless energy, full of new ideas.

The evolution continues

After a while these improvisations began to provide enough raw materials that some rough ideas of pieces began to emerge. But free improvisation and developing a set piece are two different processes; the raw materials need to be crafted into a pleasing shape. Our way of creating a piece was painstakingly slow and often frustrating as well. There was no director to say, "Do the movement this way," or "Start with this part and cut the

rest," so a piece would develop with comments from all.

And I do mean all. Each person would add his or her opinion about every detail. When there was a clash of opinions the phrase that saved us more than once was "Let's try it." We would try out each idea and amazingly enough, it would be clear which way to proceed. This way of creating as a group was plodding and laborious but it also was satisfying in that each person's ideas were a part of each piece. These creations were truly a group effort.

Over the years we experimented in different ways. Some of our pieces have been pure improvisation, while others have been notated, original compositions. We've used inspiration from South African boot dances, interlocking Balinese melodies, Shaker hymns, poetry and children's rhymes. We've performed as a small group of six and have invited friends to join us, expanding our group to 16. Yet the same principles have held true throughout: Playful improvisation generates ideas. Music and speech and

to the requirements of audience, involvement of speaker; everyone does everything. And the audience participates.

A community of performers

From the beginning, audience involvement was an important element of a Xephyr performance. At one of our first concerts we ended with group singing and simple folk dancing. The audience loved it. Parents were dancing with their children, teachers were singing with students; there was a great deal of energy created by a whole community coming together to sing and to dance. After

growing old; a Lewis Carroll text performed with body percussion, headstands and feathers; and a movement piece that depicted the decay of rock into pebbles into sand. Then the moment for participation arrived. Xephyr members briefly described their ideas for each group, the groups scattered to different areas and the work began. One group worked on a French cathedral round with three moving circles singing the canon in three different time values; another group learned "Hickory Dickory Dock" and performed a body percussion version in canon; a third group experienced moving

Xephyr members had brought Chinese masks and large scarves to create a Lion Dance movement improvisation. All of these audience-created pieces were then linked together in a rondo form with a connecting song.

Barriers dissolve

When it is time to reassemble for the second half of the performance, there is often a bit of chaos in the air. Sometimes a few small children will wander in and out of the performing space but the pieces themselves are focused and wonderful to behold. A friend of mine watched her father dance behind a Chinese mask. She could hardly contain herself: "I haven't seen my Dad act like that since he played with us when we were small children." I enjoyed watching an old friend perform some complicated body percussion with great confidence and enthusiasm. A college-age bluegrass musician sat at a bass xylophone focusing intently on the accompaniment pattern to "Hickory Dickory Dock." Five rowdy third grade boys settled down, concentrated and came in exactly on cue with their rock sounds.

Boundaries have been crossed; boundaries between performer and

As Orff teachers we all know those moments in a teacher training class or an inspired workshop when we are let loose to play and create with each other. There is an added energy and a flow to our movement and our singing. We are connected to each other.

watching Xephyr sing and move and play instruments, the audience was eager to sing and move and play instruments themselves. They wanted to touch the scarves and the xylophones; they wanted to be up there on stage.

As Orff teachers we all know those moments in a teacher training class or an inspired workshop when we are let loose to play and create with each other. There is an added energy and a flow to our movement and our singing. We are connected to each other. At its best the audience participation in the second half of a Xephyr performance produces these moments for people who may not have experienced them in years.

Encouraged by the strong response to audience participation, we developed more complex ideas. For the second half of the program we would chose a story or poem to develop, or sometimes we extended the theme of the concert itself. Each member of Xephyr would take one part of the story or theme to develop with a group from the audience.

One recent Xephyr concert was titled "It's About Time." The first half of the

inside large ribbon circles to the beat of half notes, quarter notes and eighth notes. One group generated their own words and phrases about time and then practiced performing them within timed one-minute sections. Since our concert

continued on page 18...



James Harding, Doug Goodkin and Liz Keefe play xylophones accompanied by dancing fish.

Focus on Performance



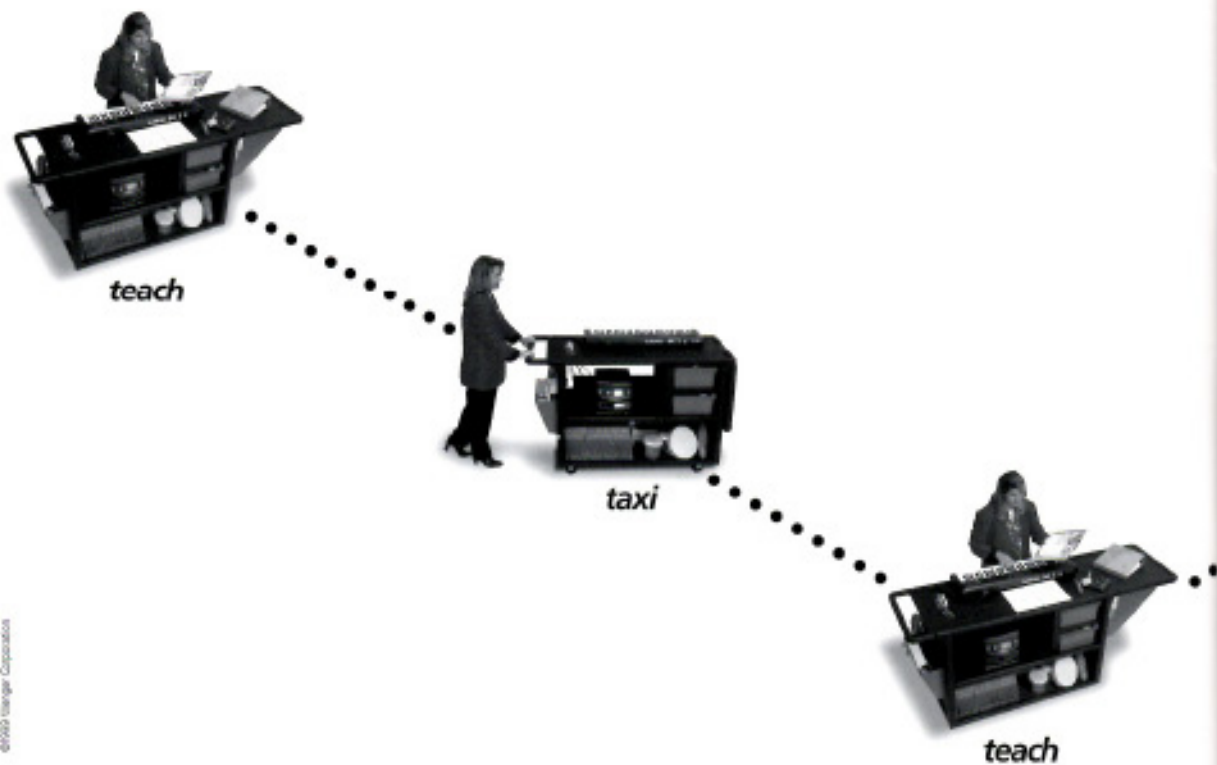
Connie Doolan, Sofia Lopez-Ibor, Liz Keefe, Scott Stone, James Harding, Sarah Noll, Gina Graziano and Doug Goodkin with Frau Liselotte Orff after the Xephyr performance at the International Orff-Schulwerk Symposium in Traunwalchen, Germany, July 2000.

audience, boundaries between parent and child, boundaries between teacher and parent. The science teacher from your school is suddenly in your group singing a canon. One of your neighbors is creating body percussion for the first time. You watch one of your students moving to the sound of chimes with his parents and little sister. There is magic in

the air. It is very intimate. You are sharing in an act of creation. It is less akin to a performance and more like sharing a camp fire in some isolated place. It is elemental, it is nourishing, it is invigorating. The usual boundaries between people are lifted for a moment and disparate groups are playing and creating with each other. We all become

child like in our delight with play.

A Xephyr performance is a mixture of depth and silliness, of wild body percussion and full choral singing, of the sounds of sand and rocks as well as the sounds of plastic tubes and interlocking metallophone melodies. There are moments of profound melancholy, and there are moments of hilarity. The





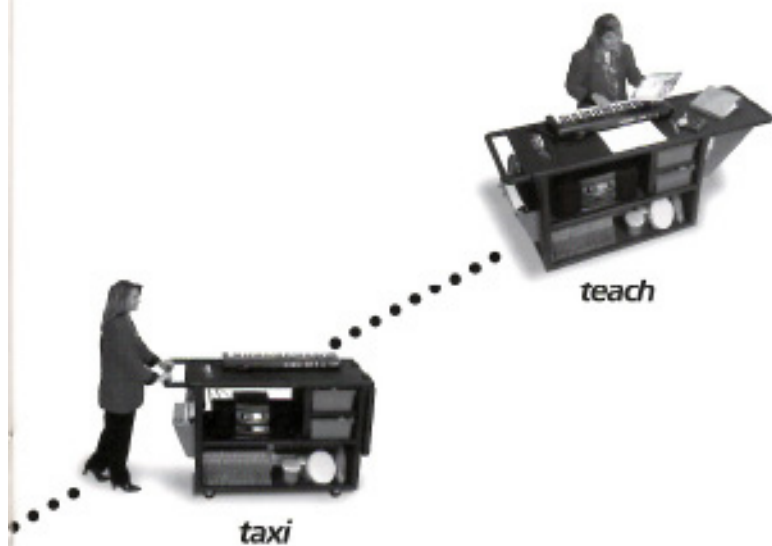
Doug Goodkin, Sofia Lopez-Ibor, James Harding and Liz Keefe (L to R) create percussive sounds with Chinese rice paper umbrellas.

audience watches attentively, knowing that their turn is coming. And then the circle is complete: the audience members stand on the stage, playing the xylophones and the drums, singing songs and moving with scarves, and they create yet another dimension of performing.

Liz Keefe is a founding member of the Orff performing group Xephyr, whose

current members are Doug Goodkin, James Harding, Liz Keefe, Susan Kennedy, Sofia Lopez-Ibor, Sarah Noll and Scott Stone. Xephyr performed at the Phoenix National Conference in November 1999 and also at the International Orff Symposium in Germany in July 2000. Liz teaches music to grades 1-5 at the French American International

School in San Francisco, Calif., and is President of the Northern California Chapter of AOSA. Liz composes music for Xephyr and for children's chorus. She has recently published *Music for Xylophones*, a collection of pieces that she wrote for Xephyr. A collection of songs for children's chorus is forthcoming.



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Kindergarten students, with teacher Annette Tracy in the center, play "Mousie, Mousie, in the Housie," a steady beat game.

Demonstration Programs: Raising the Curtain on Your Music Classroom

Annette Tracy

While realizing that performance is a valuable outcome for music education, several years ago I began to question the validity of consuming so much instructional time to prepare the standard production I felt was expected for each grade level's music program. Although such productions were well received and highlighted the capabilities of many students, other students did not feel as successful. They were just one more face on the risers of students in the chorus, who became bored discipline problems as I rehearsed the chosen ones on their particular parts. Trying to plan a program that gave each of 100 children a separate special part was often contrived and instructionally invalid.

As a result, I started making changes and educating parents, principals and classroom teachers. With the help of a colleague, I have been able to develop demonstration programs that are fun for the whole family and easy on my stress level. These programs raise the curtain on the music classroom and allow a peek into a more realistic musical experience, in which each child can be successful and their presence (or absence) influences the class's personality and performance.

I see my students once every four days for a 50-minute period. I begin working on program selections no more than six class times before the program date. Each selection is carefully chosen for content and objectives. I try to include some variation of a basic steady beat game, harmony or pre-harmony work, movement and an activity using instruments. The highlight of each program comes at its conclusion, when audience members are invited to participate.

Although grade level evenings are the expectation now, there were obstacles to overcome in their development. Selling classroom teachers and/or your principal is more difficult than meeting parental expectations. Up until a few years ago, we had several separate events for students at Manor Hill Elementary School: open house in the classroom, an art exhibit night, a physical education demonstration for selected grades, and music programs for each grade. Classroom teachers were expected to be at each event for their grade level. Combining these makes one evening much more challenging for the teachers involved, but it does free up three other evenings. Busy parents with busy students also appreciate the "one-hour, one-stop shopping"

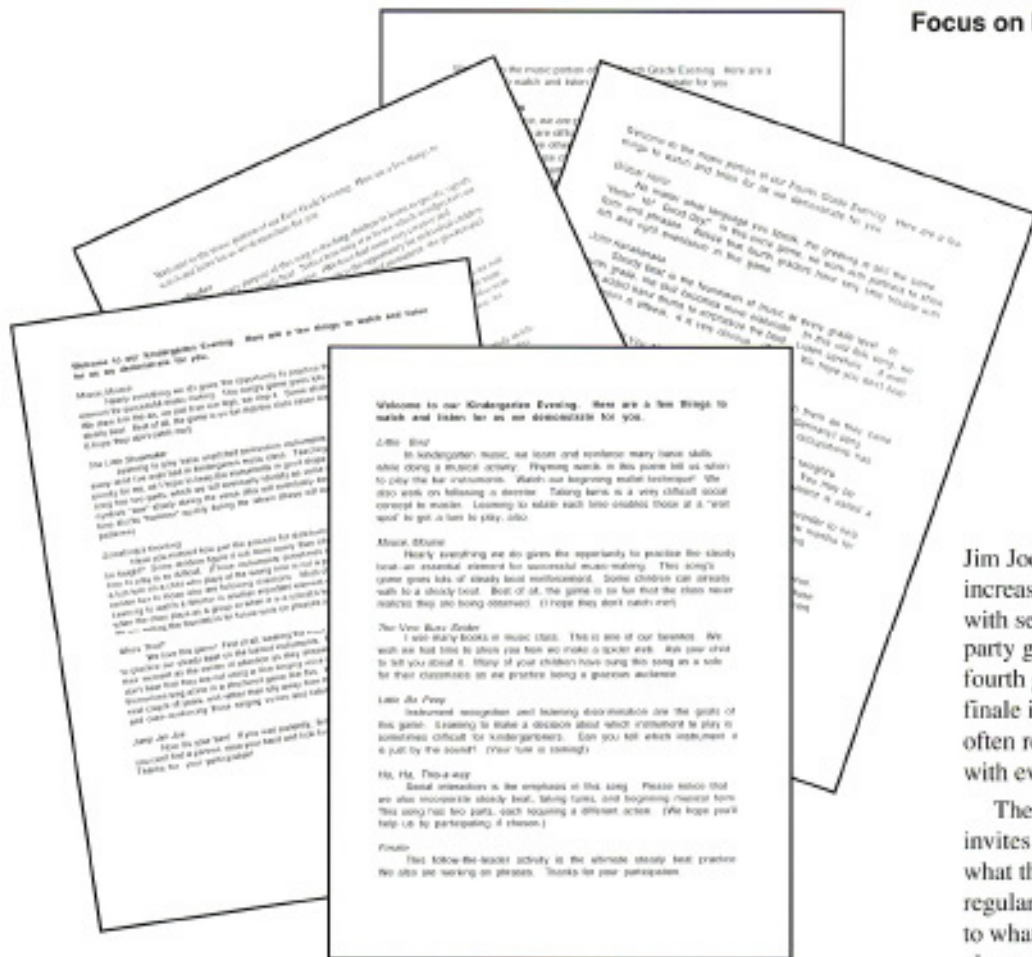
idea of our grade level evenings.

No two grade level evenings are ever organized the same way. I instigate planning a couple of months in advance, discussing with teachers what our theme will be for the night. Once a theme is chosen, we develop and prepare activities and projects. For example, one year our first grade evening was in March, when space and the solar system was the instructional topic. Because we have four first grade classes, a rotational schedule was developed so that each class spent 15 minutes in the classroom (open house), 15 minutes in the art room, 15 minutes with the physical education teacher, and 15 minutes with me in music.

Logistically, this can be a nightmare, depending on traffic configurations in the building and parking lot. To ease bottlenecks in the hallways, the art teacher often chooses to display related projects in the hallways, rather than physically taking part in the evening with a make-and-take sort of activity. We discovered that 15-20 minute rotation intervals worked well for all but physical education, which continues to have a separate evening for selected grades. This allows me the luxury of having the gym available for the music portion of the evening, and allows parents more flexibility on an evening that may be tightly scheduled elsewhere. We build the evening's schedule around the time of each class's music portion. Parents can choose to spend as much or as little time as they wish at the classroom open house or viewing art displays before or after the music demonstration. This open-ended format also helps alleviate parking problems.

The structure of my actual music program is very simple. I see each class separately, doing the same demonstration

These programs raise the curtain on the music classroom and allow a peek into a more realistic musical experience, in which each child can be successful.



Jim Joe" with kindergarteners, an increasingly difficult patty cake game with second graders, or a romping play-party game of "Follow the Leader" with fourth graders, our multi-generational finale is always a hit. Time restraints often require me to cut the finale short, with everyone wanting more.

The demonstration program format invites parents into your classroom to see what their child does in music, and regularly results in positive comparisons to what they themselves did in music classes, back in the "good old days." Each student is shown successfully participating in music, and the evening ends with the opportunity for everyone to join in and succeed in a musical activity. You can now "close the curtain" on the evening's program, while leaving the curtains to your classroom open to parents, principal and fellow teachers.

Annette Tracy teaches K-5 music at Manor Hill Elementary School in Liberty, Mo.

four times in a row. The children perform in the center of the gym. No rehearsal in the gym is needed, as I found that moving the music rug from my classroom to the gym provides the students with the only reference point necessary, beyond my instructions. The audience is seated in chairs around the perimeter, no more than two rows deep, allowing every parent a view of what is going on. Cameras and video recorders are welcomed and encouraged.

For the most part, every child has learned all parts of any activity or song. For pieces where parts need to be assigned and practiced, I have each student list confidentially his or her order of preferences on instruments or harmony part. I have always been able to guarantee not assigning them their last choice, and they understand that some won't be able to have their first choice. This method seems fair to them and allows me the freedom to juggle parts as necessary. For pieces where no previous assignment and practice is required, I divide the group randomly the night of our demonstration.

I have discovered that with only 12-15 minutes available for each class, even explanatory comments take too much time. I provide a program guide for the audience to follow, noting details and skills to observe, and giving information on the musical development of children at this particular level. I always include an invitation for audience participation at the end of the demonstration. Whether it is a simple cumulative game of "Jump



First graders play a copycat phrase game with parents and other visitors.



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The Luau

Marilyn A. Gunn

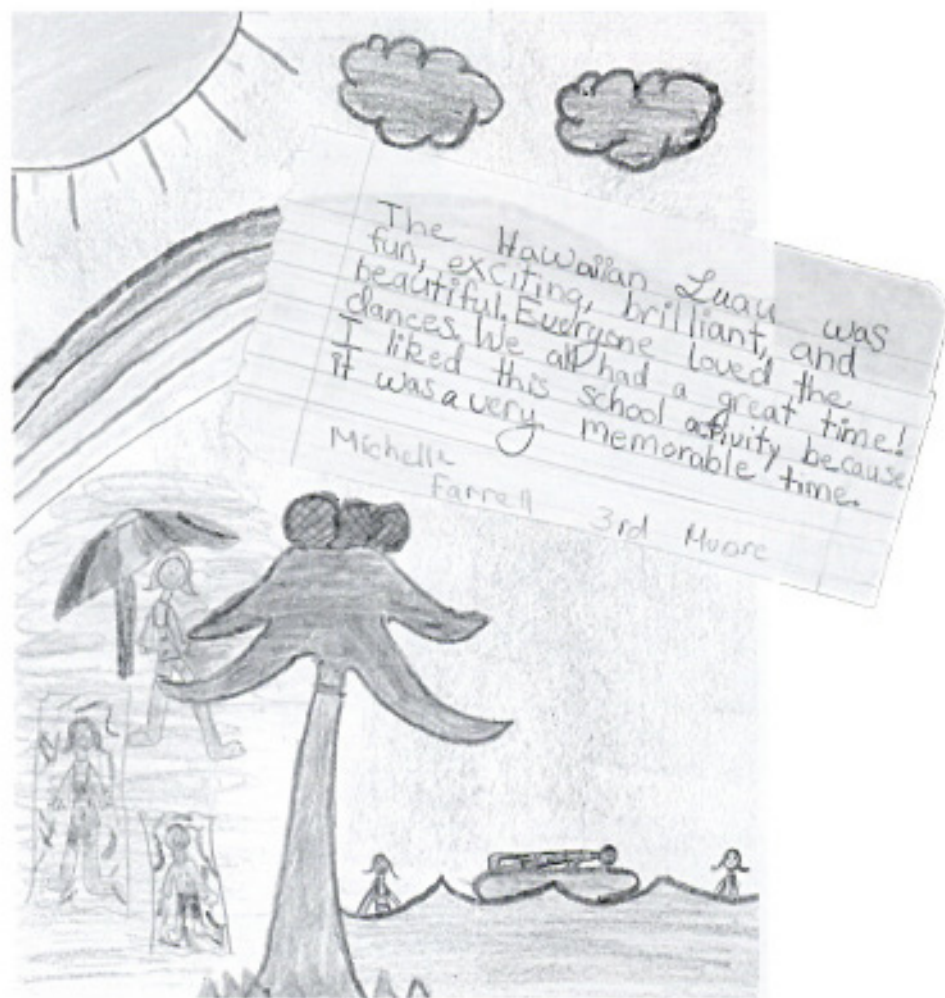
The first time I heard about "The Luau" was during my job interview. Right after "What are your ideas about maintaining classroom control?" was "Our second grade has been doing a luau program for the last 20 years. Will you be able to continue this tradition?"

I'm no fool. I wanted the job. I assured the principal that it would be my great delight to perpetuate this grand tradition.

The subject came up again at my first teacher's meeting prior to the beginning of the school year. The second grade teachers introduced themselves then

inquired, "Do you know about our luau?" They gave me a copy of the program with my parts underlined. I found a dog-eared folder filed away in the music room with the sheet music I was expected to teach. I heard no more about it until the spring, when second-grade teachers began to greet me with, "Good morning. Have you started the luau yet?"

It was my first year, you understand. I was eager that no one regret my selection as music teacher. I dutifully fulfilled my luau requirements, teaching "Hawaii the Fiftieth State," "May Day Is Lei Day in Hawaii" and "Hawaii Has Eight Islands." I learned the piano accompaniments so



Rainbow drawing by Michelle Farrell

well I could play them with my eyes closed (no great accomplishment as they were predominantly I, IV, and V chords in oom-pah fashion). Children spent their days stringing tissue paper on yarn to make leis. They made tissue-collage pineapples, and slit trash bags into strips for their "grass" skirts. Second grade teachers taught all of the "special" dances. I was only vaguely aware of the preparations as I went about my daily routine.

Two weeks before the big event I was told that we would be rehearsing in the gym every day and that my presence was required. When I asked what I was to do with my scheduled classes I was informed that they always watched the rehearsals. This didn't feel right at all, but I was new, remember? I did what I was told.

It was during the first mass rehearsal that I began to realize the magnitude of THE LUAU. It wasn't just the presence of 120 second graders, although that is quite impressive in itself. In order that no child feel bad because he or she didn't have a special part, the script for the program included a speaking part for each and every child with the exception of the Masters of Ceremony — a boy and a girl — who each had pages of script. In an hour we hadn't gotten through quite

Focus on Performance

half the performance.

Then there were the "special" dances: two for the girls, two for the boys, and one for everyone. These were all taught by the classroom teachers. One of the teachers set up a 25-year-old, fat-armed, institutional-gray-box record player with steel-reinforced corners. She placed a circa 1960s LP on the turntable. As the record turned it snapped and crackled like Rice Krispies, then the voice of Don Ho began to sing, "Tiny bubbles, in the wine..." All 50-plus little girls swayed to and fro as they wiggled their tiny-bubble fingers then tipped back the invisible glass of wine.

The reaction of the classes that lost their music time in order for the seven-year-olds to practice took me quite by surprise. Older students who had once been in the luau themselves all sang along. Some even recited pieces of the script. Kindergarten and first grade students were rapt with attention: "Do we get to do this when we're in second grade, Mrs. Gunn?" they asked hopefully.

The program hadn't changed in 20 years. The same script and printed program were recycled year after year with new names plugged in. There was a summary of the history and geology of the islands. It seemed that every bit of flora and fauna were described. They told about the Hawaiian language, then translated some 20 or 30 vocabulary words (each word from a different child — everyone gets a turn!) Every minute



Palm tree collage by Rebecca Brown

piece of information they had gathered about Hawaii was in that script.

The day of my first luau arrived. Every square inch of the gym walls was covered with Hawaiian art. The sight of 120 Hawaiian sunsets with palm tree silhouettes, 120 tissue-collage pineapples, 120 red hibiscus, and 120 *humuhumunukunaukaapua*'as was stunning. The stage was framed by a rainbow made of helium-filled balloons. At the back of the gym, tables were piled high with cookies and sliced fruits. There were punch bowls filled with iced pineapple drink, and the centerpiece was a whole roast pig — not *papier mâché* — the real deal. First the barefoot girls filed in, each wearing a paper hibiscus behind her right ear, a paper lei, and a trash-bag

grass skirt over a swimsuit. The barefoot boys followed with the same leis worn with shorts and a bright shirt. All the children had turns at the microphone, volcanoes exploded, and there were lots of Little Grass Shacks. The program had tightened significantly since that first rehearsal. It concluded in an hour and a half; then the feasting began.

I intended to stay in this teaching position for a long time. I couldn't begin to imagine doing this program for the next 20 years. How do you break the binds of a 20-year-old tradition? I decided to start with the one thing that I disliked the most. If I could change the program just a little bit each year, eventually it would transform into

continued on page 29...



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ANIMAL CRACKER SUITE and OTHER POEMS

Deborah A Imiolo-Schrivier

Schott Music Corporation is pleased to announce a new Orff-Schulwerk publication by Deborah A. Imiolo-Schrivier. *Animal Cracker Suite* is a set of four original poems arranged for speech chorus, body percussion, and percussion ensemble. Twenty-one additional original poems are included for teachers and students to make their own musical settings.

The Heritage Heights Elementary School Performing Ensembles from the Sweet Home Central School District in Amherst, New York will premiere *Animal Cracker Suite* during a noon hour concert in the Rochester AOSA conference on Thursday, November 9, 2000. The ensemble, under the direction of Deborah A. Imiolo-Schrivier, is a volunteer group of 3rd, 4th and 5th grade students who regularly meet after school once a week for an hour. The movement will be student-created.

SMC 561 \$9.95

ELEMENTAL RECORDER PLAYING

Gunild Keetman and Minna Ronnefeld

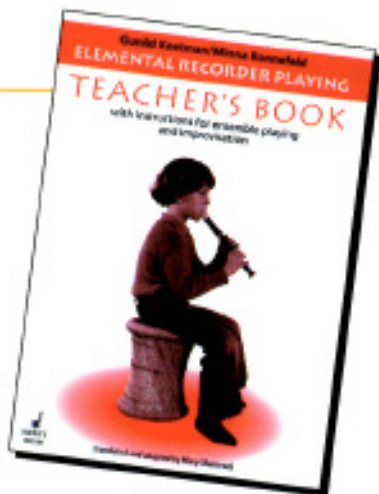
Translated and adapted by Mary Shamrock

- Teacher's Book: SMC 558 \$6.95
- Student's Book: SMC 559 \$9.95
- Student's Workbook: SMC 560 \$7.95

Schott Music Corporation is proud to have published Mary Shamrock's translation of this unique approach to recorder playing.

Mary Shamrock has been involved with Orff Schulwerk for more than thirty years. Her service to AOSA has included being national president, *The Orff Echo* editor, two-time national conference chair, board member, and work with special projects, including *Guidelines for Orff Schulwerk Teacher Training Courses*. She received the organization's Distinguished Service Award at the November 1999 national conference. Her Ph.D dissertation (UCLA, 1988) examined the dispersal and adaptation of the Schulwerk in selected Asian cultures. She has been instructor for many Schulwerk teacher training courses and workshops throughout the US and abroad, and has contributed abundantly to the literature through publication. She has been a member of the music faculty at California State University, Northridge since 1978. Currently in a new position, Associate Dean of Health and Human Development, she is expanding her knowledge and awareness of learning across the life span.

In celebration of 50 years of *Music for Children*, Mary states: "As the idea of life-long learning continues to gain credence, not only as a possibility but a reality and necessity in today's world, the Orff-Schulwerk potential - if carried forward in principle rather than detail, and always flexible - can contribute significantly toward expanding the discovery of what it is to be human." (*Orff Schulwerk Informationen* 64, p. 37)



ORFF-SCHULWERK MUSIC FOR CHILDREN

accompanying CDs (Carl Orff/Gunild Keetman)

By popular request, these songs and pieces from the 5 volume English edition (by Margaret Murray) of Carl Orff and Gunild Keetman's Schulwerk are now available in CD Format. Singers and speakers are from a variety of English, Welsh and German schools with professional musicians playing instruments. The material is not restricted to Britain, but also includes songs from Canada and the United States. The instrumental ensemble is directed by Carl Orff and Hermann Regner.

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Kay Lehto and Karen Medley, National Conference Co-Chairs
Maureen Oser and Jessie Vance, Local Conference Co-Chairs

The Conference Calls are in the mail, children's groups are practicing, presenters are preparing and registrations are pouring in for the 2000 AOSA National Conference! Over 100 gifted presenters will inspire and energize us as we celebrate together next November. More than 350 sessions, concerts, children's performances, panels and industry showcase sessions will bolster our teaching skills, broaden our musicianship and movement training, and renew our commitment to Orff Schulwerk.

Centrally located in Upstate New York and nestled along beautiful Lake Ontario, Rochester has been cited in recent consumer studies as the kindest, most helpful city in America. Winner of the *Prime Site Award*, the Riverside Convention Center is located ten minutes from the airport in the heart of downtown Rochester and boasts a dramatic view of the Genesee River. The Riverside Convention Center features enclosed, climate-controlled walkways to two of the conference hotels, shopping areas, restaurants and sheltered parking. The Amtrak station is only five minutes from hotel facilities.

Local and Regional Committees

Our hats are off to **Maureen Oser** and **Jessie Vance**, Local Conference Chairpersons extraordinaire! What a monumental task to stay in touch with committees whose work is spread throughout an entire region! These dedicated, relentless, enthusiastic people from **Region V** are the heart and blood of the conference. Please remember to give them your thanks when you see them next November!

Tours

Rochester and the upstate New York area will delight you with a kaleidoscope of rich historical and cultural connections. Experience the surging power of Niagara Falls. Trace the steps of time as you walk along the world famous Erie Canal. Travel to nearby Seneca Falls, the birthplace of the Women's Rights Movement. Walk the *Trail of Peace* and listen to Seneca stories in a Seneca bark longhouse at an Iroquois village site, *Gamondagan*, and explore the downtown area with its many museums, architectural treasures and eateries.

Hotel Registration

Participants may make their hotel reservations through DePres Travel Bureau Inc. by mail or fax through October 5th. Room assignments are made on a first-come, first-serve basis, so make your reservations early.



Saturday Knight Live: A Renaissance Fare

Hear ye, hear ye. You are cordially invited to attend a feast and festivities! Harken back to a time of knights, noblemen, lords, ladies, gypsies and thieves. **Bells and Motley**, Renaissance performers, and an assortment of entertainers await your presence

Bells & Motley Consort

Newsletter
of the
American
Orff-Schulwerk
Association

FALL 2000

to captivate you with stories, amuse you with foolery, and arouse you with music! We will sing, dance around the tables, and play music together throughout the evening. Feel free to *BYOI (Bring Your Own Instruments)!* Renaissance costumes of all kinds are encouraged but are strictly optional. Stop by the AOSA Boutique to purchase some festive attire and accents. After the banquet, enjoy *A Gala of English and American Traditional Social Dance* with the *New England Dancing Masters* or bring your recorders and dancing feet to a lively session of *Renaissance Dance*.

Music Industry

Join us Wednesday evening for the *Exhibitor Reception*. Come and support our exhibitors who have given so much to support AOSA and the needs of music teachers across the country. Industry-sponsored Showcase Sessions will be offered on Thursday and Friday. Coordinated by AOSA's Industry Representative, **Pam Aalbers**, these sessions are a way for exhibitors to introduce participants to specific products and services.

Research Sessions

This year's featured research presenter is **Eugenia Costagioni** from McGill University in Montreal, Canada. Eugenia will share her research on the effects of music instruction on cognitive abilities, academic achievement, self-esteem and personal traits. **Akosua Obuo Addo's** experiences living in Ghana, Jamaica and England sparked an interest in research on children's music play, enculturation and learning. Participants will learn singing games from Ghana, West Africa. AOSA Research Grant Recipient **Idit Kubitsky** will draw upon her research on the music and culture of the Ewe people in Ghana. Idit will share children's game songs, drumming, dance and drama. Researcher, **Sheila Scott**, has studied the area of



Andy Davis,
New England Dancing Masters

Young Spirit Dancers



PHOTO: by Ben Huth



Dan Hill

performance-based assessment. She will share a scoring guide developed to assess rhythmic improvisation.

Program Update

Several presenters have been added since the last issue of *Reverberations*. Medieval and Renaissance music duo **Sondra and John Bromka of Bells and Motley** will introduce participants to early music, art, music and dance. Create music and movement in an odyssey through the solar system geared for upper elementary and middle school students with **Glenda Cosenza**. In a very special panel session hosted by AOSA Distinguished Service Award recipient **Barbara Grenoble**, early AOSA members will share reminiscences on their beginning experiences, training and teaching. For those working with special learners in mainstreamed and blended classrooms, **Brian and Leslie Hunter's** session will provide theoretical as well as practical help. Winner of the Carl Orff Foundation's Pro Merito award and Professor at the Orff Institute in Salzburg, Austria, **Ulrike Jungmair** will offer three sessions exploring speech, music, movement, improvisation and dance. How does technology fit into your Orff instrumentaria? Come see **Jeff La Marca** as he examines the use of several high-tech devices to facilitate learning in the traditional Orff classroom. Storyteller, **Rafe Martin** is an internationally known author and recipient of three American Library Association Notable Book Awards, and four Parent's Choice Gold Awards. Rafe, whose books include *The Rough-Face Girl* and *The Boy Who Lived with the Seals* will invite us to awaken our creativity and empower our imaginations through the ancient art of storytelling. **Clyde Alafiju Morgan**, Associate Professor of African Dance at SUNY at Brockport, has recently returned from extensive study and teaching in Brazil. Clyde will engage a demonstration group of children in dances, songs, stories and myths from an Afrocentric perspective. **Nydilla Padilla-Rodriguez** will offer unparalleled adventures with the rhythms, movements and expression of salsa dance. **Wade Richards** will draw upon his



Paul Winter, Paul Winter Consort



Toronto Children's Chorus, Jean Ashworth Bartle, director



Almeta Whitis

expertise as a music therapist and Orff Schulwerk teacher to show how to create music experiences in inclusion

classrooms. Master storyteller **Almeta Whitis** will show participants how to put stories in their cultural, historical, spiritual, and educational contexts. Learn traditional Iroquois and Zuni dances from *Ganondagan's Young Spirit Dancers* and founding member of the American Indian Dance Theater, **Chester Mahooty**.

OPUS

An *opus* is a body of musical work giving form to a synthesis of improvisation and creative exploration. What better way to describe the beauty and power of this special facet of Conference 2000! *Orff Programs in Urban Schools* will be an ongoing demonstration of master teachers working with students from the Rochester City Schools. Over the course of ten sessions, observe **Roger Sams**, **Margaret Campbell-Holman**, and **Sheila O'Shea** as they demonstrate the magic of Orff Schulwerk. *OPUS* will culminate in a final session where students and teachers share music and movement experiences of the past days, and reflect upon their work together.

Introduction to Schulwerk

A popular and important part of every conference is this course-within-a-conference which gives those who are new to Orff Schulwerk an opportunity to experience intensive instruction in the Orff philosophy during the first two days of the conference. *Introduction to Schulwerk* sessions will be held on Thursday afternoon and Friday morning, allowing *IS* participants to enjoy additional sessions. **Liz Gilpatrick**, coordinator of this year's program, will team up with **Judith Cole** and **Carol Erion** to teach the important elements of speech, song, movement, instrumental play, recorder and improvisation. Participants are encouraged to register early for this course as enrollment is limited. The *IS* course will be

held at the beautiful Hochstein School of Music, within easy walking distance of the conference site. (Participants may choose to stay at the Crowne Plaza, the closest hotel to the *IS* site.)

Off-Site Sessions

Each off-site session is actually three mini-sessions with participants rotating through unique experiences related to each museum's collection. In a session at the *International Museum of Photography at the George Eastman House*, participants will tour the house, hear a pipe organ demonstration, listen to high school students perform an original soundscape for a silent film and create their own, and visit the internationally acclaimed photography collection. At the *Memorial Art Gallery*, participants will enjoy Afro-Brazilian dance and drumming with **Clyde Alafiju Morgan**, listen to stirring African-American folktales as told by master storyteller **Almeta Whitis**, and tour the indigenous art collection. In a Saturday session at the *Memorial Art Gallery* participants will experience music, dance and storytelling of the Renaissance with *Bells and Motley*, enjoy a concert in the atrium, and tour the museum's Medieval and Renaissance collections. In a session at the *Rochester Museum and Science Center* participants will experience Native American storytelling with celebrated children's author, **Rafe Martin**, listen to Native American flute music with **Dan Hill** and take a walking tour through the Seneca life exhibit.

Noontime Performances

Featured recorder performer **Clea Galhano** will beguile you in a special noontime concert. Children's recorder groups, *Trevor Day School Recorder Consort* and *Brophy*

continued on page 4...



A Moving Experience

School Recorder Club will also delight. There will be a wide variety of children's choral groups including *Somerset Hills Children's Chorus*, *Webster Central School District Elementary Chorus*, *ChildrenSong of New Jersey* and *William Street School Select Chorus*. Marvel in the primary experience with second graders from the *Dudley School/Northside School Choral Group* and the combined efforts of the *Heritage Heights Elementary School Chorus*, *Dance Ensemble and Back Stage* groups. See how Orff Schulwerk culminates in a high school program with *Penfield High School's Jazz Choir and Bluesology*. Share in the unique experiences of the *Dorothy Nolan Chime Choir and Puppet Club* and the exhilarating movement of the *Canadian Dance Tapestry*. See Orff ensembles in action with performances by *The Cathedral Choir School and Hochstein Orff Ensemble*, *Sawmill Creek Orff Ensemble* and the *Choir Academy of Harlem Xylophone Ensemble*.

Opening Session

The opening session will feature vibrant and talented children from the Rochester area including the Orff ensemble *Metamorphosis* under the direction of **Maureen Oser** and AOSA President **Linda Ahlstedt** and the *Eastman Bach Children's Chorus* directed by **Karla Krogstad**. They will collaborate to share their unique vision of our conference theme.

Business Meeting

You won't want to miss the innovative performance melding music, dance and improvisation by children from the *Claude Watson School for the Arts* directed by **Alice Brass**.

Evening Performances

Thursday, enjoy an unforgettable evening with the Grammy Award-winning *Paul Winter Consort* who will perform for (and with!) us at the renowned Eastman Theater. Paul Winter and friends will be joined on-stage by the *Eastman School of Music Gamelan*, *Lila Muni*, the

Eastman School of Music Percussion Ensemble, and *ChildrenSong of New Jersey*. This amazing blend of talent, timbres and textures will be woven with the recorded voices of wolves, whales and nature. Come raise your voice in song and in celebration of life! Transportation from the conference site will be provided. Check your Conference Call for ticket information. Friday evening begins with the exquisite voices of the *Toronto Children's Chorus* under the direction of **Jean Ashworth Bartle**. Jean's leadership in the children's choir movement was recognized in 1998 with Canada's highest honor, the Order of Canada. Later Friday evening, enjoy a breathtaking montage of talent representing some of the cultural traditions of upstate New York. This once in a lifetime concert features Celtic music with **Mitzie Collins**, music, dance and stories of Puerto Rico with the *Borinquen Dance Theater*, African-American storytelling with **Almeta Whitis**; Afro-Brazilian dance and music with **Clyde Alafiju Morgan**, Native American storytelling with **Rafe Martin**, Native American dance with *Ganondagan's Young Spirit Dancers* and a *Peace Table Dance* by *A Moving Experience* whose members are developmentally disabled dancers sure to touch your heart.

Late Evening Activities

Indefatigable conference participants may choose to participate in a myriad of special late evening activities. On Thursday night, drum to your heart's content in an exhilarating *Drum Jam* with **Jim Solomon**, enjoy the community of *Singing Games and Dance Party* with the *New England Dancing Masters*, or enjoy late night revelry as you explore early Schulwerk pieces in the fifth gathering of the *Midnight Historical Society* led by **Carol Erion** and **Peggy McCreary**. Friday night, enjoy *International Folk Dancing* with **Phyllis Weikart**; join in *American Community Dance* with **Martha Riley**, or bring all voices of recorders to the *Recorder Reading Session* with **Clea Galhano**. Also Friday night, delight in a fast-paced *Kaleidoscope* of mini-presentations by some of the brightest stars in AOSA's future as session coordinator **Cak Marshall** guides this lighter-paced evening of kid-tested ideas including songs, games, listening lessons and movement.

Closing Session

Jos Wuytack of Belgium will lead us in a session on Sunday morning that celebrates our many experiences during conference and reaffirms our joy as members of the Orff Schulwerk community. *When Tomorrow will be Yesterday* reflects on our past, honors the present, and envisions our dreams for the future. Gather to sing, move, and play instruments as a sign of friendship, love of music, and hope for tomorrow.

Whatever you do, don't plan on getting any sleep while you're in Rochester. You'll be too busy having fun!

Kudos to the Local Committees

The Region V committees are ready to extend a warm welcome to all who will attend the Rochester conference.

Rose Grellis and **Dottie Sundquist** and members of the Philadelphia and Berkshire Hudson Valley chapters are organizing items contributed by chapters throughout Region V for the *AOSA Boutique*.

Paul Beattie and the Northern New Jersey chapter are assisting clinicians and performing groups with their *Audio-Visual* needs.

Deborah Imiolo-Schraver and **Becky King** and the Buffalo Chapter are planning a rousing *Banquet* for our Saturday night revelry.

Linda O'Donnell is coordinating a performance by the New England chapter for the *Chapter Banner Roll Call*.

Donna Basile, with the support of the Long Island chapter, is working to bring the visions of Region V to our conference in the form of *Children's Art*.

Diane Sabourin and the Northern Lights chapter are organizing the *Children's Performing Groups*.

Mary Bickel from Greater Rochester is arranging *College Credit* and CEU certification for conference attendees.

Karen Markey from Philadelphia is overseeing the *Evening Performances* and folk dance sessions.

Equipment Chairs All Heary and **Bernie Heveron** and their well-tuned committee workers are standing ready to deal with the

monumental task of seeing that the right instruments arrive at the right site at the right time.

Janet Oakes is planning many exciting historical and *Sight-Seeing Tours* in western New York.

Rosemary Eichenlaub, chair of the *Fundraising Committee*, is providing conference momentos.

Ann Hughes and **Alice Pratt** are leading the Greater Rochester chapter in giving a warm welcome to all conference registrants and presenters at the *Hospitality* table.

Shawn Funk and **Cak Marshall** from Pittsburgh are in charge of *Publicity*.

Jane Seguin-Ayres and the Northern Lights Chapter are coordinating a special Region V *Quilt Raffle* that will raise money for the AOSA scholarship funds.

Lisa Bettke along with the Connecticut Chapter has the daunting job of handling *Conference Registration*.

Margaret Wells and **Pam Stover** are working hard to recruit *Room Hosts and Monitors* to assist presenters.

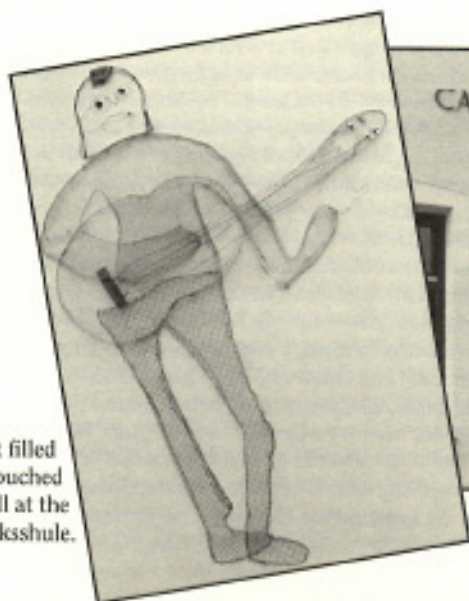
Beth Berman and **Christine Stirling** are providing *Session Introducers* for all of our wonderful sessions.

Rob Amchin and **Barb Kish-Young** from the Twin Tiers chapter will be directing us each day by chairing the *Signs Committee*.

Bobbie Huggins has the challenging job of managing the *Local Conference Budget*.

50 Years Music for Children

The Orff Symposium 2000, *Changing with the Times: Music For Children* in honor of the 105th birthday of the composer and the fiftieth anniversary of Carl Orff and Gunild Keetman's *Music for Children* was held in Bavaria on July 6 - 9. President Linda Ahlstedt represented the American Orff Schulwerk Association at the Conference. Also attending, and receiving the highly acclaimed Pro Merito Award, was AOSA member, Doug Goodkin.



Children's art filled the walls and touched the hearts of all at the Carl Orff-Volksschule.



In both Traunwalchen Primary School and the Music School, special emphasis has been given to the pedagogical ideas of Orff Schulwerk. Carl Orff is an honorary citizen of the town of Traunreut, also known as the "Orff Dorf."

continued on page 6 . .



Schloss Pertenstein (1290) was the magnificent location of the July 5-6 "Meeting at the Top". Leaders from over thirty different countries met to share information and to reflect upon The Schulwerk — Past and Future.



Following a stirring tribute by Sofia Lopez-Ibor and Verena Maschat, Doug Goodkin was presented the Orff-Schulwerk Award of Distinction from the Carl Orff-Foundation by Frau Liselotte Orff. Congratulations Doug!



Bavarian school children playing the "J-Pipes" in a workshop led by Christoph Maubach and Gerard van de Geer of Australia.

Pro Merito

I want to begin by accepting this award on behalf of my first Orff teacher and the one who has affected me most profoundly — Avon Gillespie. Avon's view of the Schulwerk was that it was much more than a clever way to teach music — it was an opportunity to water the deep roots of communal ceremony and soulful rejuvenation. People may have left his workshops with some good ideas for Monday's classes, but what they mostly remembered was the feeling of participation in a magical world. I've tried in my own way to carry forth that vision and I do believe Avon would be pleased by this public recognition of his life's work as reflected in my own.

My first workshop with Avon was in 1972 and the moment he silently motioned us to remove our shoes, I knew that I had stumbled onto something more than just another class in the college curriculum. I had the feeling of reading an author who was speaking clearly what I could only vaguely intuit, of meeting an artist who could give shape, color and image to my raw instincts. The Schulwerk had all the promise of a calling and the potential of what Don Juan, an Old Native shaman, called "a path with heart."

"Before you embark on it, you ask the question: Does this path have a heart? If the answer is no, you will know it — a path without heart is never enjoyable. On the other hand, a path with heart is easy — it doesn't make you work at liking it. Once you find it, travel its full length."

Having found it, I've spent the last 25 years attempting to travel its length. But travel often implies a reachable destination and on this trip, the horizon keeps receding. A path with heart doesn't have a measurable length. Each step of the journey taken with awareness, intelligence and enjoyment is the destination itself. Each class with the children, each exploration of the artistic potential of a rhythm, rhyme or ratchet, is a step into the unknown. We can't predict where or when we'll arrive. Perhaps it is this quality of surprise that has helped keep the romance alive in my own work. How else to account for the fact that I'll be returning for my twenty-sixth year at the same school with even more energy and excitement than my first?

In his book *The Gift*, author Lewis Hyde talks about it like this: "Anything contained within a boundary contains its own exhaustion. The most perfectly balanced gyroscope slowly winds down. But when the gift passes out of sight and then returns, we are refreshed."

"Passing out of sight" means going to a place the Western artists call the Muse, the psychologists call the Unconscious, the Aborigines call the Dreamtime, the various indigenous people call the Ancestors; a world beyond the control of our conscious intentions. The gift of the Schulwerk is perpetually renewed because it dives below the surface of our everyday lives and swims back to the surface refreshed. Precisely how it does this is worth noting.

1) **Fertile ideas:** Though many people come to the joyful doing of the Orff approach as an antidote to the stifling air of heady rationalism, Schulwerk is an intellectual playground, bursting with vibrant ideas. In his book, *The Aims of Education*, Alfred North Whitehead raised a passionate protest against what he called "inert ideas" — ideas with set boundaries which allow and even encourage passive acceptance of easy answers. An inert idea is self-contained, requires no further probing and is soporific, putting the mind to sleep. By contrast, a fertile idea is one that is self-generating, incites active investigation and leads to new questions. The Schulwerk is alive with such ideas. Every so-called new idea in education today, from Gardner's Multiple Intelligences to Multiculturalism in Education to music's contribution to intelligence (the Mozart Effect®) and emotional intelligence (Daniel Goleman's work) to Portfolio Assessment, is covering ground that the Schulwerk has already been travelling for over 75 years! Because these fertile ideas have been watered by our daily practice in the classroom, we have something vital to contribute to the dialogue.

2) **Imaginative thinking:** Our concern is Art and Art is the voice of the imagination. The imagination is boundless. It comes to us in dreams, daydreams, visions and creative outbursts. When Orff said, "It is the imagination that should be awakened and trained," he was placing arts education in its proper sphere in the curriculum. The



President Linda Ahlstedt represented the U.S. at the "Meeting at the Top". Here she is being interviewed by Coloman Kallos of the Orff Institute.



Reinhold Wirsching, coordinator of the Symposium, conducts the Bavarian Teacher's Choir and the 500 Symposium participants. His moving original compositions focused on the child at the closing session.



Barbara Haselbach, dance educator and author, concludes Symposium 2000 with gratitude to all those who labored in love and brought such joy to our hearts.

Acceptance Speech

material invites us as teachers to discover the imaginative potential of a poem, song or dance and we in turn invite our students to improvise, create, and think strangely. Because the imagination is inexhaustible, our work is perpetually new.

3) *Aesthetic Awakening:* Art and Heart rhyme both literally and metaphorically. If art is imagination, art is also heart — the awakening of the full palette of our feeling life. Whether stirred by a march or soothed by a lullaby, enchanted by the gamelan or excited by Taiko drums, music strums the strings of our capacity to love, grieve and exult. Some come to Orff workshops for ideas, others for a chance to exercise their imagination, but all enjoy the renewal of getting out of their heads and into their hearts. How wondrous to work in a field that daily expects the miracles of hushed moments, chills up the spine, powerful "ah-hahs!", tears and laughter! Because we can't predict how art will touch us, we're in a state the poet Keats called negative capability: "Capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason."

4) *Music for Children:* The exquisite dance between mind, heart and body is enough to ensure that the *Schulwerk* can never be exhausted. But there is one more quality that guaranties its standing as a path with heart and that is the theme of this Symposium — ***Music for Children.*** I believe that had the Bavarian radio station never turned the experiences in the Guntherschule towards children in 1948, Orff's most fertile seed would have lain dormant. By keeping children in the center of this work, as I have kept children in the center of my own these past 25 years, its gifts are mostly realized. For children are fresh from that other world that we artists must work so hard to try to reenter, brimming with delightfully strange perceptions and still free from the molds of how things have been done and thought before. Just as we guide them towards the inevitable pathways of the traditions they've inherited, so do they teach us to see those paths with new eyes.

To teach a three year old in any subject is to level down to the most basic foundation of one's passion. If I were in charge of the

world, I would require all college professors in every field to teach their subject to preschoolers at once a week for their entire career. I'm convinced that not only would their teaching improve immeasurably, but their understanding as well. I know that mine has. Teaching children keeps you honest. I am so pleased to receive this prestigious award and so grateful for the affirmation it represents. But my students at school are not impressed. To them, I'm just another class in their day and when they don't understand something, they'll let me know in no uncertain terms what a bad teacher I am. No matter how clear my varied approaches may seem, they mean nothing until the moment when they actually connect with a student. When that moment arrives, a different kind of Pro Merito Award is given. This year I'm thinking of first grader Sean who needed to play the contra-bass bars to finally understand how music fits together and third grader Rachel who discovered singing was her path to musical success. I'm remembering fifth grader Yarrow who struggled with recorder but won the Samba Contest with his spirited dance and eighth grader Paul who resisted music for seven years before discovering he could play a great blues solo on the chime bars. These are the daily victories that keep us all going and remind us why we do this — to give children the voice to speak their joys, terrors, sorrows and triumphs.

I thank all my many teachers and students who have walked this marvelous path with heart together with me and taught me so much. As Don Juan suggests, I've never had to work at liking it, but I have had to work hard to meet its considerable challenge. This award serves as a reminder to rededicate myself to the journey, an encouragement to meet the next obstacle around the bend with courage, confidence and comradery. In a time marked by greed, profit, the flattening of the imagination and the dissolution of community, we are needed more than ever. I hope we all can rekindle our torch at the flame of this Symposium and go forth into the darkness together. Thank you.

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NBT Welcomes New Board Members

The AOSA National Board of Trustees recently welcomed newly elected Regional Representatives Karen Larson from Region I, Lynne E. Halterlein from Region II, Gwen Hargrove from Region IV and Barbara Potter from Region V. Returning to the National Board of Trustees in his new role as Recording Secretary is Alan Purdum. Sue Mueller and Joan Middlebrook, who have previously served on the board as Region II Representatives, were appointed as the 2002 National Conference Co-Chairs.



Karen Larson was introduced to Orff Schulwerk while still in college. Her cooperating teacher, Meg Moeller Worth, would not take a student teacher without Orff training, so the summer before her student teaching, she took an introductory course and Level I teacher training. She joined the Rocky Mountain Chapter that summer and attended her first AOSA conference the

following fall. Little did she know that nine years later she would be the equipment co-chair for the AOSA national conference in Denver.

Band and orchestra director, choir director and K-6 classroom music specialist are among Karen's titles at her small elementary school in Larkspur, Colorado. In addition, she serves as the District Chairperson for Music Curriculum.

Karen has been greatly influenced by Barbara Grenoble. Karen looks up to Barbara as a model teacher who has a child-like spirit. Isabel Carley left an impression as well, not only with excellent recorder pedagogy, but she also "taught me so much about arranging and composing for the Orff Ensemble."

Karen has left her mark on the Rocky Mountain Chapter, serving in several capacities, including several terms as president. An active workshop presenter, Karen presented at the Phoenix conference and the Colorado Music Educators Conference last year. She is busy putting the finishing touches on her session at this year's conference in Rochester.

When she's not busy with school and AOSA, she spends time with her family: husband, Daniel, son, Jedidiah, age 13, and daughter, Rachel, age 10.



Lynne E. Halterlein is the music specialist at Washington Charter School in Palm Desert, California. She "sings, dances and plays with 700 students in kindergarten through fifth grade." As part of the Desert Sands Unified School District, she teaches Orff Schulwerk classes to her colleagues. She is especially interested in "learning how to teach children to sing correctly and on pitch."

She was first introduced to Orff Schulwerk at the 1972 Texas Music Educators Conference in San Antonio where she saw Grace Nash present a workshop. "That really sparked my interest. I joined AOSA shortly thereafter!" After moving to California, Millie Burnett and Mary Shamrock took her under their wing when she joined her first chapter, the Los Angeles chapter. Lynne has held all the offices in her current local chapter, Inland Counties, and has been president for four years.

When she's not teaching, Lynne enjoys playing oboe. She also loves to travel and spent part of this past summer in London. She and her husband love to "hang out together," scuba dive and attend the theater.



Ten years ago, **Gwen Hargrove** met Debby Etheredge, then president of the North Florida Chapter, and she began her involvement with Orff Schulwerk. She later met Mary Helen Solomon and Jim Solomon, and her path was set to become dedicated to Orff Schulwerk music and movement education. Gwen went on to serve as president of the North Florida Chapter, and later, she and Debby co-chaired

the AOSA Boutique and Closing Session at the national conference in Tampa.

Besides teaching at Ocean Palms Elementary School in Ponte Vedra, Florida, she is a frequent workshop presenter. Gwen presented at the Seattle Conference and will share her knowledge and experience again by presenting at the Rochester conference in November. Gwen marvels at "the beauty and developmental appropriateness of Carl Orff's teachings and is constantly amazed at the effectiveness of the philosophy of teaching within the Schulwerk."

When she has the time, she loves to read, garden and spend time with her wonderful family and friends.



Barbara Potter is not new to AOSA. She has previously served two terms on the National Board of Trustees as Regional Representative and served as Liaison for the Eastern States Region, a position that came before the present Regional Representative system. She also served as a member of the editorial board of *The Orff Echo* for ten years. She has presented numerous chapter workshops and pre-

sented at national conferences.

Barbara says, "My work in Schulwerk has most always focused on the basic musicianship building and classroom relationships possible through the Schulwerk philosophy." Barbara was recently appointed to the Connecticut State Department of Education to work in the Beginning Educator Support and Training Program (BEST Program) as the Teacher in Residence in Music. "It is my job to organize and train people to present a series of six seminars for beginning music teachers in our state. The teachers must produce a portfolio by the end of their second year of teaching. It is my additional job to organize the training and implementation of the scoring process for evaluators of these portfolios."

When Barbara is not teaching or working to improve teaching, she loves to attend concerts, plays and dance programs and has participated in a recorder performance group for more than 20 years. She likes to fly kites, cook, sew, care for her dog, Benjamin, and "raise beautiful flowers to decorate my home."



Alan Purdum attended his introductory workshop with Ruth Hamm at Youngstown State University in the summer of 1975. He credits Ruth Hamm and BJ Lahman for guiding his growth as a teacher and encouraging him into leadership positions. Alan teaches in three rural elementary schools in the Grand Valley Schools of Ashtabula County, Ohio. He also keeps busy as Minister of

Music for Howland Community Church in Warren, Ohio.

He has served as a Regional Representative on the National Board of Trustees and was Equipment Chair for the 1983 Cleveland conference. He has also served as president and secretary of the Greater Cleveland chapter.

Alan presented at the Memphis national conference and has presented various chapter workshops, as well. He likes

to combine "the elements of the Schulwerk so students can experience the totality of integrated movement, speech, singing and instrument play."

An accomplished bagpipe performer, Alan loves performing early music, Celtic music and orchestral music on the doublebass. He also enjoys bicycling and reading science fiction.



Sue Mueller first became involved with the Schulwerk when she moved to Las Vegas and soon became treasurer of Nevada's Desert Valley chapter. She later served as chapter president, as well. Sue currently teaches K-5 in Las Vegas, Nevada, and spends her summers teaching Orff Schulwerk teacher training courses at UNLV and Louisiana State University. She has also

served on the National Board of Trustees as a regional representative, has presented at national conferences and coordinated the IS course in Phoenix last year.

Sue asks, "Is there life beyond the Schulwerk?" After much thought, she says that she loves "to walk, garden, sing and sleep when the schedule allows." She directs a choir and a handbell choir at her church and has a "wonderfully supportive husband" and three children, ages 22, 20 and 16. Sue says that she feels "very fortunate to have found a way of life that so suits my personality and love for life."



Joan Middlebrook attended her first workshop in 1987. "The presenter was Shelley Nordlund, and it was a life changing experience." She proceeded to take a summer Orff Schulwerk introductory course, purchased some Orff instruments and began her current teaching path. Joan served on the board of her local chapter, Mt. Lassen, as vice president and president and she has represented Region II on the

National Board of Trustees. As Chair of the Financial Assistance Committee, she helped to implement the adoption of the TAP Fund, an achievement of which Joan is very proud.

Joan is now retired from teaching, but continues to be dedicated to AOSA. In addition, she loves to travel and quilt.

Chapter News

CALIFORNIA

Students from the Laguna Beach and Manhattan Beach areas combined forces for their first annual Recorder Festival. Children aged nine to 14 participated playing SATB recorders, Orff instruments, and dancing. The festival was organized by Los Angeles chapter members, **Lynn Kleiner**, **Mark Emerson** and **Kathy Lucey**.



California Recorder Festival.

COLORADO

The **Rocky Mountain chapter** has a mini-conference each July in the mountains. This year members spent three days enjoying the company of friends and colleagues in the beautiful Rockies at Beaver Run Resort in Breckenridge. Congratulations to Rocky Mountain chapter member **Brian Leatherman** who conducted the orchestra and performed as a soloist for the Colorado Ballet Company's production of *Carminia Burana* last spring. The Rocky Mountain chapter bid farewell to retiring members **Gwen Mickle** and **Jane Carlstrom**. Gwen has been a Rocky Mountain chapter member since 1975 and served as local conference co-chair for the 1990 Denver national conference. Jane, a charter member of the Rocky Mountain chapter, served as hospitality chair for the national conference. Best wishes to both!

CONNECTICUT

Judith Cook Tucker, publisher of World Music Press, and member of the **Connecticut chapter**, travelled to Cuba last May with the Danbury, Connecticut Concrct Chorus to participate in the first International Choral Festival of Cuba which was organized by the Cuban Ministry of Culture and approved for travel as a goodwill mission by the United States Department of the Treasury. Ten American choirs, numbering over 500 singers (the largest contingent of Americans to travel to Cuba since the Revolution) joined several Cuban choirs in singing in concerts, churches and synagogues and interacting informally. Judith's song, *Amigos*, was sung with a Cuban church congregation of a few hundred people and there wasn't a dry eye in the place! The trip was a real eye-opener for all, with plenty of opportunities for visits to cafes, homes and the countryside.

HAWAII

Hawaii chapter members **Linda Weyman**, **Jolene Kim** and **Mary Lynn Goode** were featured teachers in a collaborative program addressing the physiological and cognitive development of young children through music and movement. The program was a collaboration involving the Maui Arts Cultural Center, Hawaii Association for the Education of the Young Child, the Hawaii Orff Schulwerk Association and Akaku, Maui Community Television. A series of four 30-minute television programs were designed to assist parents, caregivers and preschool teachers in fostering musical development in young children and laying a foundation for the educational development of children across the curriculum. They will be broadcast on Akaku, Maui's public access station. This program was supported by a grant from the Samuel N. and Mary Castle Foundation and inspired by John Feierabend's work on Musical Intelligence.



Phyllis Weikart, High/Scope Foundation, Linda Weyman HOSA president, Susana Browne, Maui Arts and Cultural Center Director of Education.

Reverberations is the quarterly newsletter of the American Orff-Schulwerk Association, PO Box 391089, Cleveland, OH 44139-8089. Please send news, photographs, press releases and other materials to Jessie Vance, Editor, *Reverberations*, 107 Alder Lane, Cary, North Carolina 27511. Telephone (919) 858-9750; Fax (919) 858-5406. e-mail address: reverberations@aol.com.

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Submission deadlines are as follows:

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

Mention of products and events is intended to provide information and does not imply endorsement.

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ILLINOIS

From the gathering song, *Farewell to the Old Year*, to interpreting the Greek Muses with song, instrumental performance, dance and poetry, the room rang out with the joy of music experienced and shared as the **Greater Chicago chapter** celebrated their thirtieth anniversary. **Jacobeth Postl** gave her account of the beginning of the Orff movement in North America for which she was applauded with affection. The day concluded with many testimonials from the members of how this teaching style had changed both their personal and professional lives. They told of the many friendships that had been built, the support and encouragement received ... and always, the inspiration of a dream!



Kim Teeters and Pat McNabb, Co-Chairs of The Celebration



Jacobeth Postl, "The Early Days"

MIDDLE ATLANTIC

Many chapters hold their workshops at a location that does not have Orff instruments on site. The **Middle Atlantic chapter** solves the problem by assigning instruments by last name. All members are instructed to bring a hand drum and a soprano recorder, while members with last names A-G bring a glockenspiel, H-Q bring a xylophone, and R-Z bring a metallophone.

MINNESOTA

Cindy Johnson received the **Southern Minnesota chapter's** Silver Anniversary Scholarship, which she used towards her Orff Schulwerk teacher training this past summer at St. Thomas. While taking Level I, Cindy discovered that "one of the key factors which makes the Orff system such a success is its potential for variety. It is exciting to work with a system that has unlimited potential for creativity, along with so many talented individuals who are willing to share their expertise."

NEW YORK

Carol Ann Premonics, membership chairperson of the **Western New York chapter**, has brought the chapter into the computer age by sending out e-mail reminders for workshops. Great idea, Carol! Members of the Western New York Chapter held a logo contest for their new chapter logo. The winner was fifth grader, Moe Nakano, who, in addition to her artistic talent, plays violin, clarinet and piano and studies ballet as well.

Eleven Long Island chapter members were part of two different school districts that were ranked among the top 100 best communities for music education in America. They are **Betsy Bobo, Linda Carrella, Ann Marie Craven, Darlene Darress, Anita Masiello, Kimberly Neri, Randi Ryan** and **Lorraine Tauches** of the Syosset Public Schools and **Pam Cirasole, Christine McClay** and **Nancy Reycraft** of the Northport East Northport Public Schools. The survey was conducted by a coalition of national organizations, including the American Music Conference, the National Association for Music Education, and the National School Board Association. More than 5,800 administrators, teachers, parents and community leaders participated in the survey.

OHIO

The Greater Cleveland Orff chapter was well represented at the Ohio Music Educators Conference. Chapter members who presented included **Terry Boyarsky, Marjorie Hildebrandt, Carol Huffman, Sevilla Morse, Roger Sams, Deb Southard, Toby Thompson, Nancy Lineburgh** and **Chet-Yeng Loong**. **Rosalyn Payne** and the *Step Chill'n* presented two sessions for many delighted participants.

What's New

As if to get us in the spirit for Conference 2000's Renaissance Banquet, Warner Bros. Publications recently announced the publication of *Renaissance Dances for Dancers Young and Old* by Isabel McNeill Carley. This book and CD combination includes historical information about the Renaissance period as well as easy-to-follow dance graphics. Each dance is provided in three formats: CD orchestrations with authentic Renaissance sounds, Orff and recorder arrangements for classroom use, and piano arrangements. The collection of dances are appropriate for upper elementary students through adult and may be purchased for \$19.95 from your favorite music dealer.

Whacky Music, Inc. now offers two sets of chromatics for Boomwhackers®. The Chromatic Set includes five sharps and flats for the standard octave and sells for \$16.98. The Bass Chromatic set also contains five pitches and complements the bass diatonic scale. It sells for \$32.98. Also available are **Octavator™ Tube Caps** which fit on one end of the tube and lower the tone by an octave. The tubes can then be played as usual or can be held vertically and tapped on the floor as "stamping" tubes. When placed on the higher octave tubes, the Octavators™ create the same tones as the bass octave and

when placed on the bass octave tubes, they go down another octave making a three-octave range possible. The Octavator™ Tube Caps are sold in sets of eight for \$8.98 or sets of six for \$6.98. Both West Music and Rhythm Band Instruments carry the complete line of Boomwhacker® products.

The second title in Harmonic Vision's music software series, Music Ace 2™ helps to develop and reinforce music fundamentals such as standard notation, rhythm, melody, key signatures, harmony, intervals and more. Maestro Max™ and his choir of Singing Notes™ return in **Music Ace 2** to continue their introduction to music fundamentals and theory through 24 comprehensive lessons, challenging games and a creative composition. It is available on a hybrid CD-ROM for Macintosh and Windows and can be purchased from select retail outlets, music stores, educational software dealers or direct from Harmonic Vision by calling 800-644-4994. The software has a suggested retail price of \$49.95. Special versions designed for use in classrooms and studios are also available, including school, lab packs, site and district licenses. Additional information and free downloadable demos of all Harmonic Vision products are available from Harmonic Vision's website at www.harmonicvision.com.



Meet AOSA Headquarters Staff Ruth Schwartz, Bookkeeper

As you receive your Conference Call and Confirmation of Registration, you are actually receiving items that have been mailed to you from

AOSA Executive Headquarters in Chagrin Falls, Ohio, which is a suburb of Cleveland. Besides the Executive Director, there is a staff of three who work diligently to serve the members of AOSA. In the Spring 2000 issue of *Reverberations*, Marilyn Kajder, Administrative Assistant, was introduced. We continue our series by profiling Ruth Schwartz, Bookkeeper.

Unlike Executive Director Cindi Wobig and Administrative Assistant Marilyn Kajder, Ruth Schwartz does not have much direct contact with AOSA members. But thanks to Ruth's behind the scenes work, the organization runs more

smoothly on a day to day basis. Ruth's job deals with payables and receivables — the basic bookkeeping of the organization. This is certainly a job that is essential to the smooth operation and fiscal health of any organization. While most of us may not enjoy the monthly task of balancing our checkbook, Ruth enjoys "crunching" numbers and keeping AOSA's books balanced.

Ruth has been with AOSA for three years. Prior to that, she spent time at home raising her three children. Gary is now 13 and loves all sports, especially football. He also has an interest in music and plays saxophone in his middle school jazz band. Ten year old Katie, following in her brother's footsteps, just started playing the saxophone this year. The two older children and eight year old Stephanie all love to play baseball. Ruth and her husband, who live in suburban Cleveland, love to spend time with their children and they enjoy going camping and watching them participate in their various sports activities.

On the Web

Music Graphics Galore is a website devoted to all sorts of musical clip art, both static and animated. There are six pages of graphics to choose from: (1) lines, buttons, backgrounds, symbols, musicians and singers, (2) borders, words, staves and notes, (3) guitars, keyboards and percussion, (4) jukeboxes, CD's, records, radios, stereos and speakers, (5) brass and woodwinds, (6) strings, lyres and miscellaneous instruments. There is also a links page to direct you to further graphic websites. Each of the graphics is in the GIF format which is a PC graphic format. If you have a Macintosh that will not read GIF files, there are graphic converters that are downloadable on the web to transfer the file to a readable format.

GVOX's **NotationStation** debuted last May and already is a popular site with music teachers. It was developed to provide a free and easy way to publish music lessons online and to offer children a new way to learn and experience music. Teachers are able to download *MusicTime Deluxe* sequencing software free to work offline. They can use the sequencing software with a MIDI keyboard or use the sound capabilities of their personal computer. Teachers who register for *NotationStation* are given space on the website to create and post lesson plans. Their students register and are given passwords that enable them to retrieve the lessons by using a class code provided by the teacher. As part of the registration process and to comply with the provisions of the new Children's Online Privacy Protection Act, students under 13 must obtain permission from their parents. GVOX founder, Nathaniel Weiss explains that "*NotationStation* was designed to be accessible to nearly any teacher, not just those who are tech-savvy." There is an online tutorial to help teachers understand how to use the site and the software. The downloadable software is available in both PC and Mac formats.

In addition, GVOX and McGraw-Hill have introduced *Share the Music Interactive Recorder* software. Students digitally record their practice directly into the computer for later assessment by their teacher. There is a "step play" feature that enables the computer to simultaneously display the notation as the student plays the recorder into a microphone. *Share the Music Interactive Recorder* includes a lesson book, a computer microphone and a PC/Mac compatible CD-ROM that contains lessons and links to internet activities. The package is available for \$79.95. The CD-ROM features video segments presented by Orff Schulwerk recorder specialist Carol King. Check at the *NotationStation* site for further details.

To access either of these sites, log on to <http://www.aosa.org> and select the *Reverberations* page. Scroll down to find links to websites featured.

Nominations Sought for AOSA Industry Award

AOSA is seeking nominations for the AOSA Industry Award. The purpose of this award is to "recognize and honor individual members of AOSA, who are employed by industry members of AOSA; who, above and beyond the requirements of business, have given exemplary service to AOSA and/or its members; and who have contributed to the growth of Orff Schulwerk in the United States."

This honor bestows lifetime honorary membership in AOSA and a certification of recognition. Applications are available from AOSA Executive Headquarters, PO Box 391089, Cleveland, OH 44139-8089.

Nominations Open for Distinguished Service Award

Those wishing to nominate a member to receive AOSA's Distinguished Service Award should apply now to AOSA Headquarters for the necessary forms. Nominees can be members who have given exemplary service to the Association, but who are not presently members of the National Board of Trustees.

These are some factors to consider when making a nomination:

- Nature and extent of active participation in and service to AOSA
- Length and quality of involvement in the Orff Schulwerk movement
- Impact of service on the community, state and nation
- Impact on the growth and acceptance of AOSA aims and objectives

Completed forms and letters of recommendation will be kept on file for consideration before each conference. Write to AOSA Executive Headquarters, PO Box 391089, Cleveland, OH 44139-8089, for the necessary forms.

Nominations Sought for National Board of Trustees

Nominations are being sought for National Conference Chairperson for the 2003 conference to be held in Louisville, Kentucky and should be submitted to the Nominating Committee by February 15, 2001. Contact AOSA Headquarters for further information.

AOSA Chapter Workshop Calendar, 2000-2001

ALABAMA

Alabama
 Jul. 1 Chapter Make and Take
 Oct. 21 Carol King
 Mar. 10 Tim Brophy

ALASKA

Alaska
 Oct. TBA Ann Kay
 Apr. TBA Kathy Karna-Jacobi

ARIZONA

Arizona
 Oct. 21 David Connors
 Feb. 10 Denise Phillips
 Apr. 21 Chris Judah-Lauder

Southern Arizona

Nov. 4 Carole Henderson
 Feb. TBA Melissa Lense &
 Nancy Ferguson

CALIFORNIA

American River
 Oct. 14 Jay Broeker
 Jan. 13 Randy DeLelles and
 Jeff Kriske
 Mar. TBA Chapter Sharing

Inland Counties

Sep. 16 James Harding
 Oct. 21 Nikola Clay
 Feb. 3 Anne Fennel
 Mar. 24 Cathy Crawford

Los Angeles

Oct. 7 Sofia Lopez-Ibor
 Feb. 3 Chapter Sharing
 Mar. 17 Donna Brink-Fox
 May. 19 Rossana Arager

Monterey Bay

TBA Chapter Sharing

Mount Lassen

Sep. 23 Jan Doney
 Oct. 21 Anne Fennel
 TBA Christine Anderson

Northern California

Sep. 23 Barbara Haselbach
 Feb. 3 Heidi Tzortzis and
 James Harding
 Apr. 27-29 Mini-Conference

Orange County

Sep. 23 Kerri Lynn Nichols
 Oct. 21 Lynn Kleiner
 Feb. 3 Nikola Clay
 Mar. 10 Chapter Sharing

San Diego

Sep. 16 Chapter Sharing
 Oct. 14 Judith Thomas and
 Susan Katz

Feb. 3 Chapter Sharing
 Mar. 10 Sofia Lopez-Ibor
 May. 5 Anne Fennel

Santa Barbara

Oct. 22 Jean Wilmoth
 Jan. 21 Gloria Fuoco-Lawson
 Mar. 4 Suzanne Tomlinson
 Brown and
 Ann Erickson
 Apr. 29 Chapter Sharing

COLORADO

Rocky Mountain

Jul. 28-30 Paul Hallsted
 Sep. 9 Margaret Campbell-
 Holman
 Oct. 10 Sandy Leeotte
 Jan. 6 Jo Ella Hug
 Jan. 26-28 Judith Cole
 Apr. 14 Danae Gagne
 May. 12 Meg Worth

Rocky Mountain West

Sep. 9 Kay Lehto
 Jan. 13 Liz Gilpatrick
 Mar. 10 Kay Kleiner

CONNECTICUT

Connecticut

Sept. 23 Jacque Schrader
 Oct. 21 All State Elementary
 General Music
 Conference
 Nov. 18 Marilyn Wood
 Feb. 24 Chapter Sharing
 Mar. 24 Karen Howard
 Apr. 28 Kit Bardwell

FLORIDA

Central Florida

Aug. 26 Karen Larson
 Oct. 14 Susan Ramsay
 Jan. 27 Lynn Kleiner
 Mar. 31 Chapter Sharing

Greater Tampa

Sep. 9 Jacque Schrader
 Oct. 7 Debbie Fahmie
 Jan. 27 Lynn Kleiner
 Feb. 24 Chapter Sharing
 May. 5 Artie Almeda

North Florida

Sep. 15 Roger Sams
 Oct. 14 Chapter Sharing
 Jan. 27 Lynn Kleiner
 Apr. 21 Brent Holl
 Mar. 17 Liz Gilpatrick

South Florida

Sep. 16 Chapter Sharing
 Oct. 14 Scott Evans
 Nov. 4 First Annual
 Orff Festival

Feb. 3 State Orff Workshop
 Mar. TBA
 Apr. 21 Chapter Sharing

Southwest

TBA

Tallahassee

Sep. 11 Begin at the Beginning
 Oct. 7 Jim Solomon
 Jan. 27 Lynn Kleiner
 Mar. 10 Chapter Sharing
 Business and
 Planning Meeting

GEORGIA

Atlanta
 Sep. 16 Barbara Watson
 Oct. 7 Free College
 Student Workshop
 Chapter Sharing
 Feb. 17 Jos Wuytack
 Mar. 24 Jessie Vance and
 Maureen Oser
 Apr. 21 Sarah Colborn and
 Joy Quinn

Coastal Empire

Oct. 16 Sara Colborn and
 Joy Quinn
 Feb. 10 Chapter Sharing
 Apr. 21 AOSA Video
 Review Session

HAWAII

Hawaii
 Sep. 23 Brenda Strickland and
 teachers from
 Hanalei School
 Oct. 21 Michael Wall
 Jan. 13 Angie and Jay Broeker
 Mar. 16-17 Linda and
 Douglas Ahlstedt

IDAHO

Idaho
 Oct. 7 Rebecca Rottsock
 Oct. 8 Sofia Lopez-Ibor
 Jan. 22 Chapter Sharing
 Feb. 26 Jim Solomon

ILLINOIS

Greater Chicago

Sep. 16 John Feierabend
 Oct. 21 Andrea Schafer
 Jan. 20 Chapter Sharing
 Feb. 17 Sanna Longden
 Mar. 17 Brent Holl
 Apr. 22 Margaret Campbell-
 Holman

INDIANA

Indiana
 Sep. 23 Doug Goodkin
 Oct. 14 Chapter Sharing
 Mar. 17 Randy DeLelles and
 Jeff Kriske
 Apr. 21 Matt McCoy

IOWA

First Iowa

Sep. 30 Barbara Sletto
 Feb. 17 Bev Dirks, Rick
 Schupbach and
 Barbara Heitzman
 Apr. 2 Jacquelyn Thompson

Greater Des Moines

Sep. 15 Kathy Cumming
 Nov. 17 Iowa Music Educators
 Convention
 Jan. 26 Esther D'Agrosa
 Mar. 30 Chapter Sharing
 Jun. 1 End of Year Social

KANSAS

Kansas

Aug. 4-5 Marilyn Davidson
 Oct. 7 Sue Mueller
 Jan. 20 Chris Judah-Lauder
 Aug. 3-4 Vivian Murray
 Oct. 7 Susan Ramsay

KENTUCKY

Kentucky

Sep. 23 Judy Bond
 Oct. 28 Ruth Dwyer
 Jan. 27 Chapter Sharing
 Feb. 24 Bob Anchin
 Mar. 10 Janet Matkke

LOUISIANA

North Louisiana

Sep. 16 Julie Scott
 Jan. 18 Chapter Sharing
 Feb. 24 Lynn Kleiner

MAINE

Maine

Oct. 13 Cici Hunt
 Mar. 3 Maine Orff Festival
 Mar. 16 Chapter Sharing

MICHIGAN

Greater Detroit

Sep. 16 Randy DeLelles and
 Jeff Kriske
 Oct. 21 Jacque Schrader
 Jan. 27 Janet Matkke and
 Mary Ellen Haynes
 Feb. 10 Roger Sams
 Mar. 10 Chapter Sharing
 Apr. 7 Carol Huffman

Mid-Michigan

Sep. 16 WMOC, Mid-Michigan,
 Detroit Chapter Bi-
 Annual Conference
 Oct. 7 Cak Marshall
 Jan. 13 TBA
 Feb. 10 Sue Mueller
 Mar. 3 Jacque Schrader
 Apr. TBA

West Michigan

Sep. 16 WMOC, Mid-Michigan,

Detroit Chapter Bi-Annual Conference
 Sep 23 Matt Horn and Mike Meyers
 Oct 14 Sarah Guterman
 Feb 17 Chapter Sharing and Guest Presenters from the Greater Arts Council of Kalamazoo and Education for the Arts
 Mar 24 Donna Monticello
 Apr TBA Konnie Saliba

MIDDLE ATLANTIC (VA, MD, DE, D.C.)

Middle Atlantic

Sep TBA Jack Neill
 Oct 25 Carol Huffman
 Jan 20 Chapter Sharing
 Feb 10 Carolee Stewart
 Mar 10 Alice Pratt
 Apr 21 Bob De Frece

MINNESOTA

South Central Minnesota

Sep 23 Rob Amchin
 Oct 28 Jay Broeker
 Feb 3 Chapter Sharing
 Apr 21 Randy DeLelles and Jeff Kriske

MISSISSIPPI

Mississippi

TBA

MISSOURI

Heart of America

Sep 16 Chapter Sharing
 Oct 14 Chris Judah-Lauder
 Feb 3 Barry Bernstein
 Mar 3 TBA

Ozark Mountain

Oct 7 Tim Brophy
 Feb 24 TBA

St. Louis

Aug 28 Emily Perlman
 Sep 16 Judith Thompson-Bartnwell
 Oct 21 Bob De Frece
 Feb 17 Kim Brush,
 Pam Dumeay and Laura Green
 Mar 17 Kerri Lynn Nichols
 Apr 21 Jacque Schrader

MONTANA

Treasure State

Oct 7 Elizabeth Gilpatrick
 Jan 20 Chapter Sharing
 Mar 3 Julie Scott

NEBRASKA

Great Plains

Sep 9 Jim Solomon
 Jan TBA
 Mar Chapter Sharing

NEVADA

Desert Valley

Aug 18 Chapter Sharing
 Oct 16 Mary Goetze
 Jan 22 Liz Gilpatrick
 Feb 26 Phyllis Weikart
 Mar 22 Debbie Cenna
 Apr 8 Rossana Arager,
 Lise Champagne,
 Randy DeLelles and Jeff Kriske
 May 8 Annual Business Meeting
 May 15 2002 Conference meeting and 20th Anniversary Luncheon

Sierra Nevada

Sep 23 Konnie Saliba
 Oct 21 Chapter Sharing
 Jan 27 John Tyson
 May 5 Karen Larson

NEW ENGLAND (MA, RI, NH, VT)

New England

Sep 16 Peter Sidaway
 Oct 17 Susie Green
 Dec 2 John Tyson
 Feb 3 Chapter Sharing
 Mar 17 Jay Broeker
 Apr 7 Elizabeth Gilpatrick

NEW JERSEY

Central New Jersey

Sep 16 Tossi Aaron
 Oct 14 Marlon Simon
 Jan 20 Chapter Sharing
 Jan 27 Snow Date
 Mar 3 Debbie Pizzi
 Mar 31 Chapter Sharing

Northern New Jersey

Sep 23 Sue Snyder
 Oct 21 Kathy Robinson
 Nov 18 Chapter Sharing
 Feb 3 Chapter Sharing
 Mar 10 Jo Ella Hug
 Apr 7 Debbie Imiolo-Schraver
 May 5 Bob McGrath and Marilyn Davidson

NEW MEXICO

New Mexico

Oct 15 David Frego
 Jan 27 Elizabeth Gilpatrick
 Mar 17 Sandra Lezotte

NEW YORK

Berkshire-Hudson Valley

Sep 30 Jo Ella Hug
 Oct 14 Janet Mattie
 Jan 20 Chapter Sharing and Pot Luck Lunch
 Jan 27 Snow Date
 Mar 17 Sarah Guterman
 Apr 7 Sister Mary Ann Nelson

Greater Rochester

Oct 14 Alexis Zolczer

Jan 27 Donna Brink-Fox and Kathy Robinson
 Mar 10 Gretchen Wahlberg

Long Island

Sep 23 Nancy Reycraft
 Oct 21 Randy DeLelles and Jeff Kriske
 Nov 18 Susan Ramsay
 Jan 20 Chapter Sharing
 Feb 3 Jill and Michael Gallina
 Mar 3 Michael Nichols
 Apr 28 Cak Marshall

New York City

Sep 16 Chapter Sharing
 Jan TBA
 Mar 3 Jean Young and Barbara Ames

Northern Lights

Oct 14 Tossi Aaron
 Mar 3 Dohi Craig
 Jan TBA Chapter Sharing

Twin Tiers

Sep 9 Pam Stover
 Feb 24 Chapter Sharing
 Apr 17 Alexis Zolczer

Western New York

July 18 Chapter Sharing
 Sep 16 Jay Broeker
 Nov 18 Chapter Sharing
 Feb 3 Brian Burnett
 Apr 28 Rob Amchin

NORTH CAROLINA

Central Carolina

Oct 6-7 Laurie Zertz
 Mar 16-17 Shirley McRae

Piedmont North Carolina

Sep 15-16 Konnie Saliba
 Jan 27 Chapter Sharing
 Mar 16-17 Shirley McRae

NORTH DAKOTA

Prairie Winds

Sep 23 Chris Judah-Lauder
 Nov 18 Chapter Sharing
 Feb 24 Chapter Sharing
 Mar 31 Chapter Sharing
 May 12 Snow Day

OHIO

Greater Cincinnati

Sep 16 Rob Amchin
 Oct 21 Wesley Ball
 Feb 24 Chapter Sharing and Preparing for National Conference 2001
 Mar 17 Brian Burnett

Greater Cleveland

Sep 9 Karen Medley
 Oct 13-14 Judith Cole
 Jan 27 Chapter Sharing
 Mar 10 Vivian Murray
 Apr 27 Chapter Sharing

Northwest Ohio

Sep 16 Andrea Neuhave
 Oct 21 Amy Dennison-Tarney and Barbara Britsch
 Jan 1 Chapter Sharing (check date)
 Feb 10 Judy Bond
 Mar 10 Julie Scott

OKLAHOMA

Oklahoma

Aug TBA Julie Scott and Kathy Kuddes
 Sep 30 Elizabeth Gilpatrick
 Feb 17 Tulsa Orff Festival
 Apr 7 Central Oklahoma Orff Festival
 TBA Chapter Sharing

OREGON

Portland

Oct 14 Elaine Larson
 Feb 3 Susan Kennedy
 Apr 21 Roger Sams

PENNSYLVANIA

Philadelphia Area

Sep 23 Vivian Murray
 Oct 21 Martha Crowell and Conference Work
 Jan 27 Chapter Sharing
 Apr/May TBA Dixie Piver
 Jun 2 Pot Luck and Chapter Sharing

Pittsburgh Golden Triangle

Sep 23 Rita Shobwell
 Oct 21 Shirley McRae
 Jan 27 Pam Stover
 Mar 10 Arvida Steen

SOUTH CAROLINA

South Carolina Foothills

TBA

SOUTH DAKOTA

Black Hills

Sep 16 Chapter Sharing
 Oct 21 Karen Larson
 Jan 20 Kay Lehto
 Mar 17 Chapter Sharing

Sioux Valley

Sep 29 Chris Judah-Lauder
 Oct 27 Chapter Sharing
 Jan 20 Linda Green
 Mar 10 Ann Okins

TENNESSEE

Memphis

Sep 16 Colleen Casey-Nelson
 Oct 14 Chapter Sharing
 Jan 27 Carol King
 Mar 3 Bob De Frece

Middle Tennessee

Sep 9 Nelson/Holman/Woods
 Oct 28 Cak Marshall
 Jan 20 State Workshop at MTSU
 Feb 10 Chapter Sharing
 Apr TBA

AOSA Chapter Workshop Calendar, 2000-2001

TEXAS

Central Texas

Aug 19 Kathleen Jacobi-Karna
 Oct 21 Matthew McCoy
 Jan 20 Rossana Arajer
 Mar 24 Rob Amchin

North Texas

Sep 23 Jeff La Marca
 Jan 20 Chapter Sharing
 Apr 28 Vivian Murray

Texas Gulf Coast TBA

Wild Horse Desert

Sep 9 Roger Sams
 Jan 20 Shirley McRae
 Apr 21 Chapter Sharing

UTAH

Utah

Sep 16 Susan Kenney
 Oct 21 Elizabeth Gilpatrick
 Jan 20 Bonnie Slade
 Mar 17 Chris Judah-Lauder

VIRGINIA

Tidewater Area

Sep 23 Lynn Kleiner
 Jan 20 Chapter Sharing
 Apr 21 Michael Nichols

Virginia Highlands

Sep 30 Laurie Zentz
 Mar 31 Chapter Sharing
 Apr 28 Maribeth Yoder-White

WASHINGTON

Evergreen

Sep 16 Chapter Sharing
 Oct 13-14 Richard Layton
 Jan 19-20 Jo Ella Hug
 Mar 9 John Avinger
 Mar 10 Jim Solomon

Inland Empire

Sep 23 Susanne Burgess
 Oct 28 Chapter Sharing
 Jan 27 Bob De Frece
 Mar 10 Chapter Sharing

WEST VIRGINIA

West Virginia

Sep 2 Julie Scott
 Jan 27 Baruch Whitehead
 Mar 17 Susan Ramsay

WISCONSIN

Greater Milwaukee

Sep 9 Brian Burnett
 Oct 14 Judy Bond
 Feb 10 Sanna Longden
 Mar 10 Josh Ryan

WYOMING

Wyoming

Aug 18-19 Randy DeLelles and
 Jeff Kriske
 Oct 6-7 John Feierabend
 Jan 20 Chapter Sharing
 Mar 10 Chapter Make and Take

Call for Papers

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The American Orff-Schulwerk Association will sponsor a research poster session at its national conference in Cincinnati, Ohio, November 14-18, 2001. Research reports dealing with any aspect of music learning through movement, speech, playing instruments, singing, improvisation, or composition in general music or music therapy settings are particularly appropriate.

A poster presentation format will be used. The author(s) of each paper accepted must be present at the conference poster session to discuss the research project with interested music educators. The author(s) must also furnish 100 copies of a report abstract or a summary of 2 pages or less, as well as 10 copies of the completed report.

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2. The author's name, institutional affiliation, and address (including e-mail) should appear only on a separate cover page.
3. Papers submitted for the conference must comply with the "Code of Ethics" published in each issue of the Journal of Research in Music Education.
4. Submissions must be postmarked by May 15, 2001.
5. A qualified panel of reviewers will read the abstracts submitted. Notification will be mailed by July 1, 2001. Abstracts will not be returned.

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Luau

... continued from page 24



something I could at the very least, tolerate, and at the very best, respect. For me, the one thing that just had to go was Don Ho and his "Tiny Bubbles."

When my second year began, I discovered that I had a wonderful new secret weapon. A family moved into my school district. A family with a second-grader. A family with a Hawaiian mom. Spring came and Trudi Gunderson, the new mom in the neighborhood, put on her *mumumu*, picked up her *ipu*, and came to school to teach the Hawaiian Vowel Song. Goodbye, Don. Hello, Trudi.

I learned from this parent that Hawaii has three kinds of song. The first is ancient Hawaiian, called *awana*, that dates from the time before missionaries arrived in the islands. This is what grandmothers sing to their grandchildren. The next category is modern Hawaiian, or *kahiko*, with European influence. Grandmothers also sing this. And finally there is *hapa haole*, "half white." Every song in the school luau fell into this last category. This parent had no objection *per se* to the hapa haole music (with the exception of "Tiny Bubbles," which she felt was too graphic, for children, in its admiration of alcohol). She said that this music is a significant part of the Hawaiian culture of tourism, but she thought

the other categories needed representation for a balanced view of her home.

Over the next several years, I continued to learn from Hawaiians in my community, and I attended several workshops on the music of this culture. My strategy for transforming the program was to replace the hapa haole songs with *kahiko* or *awana* songs. I did this with little grace or negotiation. I simply showed up at the rehearsal and said, "I

Focus on Performance

didn't teach the students 'May Day' this year; I taught them 'A Hilo Au' instead." Students accompanied *awana* music with *hula noho*, a sitting dance which can include thigh and chest slapping, as well as *ipu heke'ole*, a large gourd which is slapped or stuck against the thigh; *puli*, split bamboo sticks that rattle when struck; and *uli'uli*, feathered gourd

continued on page 30...

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By: Cassie
Nave
5th Mrs. Thompson
The Luau was the funnest thing
I ever did in the history of
Blackburn. or well as long as I
was here.

May 8, 2000

Blackburn is a wonderful school
Especially the luau It was
wonderful and totally wild.
They had balloons and a p.
cool stuff the best part is that
they have food and drinks.

Sincerely,
Eric B

The Luau Yetta

The Luau was one of the
best things I ever did at
Blackburn. The bright flowers
the birds and the balloon
rainbow. Girls wore swimming
suits and grass shirts. Boys
wore shirts and shorts. We
danced and sang. We had these
people come and danced.

The luau was the highlight and still
is the highlight of the year. It was the
coolest I loved it. Especially the refreshments
after!

Samantha Baker
5th

... continued from page 29

rattles. I managed to scrounge some ukuleles and these were used to accompany the kahiko and hapa haole songs. The one song that classroom teachers insisted that I keep in the repertoire was "Eight Islands" because it was the most effective way for students to learn the names of the islands. I could live with this.

Tradition is a powerful thing, and I continue to be amazed at the adoration my community has for the annual luau. A couple of years ago, as one of the final activities for the school year, sixth grade teachers had their students create a "memory book." Students were instructed to write a letter to an imaginary person who didn't know about Blackburn School but would be attending soon. They were to tell about what it was like to attend this school. In letter after letter, the luau was mentioned as the highlight of their stay at Blackburn.

In preparation for this article, I asked a former student, Thiera Smith, if she would write a short paragraph about her luau memories. This 20-year-old pre-med student wrote the following: "The thing I remember most about the Hawaiian



program was the dancing. I felt so special because not only did I get to dance in the group dances, I also got to dance to a song with just a few other girls. Looking back I realize that probably just about everyone had something extra to do but, at the time, I felt like the coolest person ever! Another thing that really sticks out in my mind is that all the girls got to

wear their swimming suits and show all the boys! I still can sing a few songs that we learned for the Hawaiian program and to this day I have very vivid pictures of our times in rehearsal and during the actual program itself."

The booming economy of the '90s created a market for designer trash bags, so for a while, instead of black plastic grass skirts we were treated to white, yellow and pink. Today girls wear grass skirts purchased from a carnival supply house instead of trash bags. They're still polyurethane, but what an illusion! This will mark the third year for the new script — one of the classroom teachers actually rewrote our once-sacred text. (We will be using this one for many years — it's laminated — I'm not kidding.) There will still be a few dances taught by classroom teachers and performed to a tape of an old scratchy record, but I've only been working on this project for 10 years. I feel confident that I will eventually outlast them.

Marilyn Gunn teaches K-6 at Blackburn Elementary School in Independence, Missouri, where she is now planning her 11th luau.

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Dr. Kirk Kassner
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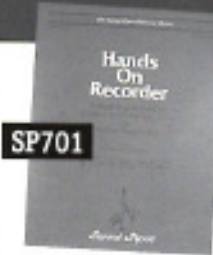
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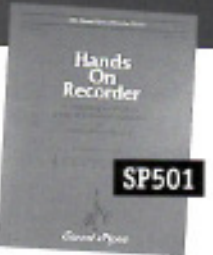
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Learning Music a New Way — Orff for Adults

Mary Lou Richardson

This past school year I became involved in a unique adventure — teaching music in the *Oasis* program. *Oasis* is a national educational organization designed to enhance the quality of life for mature adults by offering challenging programs in the arts, humanities, wellness and volunteer services. *Oasis* was founded in St. Louis in 1982 and has expanded to reach more than 340,000 adults in 26 cities. This year, *Oasis*, in collaboration with the St. Louis Symphony Community Music School and Barnes-Jewish-Christian Health System, initiated a Center for Music under the leadership of Diane Quitmeyer. I was given the opportunity to develop a class called "Orff for Adults." (This title, difficult for the layperson to understand, was changed to "Learning Music a New Way.") Thus began my own education in the new world of teaching grown-ups.

Although an experienced elementary music teacher, I learned far more than I taught in these two 10-week sessions. The adults were not the captive audience to which I was accustomed. Attendance at class was frequently interrupted by other commitments. I discovered that adults are not the risk-takers that children are. And, easily discouraged by what they perceived as mistakes, some class members discontinued after a particularly challenging lesson. The scope and sequence I had developed was soon overshadowed by the adults' need to feel satisfied socially and then to achieve musically. I became less a music teacher and more a facilitator of the music-making process. Materials used successfully with children were not appropriate for the adults, and the varied level of skills posed another stumbling block.

But, eureka! Things began to improve. An important *finale* ended each class — snacking and socializing. Then came our first performance/field trip to a



Oasis participants Donna and Ben Bradshaw interpret a Chinese folktale for their grandchild's second grade class.

grandchild's second-grade class. The Chinese folk tale we told musically was practiced and practiced, along with an instrumental piece and two songs with Orff accompaniment. One class member, an excellent pianist, suggested performing Joseph Haydn's "Toy Symphony" with herself at the piano and the rest of us playing the toy instruments — cuckoo, drum, maracas, triangle, nightingale and trumpet. What fun! And what a challenge, too. The closing of fall term was the great **OH-HO**, an Orff/Hanukkah Holiday Occasion.

Happily, three members from the fall sessions re-enrolled in spring. They continued to bring ideas for musical projects. One woman recalled taking an Orff class years ago during her teacher training and asked if Orff students still played "those flute-like instruments." Thus began a recorder session, before class, for those interested. Another class participant brought a selection of readings that exalted famous people whose contributions were made in their later years. These readings became the B, C and D sections of a rondo entitled

Hymn to Humanity. The final event of the spring session was a potluck picnic featuring performances by all classes in the Center for Music — handbells, choir, beginning piano and drumming.

However, my purpose here is not merely to relate these experiences in adult music making but also to herald this great opportunity to bring music into the lives of senior citizens — and perhaps happiness and wellness, too. Are others out there beginning similar adventures? What are your problems? Successes? Questions? Could we help one another? Is there some sort of forum through which we can communicate? Who knows, this may be a whole new phase in the development of Orff Schulwerk? I definitely hope so.

Mary Lou (Friedrich) Richardson received a BA in Music, a Masters in Music Education and completed Orff Levels I, II and III as well as the Master Class. She has retired after 33 years of elementary music teaching.

Editor's note: If you are interested in the possibilities suggested by Mary Lou's experiences, consider attending AOSA's "Symposium 2000: Orff Schulwerk in Life-Long Learning," November 7-8 in Rochester, N.Y., prior to the national conference. The symposium will offer general sessions, panels, lectures, reports, video presentations and performances that will address to subject of using Orff Schulwerk-based processes and techniques with adults.

Do you have an experience or opinion you'd like to share with readers of *The Orff Echo*? Send essays, no longer than 1,000 words, to Donna Marchetti, editor, *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118; or e-mail them to dmarchetti@gateway.net



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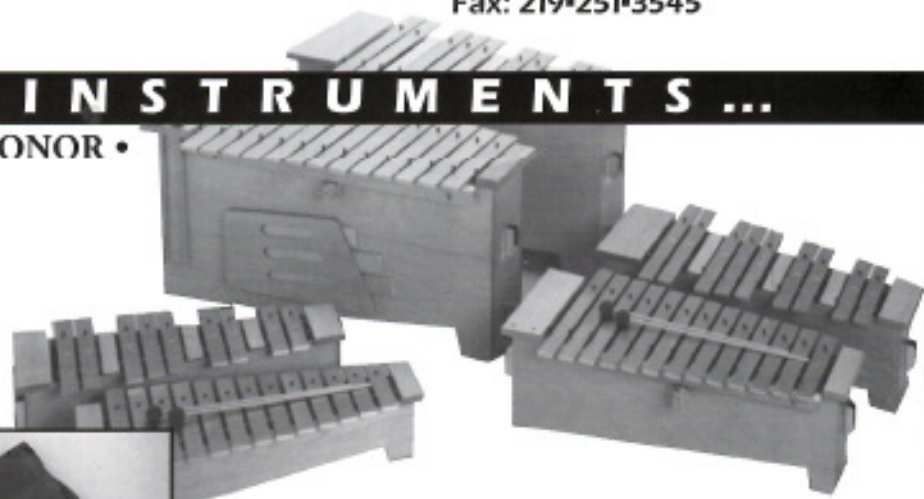
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Bridging the Gap: Collaborating to Serve the Needs of At-Risk Students

Maribeth Yoder-White

Educational reform in the United States has been a topic of national concern for several decades. As those involved in public policymaking have attempted to solve the dilemmas of public education, teacher preparation has come under increased scrutiny. Reform groups such as the MENC Task Force on Music Teacher Education (1987) and the Holmes Group (1986) have suggested that one way to improve teacher education is to strengthen the relationship between higher education institutions and elementary and secondary schools.

The following is a description of one attempt toward this goal. A new and unique partnership program, conducted during the 1999-2000 academic year in an urban mid-Atlantic coast city, united university choral/general music education students with local middle school students. The principal purpose of the project was to foster relationships between university students and "at-risk" middle school students in an attempt to increase teacher education students' understanding of the realities of public school teaching.

While the term "at-risk" appears frequently in educational literature, a standard and universal profile and definition of the at-risk student is elusive and often dependent on local legislation and interpretations. The middle school students chosen to participate in this project exhibited one or more of the following characteristics frequently noted in at-risk youth: low-income socioeconomic status, low academic skills, low self-esteem, resistance to authority, tardiness and/or discipline problems.

The secondary goals of this partnership program were to develop an ongoing relationship between the university and the middle school, establish a model for enhancing the visibility and presence of university faculty and programs in the

public schools, and provide opportunities for collaboration between higher education and public school personnel. The project was an outgrowth of a federally funded program in place at the university that seeks to offer university students training to help them deal more effectively with various emotional, interpersonal, and academic challenges faced by some public school students. This program's philosophy emphasizes family, strengths of the child and cultural competence, and unites various public, academic and community-based organizations to bolster families and provide a support team for children with emotional/behavioral problems.

Partnership process

Eleven undergraduate university students enrolled in a semester-long middle school choral/general methods course were partnered with students attending a nearby middle school who had been identified as being at-risk by the school choral director. In order to participate, each of these students had to express interest in being a part of the partnership program and obtain written permission from his or her parent. Prior to the inception of the buddy project, the music education university students became acquainted with the characteristics of and strategies for working with at-risk students through class instruction and readings.

Early in the semester, an initial meeting between the buddies and the university students occurred during the school day to facilitate acquaintances and initial discussions about the musical focus of interest to the buddy. The project was ongoing throughout the semester, with the frequency, duration and location of subsequent visits left to the discretion of the university and middle school students. University students typically

met their buddies after school once weekly for 30 to 90 minutes, with most meetings centered around a musical activity, such as private piano or voice lessons for the buddy. While the university students sought to help their buddies acquire musical skills and understandings, social interaction also was strongly encouraged so that personal relationships between university and middle school students could develop. The content of these musical experiences was determined by each university student, with some students choosing to use published keyboard methods books and vocal repertoire while others created original curricula and materials. Assistance for selecting and preparing these materials was provided by the university instructor.

Throughout the semester, the university students maintained journals about the buddy project, thereby offering them an opportunity to reflect about each individual meeting with their buddies as well as to share their perceptions of the ongoing process of the project. Weekly e-mail communications among the university students, the course instructor, and a graduate assistant further allowed students to discuss the progress of their project and examine concerns and successes. Additionally, discussions about the project frequently occurred spontaneously during regular class meetings as the university students became more involved with the project and their buddies.

Partnership culmination

The buddy project involved three culminating events: oral and written reports and a "musical sharing." University students first presented oral and written reports about the buddy project to their classmates and instructor. The written reports included the university students' journals as well as summative,

continued on page 36...

reflective commentary about the project and its impact on their lives as individuals and as future music teachers. Abbreviated versions of the written report, including particularly poignant events and feelings that emerged during the project, were shared through the oral reports. The university students' responses to the project were varied, with some experiencing great successes and others feeling disappointment and disillusionment.

The final event involved a "musical sharing" in which the middle school students electing to participate performed musical selections they had studied with their university buddies during the semester. These musical renderings included piano and vocal duets and solos as well as drumming with the University African Drumming Ensemble. Held at the university, this small gathering was attended by the university students and their buddies, parents and families of the middle school students, and the middle school choral director and principal. This sharing allowed the university students and their buddies to demonstrate what they had accomplished musically during the semester and highlighted for the parents each child's success and musical progress. Through this event, the at-risk students were also afforded an opportunity to work toward and attain a goal, thereby hopefully increasing their motivation to succeed and positively influencing their self-worth.

For the university students, many beneficial outcomes emerged from this project. Several commented that the experience had changed their perceptions about at-risk students, saying the project made them more open to working with at-risk students and helped them disband their preconceived notions about at-risk students. One university student commented, "[My buddy] wanted to learn and had the capability, but other forces in his life often hindered him from doing so. I think this is the same for most at-risk students. They have the ability but it's just harder for it to be uncovered." Clearer understandings about working successfully with middle school students also emerged. One university student remarked, "[My buddy], like every adolescent, wants at least one thing he is good at," while another student commented, "All students need to know that

someone does care about them and their futures." Another university student suggested that "educators, role models or friends need to focus on the positive aspects of these at-risk kids, and make the kids feel like good and talented people."

The need to modify instruction to meet the requirements of various students was recognized by university students who commented on the necessity to "improvise on the spot," be creative when explaining concepts and skills, and recognize the different backgrounds of students when selecting repertoire. The university students also appeared to develop better understanding of specific desirable teacher attributes as they recognized the need for teacher confidence, preparation and patience. Cultural competence and sensitivity was evidenced by several university students, one of whom wrote, "As a person, this experience really opened up my eyes to an area that I wasn't familiar with. There wasn't a lot of poverty at my high school. Even the people that claimed to be living below the poverty level couldn't hold a candle to what I saw when I visited [my buddy] to pick him up for our meetings." Several students also commented on feeling more prepared to offer private instruction after this project, an area not often addressed in undergraduate teacher education programs.

Perhaps most rewarding was that several of the university students felt this experience offered an opportunity for them to feel valued and appreciated, saying, "It [the buddy project] taught me that teaching music can be a rewarding experience," and "This is the first time that I have really felt rewarded as a teacher in my life." One university student who volunteered to work with two buddies reflected on the experience as follows: "I have developed a huge sense of pride. I was proud to teach [my buddies]. I feel like I have made a positive contribution to the lives of these girls. I realized how sensitive and patient I have become, and I realize that _ I am so very much dedicated and committed to contributing to the lives of people. This experience has definitely helped me to realize how human I really am. I am proud that I have had this opportunity."

The buddy project also proved enlightening for the course instructor,

though not without challenges. The experience was clearly meaningful for the university students involved; yet forging such a partnership between schools, families and teacher education institutions can be difficult and time-consuming. Melding the busy lives of today's teacher education students with the schedules of public school students makes designing and completing field-based projects difficult and cumbersome. Careful, early planning aids the success of such endeavors; however, it is important to recognize that schedule conflicts inevitably arise and temporarily disrupt the project's progression. Further complicating the situation is the need to establish a nonthreatening environment in which the university serves as collaborator with, rather than critic of, public school education.

Additionally, with an endeavor such as this where young teachers-in-training must function with minimal supervision, continuous monitoring of each university student's progress is essential to ensure that course expectations are met. Since the university students worked independently much of the time, it also became evident that they needed reassurance about their newly emerging roles and adequacies. Lacking the confidence and skills honed by teaching experience and evaluative feedback, university students often expressed reservations about their abilities to work successfully with middle school students, a fear compounded by occasional disappointments with lesson progress. Thus, it became imperative for the course instructor to offer continuous support and encouragement for these young professionals. While communication was facilitated by e-mail, personal conferences proved more useful in supporting students and helping them stay "on-track."

Finally, for the course instructor and the university students, this project provided an opportunity to experience the close personal bonds that seem to emerge naturally between music teacher and student, and to encounter the enormous power of combining music with individual, personal instruction to help young people feel valued and capable.

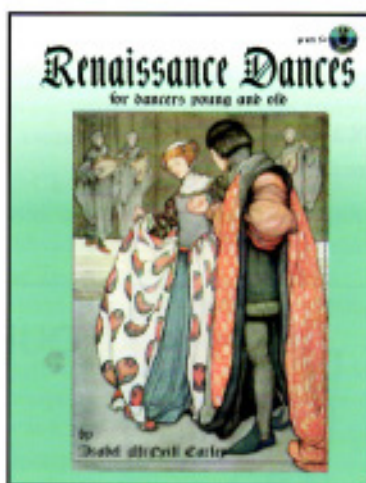
continued on page 38

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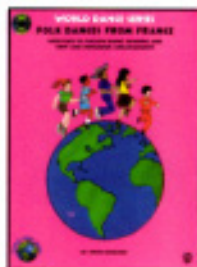
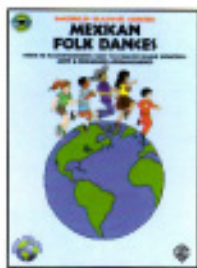
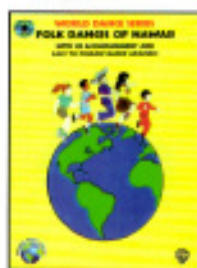
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Conclusion

School-university partnerships are important means of strengthening ties between theory and practice, research and pedagogy, and ideal and real educational situations. Offering prospective music educators an opportunity to experience the realities of public school teaching while providing important assistance to public school teachers and students are desirable outcomes of such a liaison. This article provides a description of one model for collaboration, yet the possibilities for cooperation and partnership are many. Such alliances may help break down barriers between public schools and higher education, better prepare future music educators, and ultimately impact positively the music education of at-risk children.

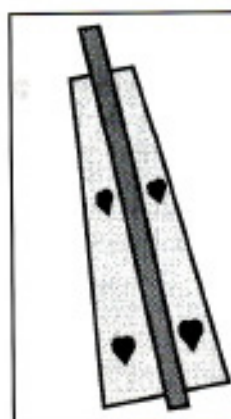
Maribeth Yoder-White is assistant professor of music education at the University of North Carolina at Greensboro, where her responsibilities include teaching graduate and undergraduate music education courses, conducting the Women's Glee Club, and advising

choral/general music education majors. She teaches Orff Schulwerk teacher training courses at several institutions, including UNCG, where she founded the Orff Certification Program. She is a past chairperson of AOSA's Research Advisory Review Panel (RARP) and currently serves as president of the North Carolina American Choral Directors and research chairperson of the North Carolina Music Educators Association.

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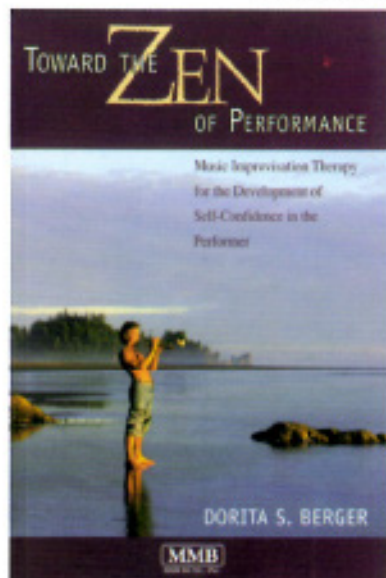


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Reviews

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.



TOWARD THE ZEN OF PERFORMANCE

Music Improvisation Therapy for the Development of Self-Confidence in the Performer

By Dorita S. Berger

MMB Music, Inc., 1999, \$9.95.

Just as Orff Schulwerk is always growing, never completed, perpetually in the act of becoming, a central theme in *Toward the Zen of Performance* is that performers must do the same, striving for the moment when they become one with the music. The author, music therapist Dorita Berger, believes that Zen moments for performers can happen through a process that begins with improvisation. Ms. Berger's work has much in common with that of Orff Schulwerk teachers.

In this small book Ms. Berger describes her work with three young musicians who were unable to play with emotional expression. These performers could not portray the emotional content of the music indicated by the composer because they had not experienced those emotions, could not verbalize those emotions, or did not know how to express emotions through their playing.

continued on page 40...

An Interview with Dorita Berger

CE: Your book describes your work using free improvisation with individual performers. Do you believe the Zen moment can also happen within the context of improvisations bounded by form, tonality and rhythmic structure? Can it happen in groups — whole classrooms, even — or is it by nature a more intimate phenomenon?

DB: In music improvisation, regardless of whether there is a pre-established format to follow (such as in jazz, or Orff exercises, or cadenzas of solo concerti), the improvisation which drives that format is what that person, in that moment, based on that individual's emotions and aesthetic needs, has devised. In short, indeed it can happen in groups, whole classrooms, etc. It is by nature an intimate personal phenomenon, but that just means that each individual will experience it individually, according to who they are.

CE: Do you think that an education in music, starting at a very young age, that included both free improvisation and improvisation bounded by form, along with other opportunities for creative expression, would help prevent musical emotional blocks from appearing in the first place, or are they an inevitable part of one's emotional makeup and experience?


DB: I am committed to the fact that the younger the person, the better opportunity there will be to avoid certain blocks impacting upon creative self-expression, eliminate them or prevent them from developing at all. Blocks occur most often when the expression of feelings is quashed — when you're told not to feel that way, or when you're told to play it right, or that what you are doing is all wrong, and so on. By the time musicians are

in their mid-teens, and they've done nothing but follow orders, without having the opportunity to explore — themselves, their emotions, and music, as well as learning musical law and order — they are, for the most part, convinced of their incapacities! That's really sad.

Improvisation can't help but ease emotional blocks. I don't expect teachers to be therapists. But teachers must understand how to teach their students something about themselves, because that's what combines with the music and becomes a valid expression of feelings. I do not replace the instrumental instructor, but rather, reinforce what the composer is asking for in the music: that the performer be true to the emotional intent of the music. This means not imitating what is "supposed" to be done, but *feeling* it because you've experienced, or understand that feeling.

CE: Teachers who come to Orff Schulwerk training courses frequently experience great anxiety when asked to improvise, regardless of whether the parameters are totally free or restricted boundaries are specified. Do you have any advice for adults who are new to improvising?

DB: My advice is to feel the anxiety, recognize that you are feeling it, and that it's a valid sensation under the circumstances. Having acknowledged that, move right on into "what would I like to hear right now coming from my instrument?" "What kinds of sounds does this instrument make which I can organize into a musical idea?" This begins to shift the focus from the Me to the It — the task at hand. By the time task thoughts take over, the fear and anxiety is taking second place to the problem-solving issue before you.

A roll of paper is unrolled on a yellow background. On the left side of the paper, there are three crayons: one orange, one blue, and one green. On the right side, there is a red lollipop. At the bottom left, there are two blue mallets with white handles. At the bottom right, there is a simple drawing of a girl and a dog.

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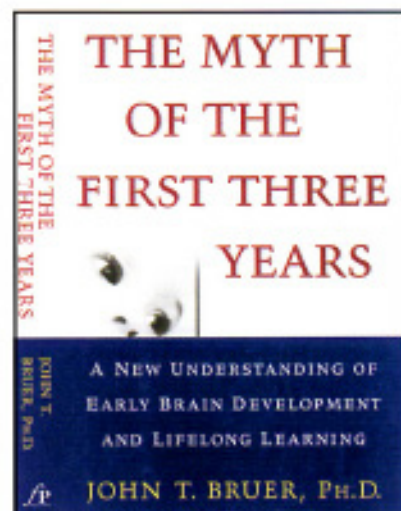
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-Judith Cole, Texas



THE MYTH OF THE FIRST THREE YEARS
A New Understanding of Early Brain Development and Lifelong Learning

By **John T. Bruer**

The Free Press, 1999. \$25.

May we conclude that Mozart has had his 15 minutes of fame — or infamy — among neuro-scientists? Perhaps instead, their dissatisfaction will rest on the “pseudo-scientists” and reporters who brought about the misrepresentations and misinterpretations of legitimate brain research. The media hype that followed “the Mozart effect” contained faulty and perplexing reports. The confusion created myths that have mystified parents and bewildered the public.

The author finds some of the guilt for these difficulties in the Carnegie Corporation of New York with its release of *Starting Points* — a report of its “Task Force on Meeting the Needs of Young Children” and “I Am Your Child Foundation,” two groups that helped to create the myth around the first three years of a

child’s life. This was caused mainly by the reports’ imprudent claims of results in certain brain research studies. Articles in newspapers and many magazines added to the razzle-dazzle of these reports. Suddenly there was a frenzy of concern by parents who read that a child’s first three years were the most important receptive period to assure lifelong learning ability, even to the point of suggesting it may be “all over” by the end of those years if not correctly reinforced with proper “enrichment”!

Bruer relates the stories we’ve read about the Governor of Georgia’s statement, “No one doubts listening to music, especially at an early age, affects the spatial-temporal reasoning that underlies math, engineering and chess.” New mothers in Georgia receive CDs or tapes of Mozart’s music. This misconceived plan was implemented also by Missouri’s governor. These statements seem to have come about because of the misunderstanding of studies done by Frances Rauscher (a guest lecturer at the Phoenix 1999 AOSA conference) in 1993 and 1995. Her studies concerned how “listening to classical music affects college students’ reasoning skills” (for periods up to 10 minutes).

These studies have yet to be replicated. Apparently this confusion came about in conjunction with research of another study of hers on giving keyboard lessons to preschool children, the results of which showed that spatial skills increased several hours after the lessons. There is no evidence Mozart’s music, nor any classical composer’s music, promotes greater future brain power in the lives of very young children.

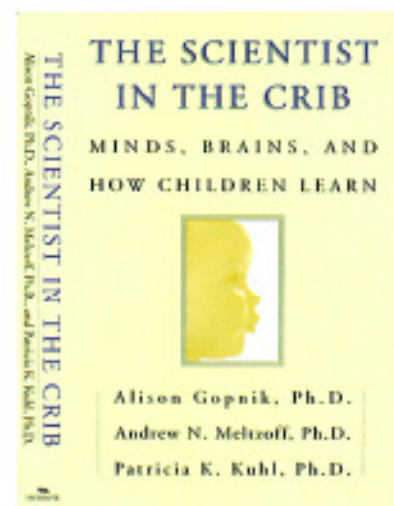
Chapters 3 and 4 examine the rapid increases in neural connections in the brain leading to synapse formation and its density change over our life span. The discussion concerns research in both human and animal studies that defines rates of synapse formations, resting brain glucose metabolism, and “critical periods” of development which do occur but relate to physical functions.

Discussions in Chapter 5 concern research projects conducted using rats, which examined the importance of enriched environments. (Are they enriched, or merely complex?) Results of findings with primates are discussed as well. Two studies with children are

reported extensively: “The Infant Health and Development Program,” funded by federal and private money, and “The North Carolina Abecedarian Project.” These projects are constructed entirely around behavioral science rather than brain science. Here again the project was misinterpreted by another governor when he stated the Abecedarian Project showed “brain research could increase adult intelligence by a third.” Apparently the Colorado governor misinterpreted standard deviation figures! There had been no brain research in these projects.

The author cautions us to be suspect of “absolute, categorical statements and over-generalizations,” plus over-simplification and hyperbole. Also, if there is a paucity of studies on the same topic, be skeptical. “Brain science, even if we add behavioral science, cannot tell us how to raise a scientifically correct child. We should realize that children thrive in a wide variety of physical and cultural environments. Being highly critical and skeptical of any claims to the contrary is one of the best things parents could do for their children.”

-Ruth Hamm, Ohio



THE SCIENTIST IN THE CRIB
Minds, Brains, and How Children Learn

By **Alison Gopnik, Andrew N. Meltzoff and Patricia K. Kuhl.**
William Morrow and Co., 1999. \$24.

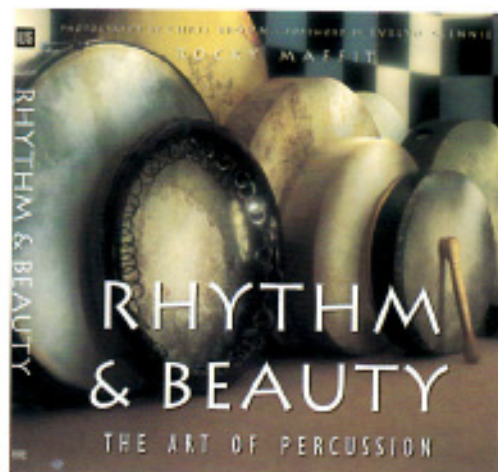
What if you sat down over lunch to chat with three developmental psychologists about the mind of the infant? What

if these doctors were also parents of young children? The resulting conversation would sound a lot like *The Scientist in the Crib*. Descriptions of laboratory studies are mixed with homey anecdotes and humorous asides. Although written for the lay person, make no mistake about it — this is not “Psychology for Dummies.”

How does the scientist discover the truths of the universe? He or she does not begin with research. In the beginning is the theory, and the scientist experiments with that theory. When those theories don't play out in the experimental arena, then they are modified or abandoned altogether. It is the premise of this book that babies are born scientists. They develop theories about the nature of objects, language and relationships, then test and retest these theories until they find an understanding of the world that works for them. Babies are remarkable creatures that come into the world already possessing certain knowledge. They come programmed to test theories about what they see, hear, smell, taste and touch. Adults also operate by an innate mechanism, one that turns them into teachers. They pitch their voices higher then speak slowly and with repetition to their infants, “You're my sweetest, sweetest, baaaaabyyyyyy. Soooo, sooooo sweetest!” They play peek-a-boo and point out every object in sight.

In exploring the question of nurture, these researchers believe that we usually compare normal with deprived environments. Clearly the deprived environment has a negative impact on the developing child. However, they recognize no evidence of the value of a super-enriched environment. They advise skepticism of any product or program that promises smarter babies. Concerning “the Mozart effect,” they imply that at best, it does no harm, and at worst it distracts babies and parents from the essentials for healthy, happy development. Babies are already smart enough, thank you very much, and the thing they need most is a parent who will hold their infant close and smile, make faces, and say, “You're my sweetest, sweetest, baaaaabyyyyyy.”

-Marilyn Gunn, Missouri



RHYTHM AND BEAUTY

The Art of Percussion

By Rocky Maffit.

Forward by Evelyn Glennie.

Photography by Chris Brown.

Watson-Guption Publications, 1999.

\$35, book with CD.

This is a book for the eyes, ears and imagination, with its beautiful photographs, brief descriptions of world percussion and a CD of musical examples.

Each section has a brief one- to two-page description of a particular world percussion instrument.

The photographs throughout the book are beautifully composed; they are the

highlight of the book. I particularly enjoyed the two pages showing mbiras (thumb pianos) from around the world. This montage made me think about possible instrument-building projects I could do with children. The book's photos of bells and drums led me to consider how such material could be examined when put in the hands of the creative teacher and student.

Maffit also includes photos of performers playing specific percussion instruments. These action shots are exceptional and could inspire children in their movement and music making.

The final sections in the text, focusing on modern percussion instruments, include electronic and “sound sculpture” percussion instruments; these are interesting additions to the general focus of the book and could be starting points for children to examine timbre and found sounds. Within the text, Maffit also includes short quotations and poetry (“The Bells” by Edgar Allan Poe and “Tambourines” by Langston Hughes) which heighten the book's integrated arts format.

If you teach children about world percussion, this book will be useful as an overview. The references at the end of the book (suggested reading for children as well as adults, recommended videos,

continued on page 44...

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suggested listening and sources for percussion instruments) will help the teacher investigate percussion instruments of the world more extensively.

As much as this book contains, it is important to note what it does not include. For those wishing to learn how to play world percussion or find written scores of music to teach to children, this is not the place to look. This book also does not include Western percussion instruments such as the snare drum, cymbals, drum set or timpani. Other resources will be needed to meet these needs.

Rhythm and Beauty includes a 15-track CD with compositions that illustrate the percussion timbres described in the book. Some people may be disappointed with these recordings because selections are primarily studio- and popular-style (rock and new age) recordings rather than field recordings of indigenous folk music. Despite this, the tracks are well-produced and of exceptional fidelity. I enjoyed the amazing recording of maracas played professionally in the track titled "Two Times." The rendition of the Beatles song "Hello, Goodbye" using the African Birimbau is very accessible. In general, the recordings are up-beat, will appeal to children and are suitable for use in a variety of percussion, movement and music lessons.

As I finished the book, I was disappointed only in that I was not given more information about each instrument. It left me wanting more. However, the book's limitations are balanced by the incredible photographs, annotated bibliography and the CD. This book is a very user-friendly resource for teachers and children just beginning to study world percussion.

-Robert A. Amchin, Kentucky



IN THE CENTER OF THE VILLAGE (CD)

**Zlatne Uste Balkan Brass Band,
Azalea City Recordings (1999),
PO Box 5441 Takoma Park, MD
20913**

(www.azaleacityrecordings.com)\$15.

The center of the village — in the Balkans as elsewhere — is where the band sets up for weddings, festivals and other celebrations. On this CD, Zlatne Uste ("Golden Lips") plays the music one might hear at just such an occasion, and plays it with spirit, vigor and a joyous respect for the peoples from which it arose.

Listening to this recording is likely to broaden your definition of a "brass" band. The primary instrument in the ensemble is the "truba," an oval-shaped, rotary-valved horn of the flugelhorn family. Trubas come in various sizes including soprano, tenor, baritone, and my personal favorite, the bass, which sounds like a cross between a tuba and a bass trombone and is played in a charmingly flatulent manner. A trombone and a baritone horn are also present. The "brass band" includes two alto saxophones, a clarinet and percussion.

The tunes on the recording are all from the folk literature of Macedonia, Serbia, Bulgaria, Albania, Romania and Greece. Five of the pieces are bittersweet Gypsy love songs, and the two featured vocalists sing with great passion and energy. Although these songs, sung in the original languages, are about lost love or "love on the edge," they are performed

with driving rhythms in the brass and percussion accompaniment. An English translation is provided in each case.

The rest of the CD features dance tunes or instrumental versions of songs. These range from the unmetred "Slow Song," a traditional improvisatory standard, through Lipe Cvatu, a rousing song learned from a Macedonian rock group, to Èòèks and other dance melodies. While the entire CD is extremely enjoyable, it is these dances that are most usable in the classroom.

Imagine a Mariachi band playing a mixed-meter polka at a Klezmer festival and you can begin to appreciate the excitement and fun of this recording. Meters include 9/8 (2-2-2-3), 11/16 and 12/8 (3-2-2-2-3), as well as 4/4 and 3/4. No dance instructions are included, and I could find no matching dances in my classroom dance texts. However, children with some dance experience could easily be led to create their own steps or adapt dances they know to fit these pieces. (For example, a 4/4 dance could be adapted to the 9/8 "Spanski Èòèk" by lengthening the last step of every four, creating a dance with a completely different feel: step-step-step-stretch, or short-short-short-long.) The pieces with even meters are played with strict adherence to the beat, making them excellent accompaniment for "follow-the-leader," "pass-the-beanbag," and other beat-related activities.

Children will enjoy listening and moving to this CD. The infectious sense of fun with which Zlatne Uste plays makes this recording an excellent choice for the classroom teacher who wants to lead children to move thoughtfully and with joyous abandon.

-Alan Purdam, Ohio

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Wolfgang Hartmann: "Let's Make Our Own Music! Materials to Music"

Beth lafigliola

The vocal tone cluster resonating in the room lasts until the last soap bubble bursts. Again, the group takes a quick breath, chooses a comfortable singing tone, and sings as Wolfgang Hartmann waves a wand, releasing bubbles and the creative spirit of the participants in this 1999 Phoenix Conference session. The exploration of "found objects" has just begun.

The session begins with vocal warm ups and a syncopated tune sung first in unison and then canon. A pedal tone and ostinato fill out the ensemble. Soon the group is relaxed and ready to explore the materials in the room, using the foundation of form and Orff Schulwerk process established through vocal play.

The first objects are wooden slats, cut like a ruler. Mr. Hartmann sets the stage by rubbing and tapping the wood in his hand, on the floor, and even on his head. After the group has tried several sounds, he begins to demonstrate a new idea by removing the bars from a xylophone and tipping over the resonating box. One hand pins down the end of the stick over the edge of the box while the other flicks the dangling cantilever, producing a loud twang. Mr. Hartmann adjusts the length of the stick, creating the possibilities of pitch. This is where technique begins, he states.

Mr. Hartmann conducts a steady beat while asking the explorers to limit the new sounds so that they fit aesthetically into the accent pattern of 4/4 meter. The group establishes an ostinato pattern.

The next object introduced into the session are brushes, which produce a contrasting timbre to the first. They generate a long, sustained sound or arrhythmic taps on the wooden handles. Quickly, an ABA form begins to be established.

The playful nature of the session shines when Mr. Hartmann encourages creative movement. First, the group explores rhythmic and arrhythmic movements, accompanied by the oppos-

ing sound sources. Mr. Hartmann establishes two movement groups and the "wooden stick" core, or B section, quickly dominates the central part of the room. With sustaining, slow movements, the "section A" movement group sneak in from the perimeters of the room only to quickly scatter when the rhythmic B section begins. Drama is born.

Up to this point in the lesson, the main goal was creative exploration and improvisation. Mr. Hartmann asks the group to repeat the drama. The goal changes from exploration to practice in preparation for performance. The stage is also set for the addition of new elements, such as the voice. Mr. Hartmann advises teachers to save the idea of "practice" until later in the process so that the students can discover many creative possibilities first.

In a new direction, Mr. Hartmann begins the second half of the session by silently placing eight, clear-plastic drinking cups upside down in a row. He establishes a pulse by pointing to each

cup. Mr. Hartmann surprises the participants by placing a slightly larger solid cup over one of the clear-plastic cups, thus establishing an accent.

With playful sleight of hand, Mr. Hartmann moves the accent cup to new places in the beat chain. With the addition of a second and third accent cup, the meter shifts between sets of two, three and four groupings. For children, though, Mr. Hartmann suggests using four beat cups and one shifting accent cup. The leader can produce new meters by eliminating beat cups from the end, shortening the beat chain from four cups to three, two, and playfully, one.

Introductory, teacher-directed activities like these move easily to creative exploration when the class is divided into groups. Each group receives a set of eight beat cups and one accent cup. As a visual help, Mr. Hartmann suggests dividing the beat chain into two groups of four cups each. Each group decides where to place their accent cup. The participants enjoy the variety of accent possibilities.

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The creative choices continue when more accents are added. The group explores rondo form with the addition of vocal improvisation. In his theory class for 11- and 12-year-old students, says Mr. Hartmann, he transfers the cup patterns to traditional notation by adding string lines on the floor and outlining a score in the style of Latin rhythms.

This new addition to the AOSA AV Library gives the viewer a playful view of the Orff Schulwerk process, marred only slightly by the sound of a buzzing room light. For borrowing information, please look for the order form in this publication or contact AOSA Headquarters. It is sure to awaken the joy of learning in your students and you. (AOSA AV Library: 105 WH)



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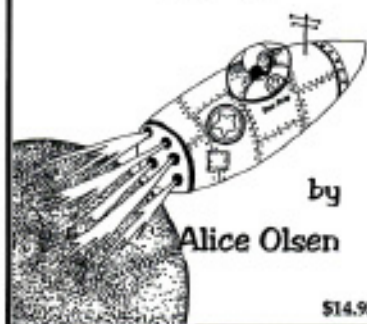
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The Printed Program: Destined for Scrapbook or Scrap Heap?

Ralph Maddox

As a rookie elementary music teacher, I learned a valuable lesson from a parent about what she considered an important omission from the program she had just attended. Extending the bright yellow, tri-folded printed program, she said, "I can't send a copy of this to grandparents and aunts. It doesn't even contain my child's name."

She was right, of course. I had been careful to give credit to composers, arrangers, the principal, the custodian and the student soloists, but had failed to include a simple list of students in the chorus.

The lesson I learned from this encounter was that the printed program is often more significant and has a much longer "life" than I had ever imagined. Ours is a performing art, to be perceived and enjoyed as it is produced, but it is also reflected upon and appreciated in the memory of that performance. If people find the folded-paper visual aid to be helpful in this process, so much the better for our program and us as teachers. When I realized the printed programs would be posted on refrigerator doors throughout our attendance area, my thoughts turned to other promotional possibilities.

"He that tooteth not his own horn, wherewith shall it be tooted?"

For years, I have used the inside back cover of programs to tell of our school's awards and accomplishments. In this way, the children's friends and relatives discover that music is an integral part of our quest for excellence. Sometimes I tie this paragraph to the school theme for that year, such

as "Reach For the Stars" or "Believe, Achieve, Succeed." The principals who have served our school over the years really seem to appreciate the promotion of our goals and success to patrons who might not be familiar with our efforts.

Another paragraph in the program, headed "Meet Mr. Maddox," briefly lists my academic credentials, Orff certifications, professional affiliations and Orff chapter offices. Writing this section in third person makes it come across as objective sharing of information rather than bragging. I think this information helps parents see the importance of having a music program taught by a trained music specialist. "What is Orff?" heads another paragraph inside the front cover. The following example is from a program inspired by a Lynn Kleiner workshop on children's literature:

"The program presented tonight is a part of the teaching philosophy known as Orff Schulwerk (school work), developed by the German composer Carl Orff. This approach uses folk songs, games, chants, dance and body percussion (clapping, patting, etc.) as basic materials to teach musical objectives. The wonderful bar instruments allow the children to successfully accompany themselves and express their own musical ideas. Creativity is an important part of the philosophy. Orff believed that children can create, as well as perform, their own music. Folk tales, nursery rhymes and children's literature, such as the 'Froggy' books, become the springboard for the child's creativity."

A paragraph similar to this appears in programs for all grade levels. In the first grade program, however, I also insert a copy of the brochure, "What Is Orff Schulwerk? Why Is It Important in Music Education?" which is avail-

able free to AOSA members.

Curriculum Connection

Let's face it... the movement, the singing and the magical sound of the Orff instruments in a well-prepared program can enchant even the Schulwerk veteran. We must keep in mind the effect our performance will have on many in our audience who will be experiencing Orff Schulwerk for the first time. I remember my own first time to see a stage full of self-confident children moving, singing and playing with obvious joy. I thought, "How did she get all these kids to do that?" After taking teacher training courses and with years of experience, I know the answer: "With lots of love, hard work and a well-planned curriculum." We hope our public presentations will entertain, but we want our children's parents to know the performance is the result of something more than preparation of an extracurricular program. To make this point, I like to include brief curriculum information with the program listings. Here is an excerpt from a third grade program that was also based on children's literature:

Dancin' in the Park - Chorus, Panda Dancers and Instrumentalists

This piece introduced the students to the new skill of playing two chord accompaniments on the instruments. The other teaching point was the Rondo form (a repeated musical idea, separated by contrasting themes). Notice how the dance reinforces this concept by using similar and contrasting improvised steps.

continued on page 52...

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| Summer 2001 | Building Community | March 1, 2001 |
| Fall 2001 | Improvisation Revisited | June 1, 2001 |
| Winter 2002 | Advocating Orff Schulwerk | September 1, 2001 |

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.

From the Classroom

... continued from page 50

Mama, I'm Sad - Teddy, Mama, Chorus and Instrumentalists

The beginning of this song is in a minor key accompanied by a "walking" ostinato (repeated) pattern. The final phrase owes its haunting character to a shift from the minor key to an ancient mode.

Cleaning the Bedroom - Narrator and Speech Chorus

The children came up with all the rhythms used in this selection. We worked out words to fit the rhythms and transferred the rhythms to body percussion, layering in each new part. Using the program this way keeps the dramatic flow of events moving without interruption, but the audience gains insight into — and hopefully an appreciation for — the musical growth that the performance represents.

Rather than ending its life as a colorful paper airplane, such a printed program might become a treasured keepsake that recalls a triumphant moment in a child's life... as long as you remember to list the members of the chorus.

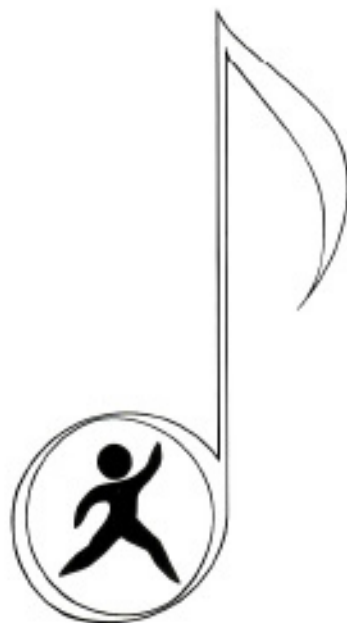
Ralph Maddox has taught K-6 music at Tomahawk Elementary in Olathe, Kansas, for 18 years.

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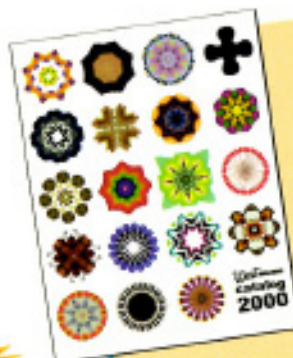
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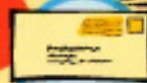
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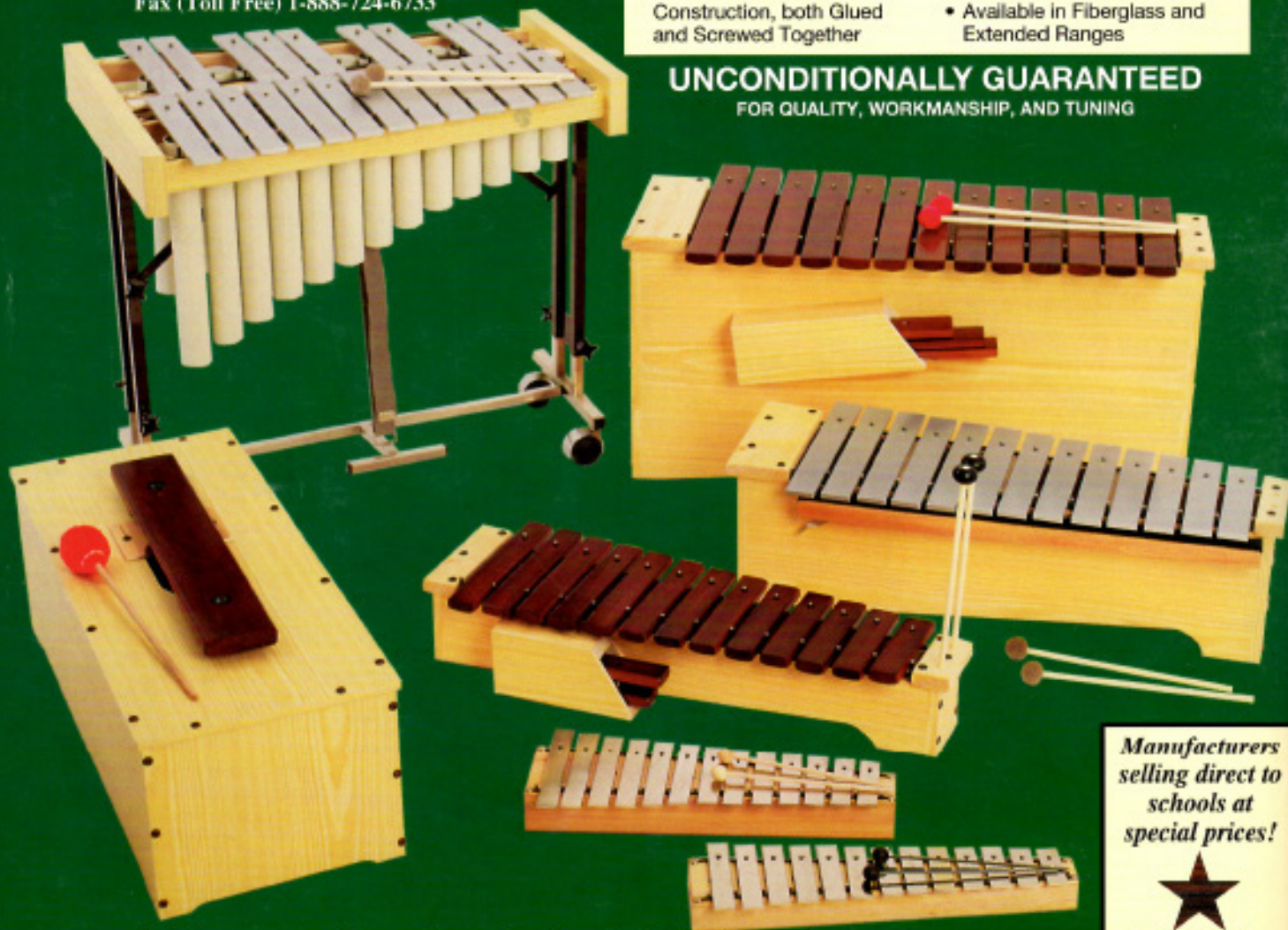
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