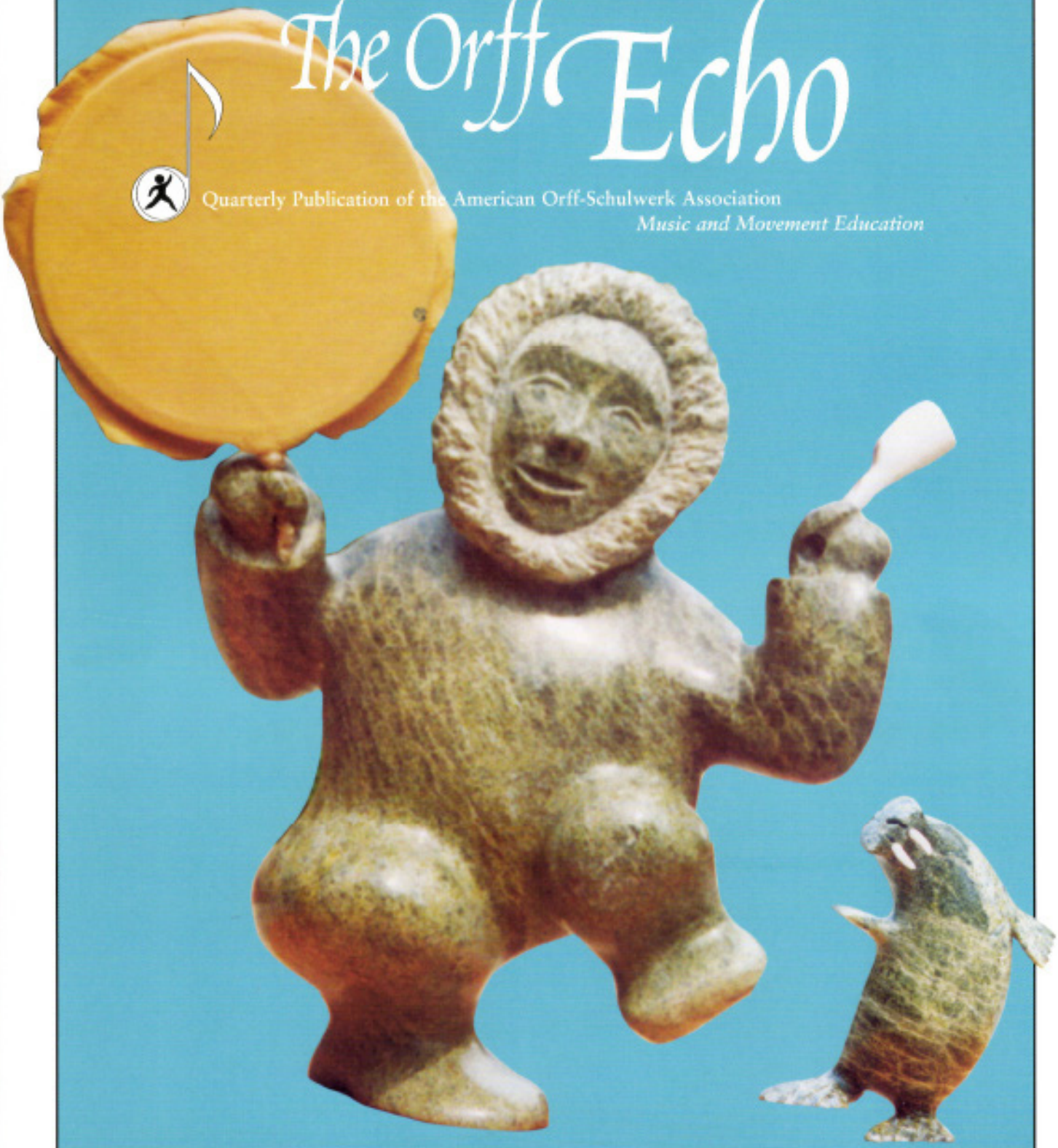
The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association
Music and Movement Education



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Fall 2002 Volume XXXV No. 1

The Orff Echo

PUBLISHED BY THE AMERICAN ORFF-SCHULWERK ASSOCIATION

On our cover: **Inuit Boy with Drum** **Dancing Walrus**
By Elijah Michael **By Kellypalik Etidlooie**
From the collection of Carol Huffman

FEATURES

DEPARTMENTS

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The Orff Echo

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The American Orff-Schulwerk Association is a professional organization dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are united by our belief that music and movement – to speak, sing and play; to listen and understand; to move and create – should be an active and joyful experience.
Our mission is:

- To demonstrate and promote the value of Orff Schulwerk.
- To support professional development opportunities.
- To align applications of the Orff Schulwerk approach with the changing needs of American Society.

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FROM THE EDITOR

It was a cold rainy day in April as Carol Huffman and I strolled the streets of Montreal, Canada. We had just left our exhilarating morning session in African drumming at the Music For Children - Carl Orff Canada National Conference. Arriving at a gallery of Inuit art, we stopped and gasped seeing the beauty of the sculpture carved from translucent shades of soap stone. We were mesmerized by two pieces which seemed to dance right off the shelf and into Carol's collection and on to the cover of our Fall Drum issue. The "Inuit Boy With Drum" was created by Elijah Michael, born February 27, 1929. Elijah lives in Kimmirut, Canada with his wife and three sons who are also artists. He began carving at age 16 and prefers working in stone, ivory and antler. The "Dancing Walrus" is the creation of Kellypalik Etidlooie, born in Cape Dorset on April 26, 1966. His parents and older brother are well-known Cape Dorset carvers. These artists have captured the unity of music and movement which we experience in the elemental music so vividly described in this issue. Carol photographed her newest house guests in her back yard in Cleveland, OH, and we thank her for sharing these extraordinary works of art with all of us.

Doug Goodkin and Pam Hetrick, our coordinating editors for The Drum Issue, take us on an international journey to worlds of ritual, tradition and community. In "Focus on Research," Heidi Weisert-Peatow presents the results of her survey of AOSA leaders 1968-1998. She has found "a certain selflessness and enthusiasm for the work of Orff Schulwerk characterizes the leaders of AOSA…These leaders love music, children and teaching." This description so aptly applies to the elegant and dynamic lady featured in our Portrait Series: a founding member and our third president, Ruth Pollack Hamm.

I hope the elemental power of the rhythm of the drum will call you to one of the many drumming sessions at the AOSA National Conference in Las Vegas. In just a few weeks we join together in a *Desert Rhapsody, Images in Sound & Motion.* See you there!

– Linda Ahlstedt

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PRESIDENT'S MESSAGE

An Invitation

From AOSA President, Carol Huffman

You are invited to attend an important double session in Las Vegas, Nevada, at the National AOSA Conference, *Desert Rhapsody, Images in Sound and Motion.* The first session will begin Friday, November 8, 2002, at 8:00 a.m. It is a continuation of the 2001 President's Panel session held in Cincinnati that was entitled, *An Undergraduate Music Education for the 21st Century.* It will include four presenters: Marilyn Davidson, representing the American Orff-Schulwerk Association; Dr. Jill Trinka, Organization of American Kodály Educators; Dr. David Frego, Dalcroze Society of America; and Dr. Sara Bidner, MENC, Society for Music Education. Their presentation will be a preview of the one they are preparing for the National Association of Schools of Music (NASM) in New Orleans, Louisiana later in November. They will introduce the major active music-making approaches and offer suggestions for integrating them into methods courses to NASM members. The session will feature the document that an AOSA sponsored ad hoc undergraduate curriculum reform committee has been working on as a follow-up to a survey it conducted two years ago. The results of this survey indicated a need for a different emphasis in undergraduate general music education preparation. The ad hoc committee is composed of members representing a balance among Orff, Kodály, Dalcroze and Gordon people at both college and public school levels. The curriculum document which they have created is a work-in-progress. It includes input from leaders from the Organization of Kodály Educators, the Dalcroze Society of America, as well as from AOSA. Following the Cincinnati presentation, Marilyn Davidson, the chair of the committee, and I visited Sam

Hope, Executive Director of NASM, in Reston, Virginia. He was encouraged that the various active music-making approaches were coming together to attempt to support the music education of future music teachers. He spoke with the NASM Executive Committee, and they invited four members, representing the various teaching approaches, to present their suggestions at the National Assembly.

Following this presentation, a distinguished panel will discuss important steps in carrying out this significant and innovative curriculum and its potential impact on future recruitment, preparation and retention of elementary music teachers. I hope you can make a contribution to this important discussion. Dr. Vincent Lawrence, currently at McGraw-Hill and formerly head of music education at Towsen State University in Maryland, helped to develop an Orff, Kodály, Dalcroze program at Towsen. He and Carolynn Lindemann, past president of MENC, will speak. They will provide models and ideas for developing similar programs throughout the country. Your contribution to this goal is very important. Many of you attended universities and colleges that already had this type of program in place. Sharing your positive experiences should offer invaluable insight into how other institutions might achieve this type of curriculum. The goal, of course, is for all children to have experience with teachers who have been trained in the basics of Orff, Kodály, and Dalcroze so they can grow up to be active music-makers, experiencing the joy that music offers. If this endeavor results in greater recruitment of music educators, higher retention of music teachers in the field and more high quality active music-making in our country, we will have accomplished the goal of this project. Please join us and share your hopes for the future with us.

I look forward to seeing you at the President's Panel sessions in Las Vegas, Nevada on Friday, November 8.

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INTRODUCTION

Artist: Gillian Adler, age 13
Green Vale School, Old Brookville, New York
Student of Brenda Massie

"I play in a band," goes the old joke. "We have four musicians and a drummer." Old joke indeed. For anyone with half an ear tuned to the music played on this planet in the 20th century would understand that drummers are not only first-class citizens in contemporary musical society, but it many cases, its elected officials. In Western art music, it is the conductor who must know all the parts to the music and directs the orchestra, but in many traditions, it is the drummer playing from inside the group that is in charge. Look at pictures of the drummer in Chick Webb's band and you'll see him seated high on the drum throne in the center of the group. In Ghana, it is the drum, not the scepter, that is the symbol of the king and it is the master drummer who directs the action. Likewise, the drummers in a Balinese gamelan lead the group, controlling the dynamics and tempo, responding to the dancers and signaling the sections. Commenting on the drummer Tony Williams, Miles Davis said, "He just lit a big fire under everyone in the group... Tony was always the center that the group's sound revolved around."

The drum is not just an instrument. It is an attitude, a need, a symbol, a carrier of the power of rhythm. When Carl Orff opens his autobiography of the Schulwerk with a quote by Curt Sachs—*In the beginning was the drum*—and a photo of Nubian women playing drums, he was speaking less of the Schulwerk as a training ground for drummers and more of the elemental power of rhythm. For rhythm, the most elemental of the musical elements, is at the source of musical creation. It penetrates the body, awakens the nerves, muscles and heartbeat and provokes a visceral response.

Drummers are great listeners, both subtly directing and responding to the flow of the musical event. They are often in the background, supporting, encouraging, conversing with, the other musicians. But give them a solo and watch out!

In this issue, we get glimpses of a cross-section of drumming traditions and insights as to how they link with our work in the classroom. Doug Goodkin takes us to Hippie Hill in Golden Gate Park where we can feel the elemental power of rhythm. Jim Santi Owen opens up an exciting new world, as the speech-rhythm connections in Orff Schulwerk meet the highly developed systems of North and South India in both philosophical and practical ways. Pam Hetrick turns our attention to W. K. Amoaku's book, *Orff-Schulwerk in the African Tradition,* providing background information, games and musical information to make this wonderful resource even more useful. Soili Perkiö's enchanting story tells of the spiritual side of drum-making in Lapland.

Enjoy the variety and richness of these authors' contributions.

– Doug Goodkin & Pam Hetrick

The Drummers in Golden Gate Park

When I first came to San Francisco in 1973, the legendary "Hippie Hill" in Golden Gate Park was still an active meeting spot of the counter culture. People came to gather, picnic, play Frisbee and catch a bit of sun whenever the fog lifted. Framing the whole scene were the conga drummers, beating out old and new rhythms while people danced or tapped their foot or nodded their heads in appreciation. The music helped carry the excitement in the air as people collectively dreamed of a new world filled with free schools, whole wheat bread and bare feet in the grass. We were going to raise a new generation of children free from racism, sexism and the brutalities of the military-industrial complex.

In 1975, I began working at one of those alternative schools from the late '60s and thanks to Orff Schulwerk, took off my shoes with the children as we played, sang and danced in a circle. We ate whole wheat crackers for snack, camped in the mountains, played new games for PE and told new stories about Columbus, General Custer, Harriet Tubman and Rosa Parks. We created new school holidays, ceremonies and traditions. We taught the children to talk out problems, express feelings and refrain from bullying.

Ten years later, I took my young daughters to the playground right across from Hippie Hill and noticed that the hill was mostly vacant and the drums were silent. Where had they all gone? Perhaps all those visionary young people were taking Josh Kornbluth's advice: "Stop in Capitalism before moving on to Socialism. Very important...because that's where you get your appliances."

Now that my daughters are grown, I've noticed a resurgence of activity at Hippie Hill. Every day, and especially on Sundays, drummers of all sizes, shapes, ages, races, sexes and talent converge at the bottom of the hill and begin playing. Now it's not just congas they play—they bring djembes and dumbeks and surdos and talking drums and frame drums and claves and bells and shakers and whistles and just about any soundmaker you can imagine. Around them people dance, throw Frisbees, juggle fire, wave banners, practice capoeira or just sit, watch and listen. There is no leader, no formal repertoire of pieces, no clearly marked A sections and B sections. Someone simply begins a groove and others join in. People spontaneously take turns soloing or change their pattern or just stay happily in the mix. Sometimes the beat accelerates or the pattern changes or it simply fades out at its own pace, as if the drums themselves have finished speaking that piece of their message for the day. A few moment of silence and a new one arises and off they go again. What are these people doing? What brings them to the drum? What brings them together to drum? What does the drum bring to them?

These people are not drumming to improve their math scores, though the patterns, sub-patterns and countless variations will wear deep grooves in their pattern-making brain. They're not there to wield power, though the beats are like push-ups for the soul that strengthen their inner spiritual power. They're not there to accomplish something or build their resume or go from green belt drumming to black belt. They're not there to earn free miles or improve their tennis game or get in touch with the inner masculinity or powerful femininity. They're not there to win friends or influence people or to upgrade their software or to have a nice day or any of the other tired clichés of contemporary life.

They come because their spirit thirsts for communion. When they play, the rhythms hit below the belt of the ego that strives for attainment or self-improvement, awaken the liver, hit the solar plexus, drain the blood away from the head and towards the pit of the stomach. When they hit the groove and are carried along its current, they are *connected*—to their own drum, to their own rhythm, to the other drums and other rhythms, to themselves, to each other, to the people responding to it, to the nearby cypress trees, to the day itself. They sit at the center of a powerful cross, its vertical dimension rooted in the earth and aspiring to the heavens, its horizontal holding the people sitting on the bench next to them, the dog romping in the field, the pleasure of Sunday in the park.

How marvelous that this happens! The effect is immediate and electric—and accessible to anyone who takes the time to do it. Most probably practice simply by playing a lot, alone and with others. No Conservatory training is required. There are no methods books or scales or drills. There are no auditions to pass or fail, no National Standards to check off, no union dues to pay, no assessment procedures. All you need to do is listen, join in and let the hands speak for the heart.

They come because their spirit thirsts for communion.

All cultures of all times need these fundamental experiences and need them often. Those that have had the wisdom to maintain such traditions have carried forth intricate drumming traditions that not only heal in general ways, but in very specific ways as well. When we understand—as many today do—that technological progress and comfort are

not the only criteria for assessing human culture, the various "third world" cultures become the "first worlds" of ritual, tradition and community and we flock to West Africa, Brazil, India, Bali or the Bulgarian countryside to learn from them.

The drummers in Golden Gate Park are less sophisticated, more random, less powerful in some ways than these highly developed traditions. But in their unconscious attraction to drumming and their need to gather, we can hear the voice of the spirit itself demanding a place in an upper world crowded with soulless machines, overly abstract thought, a massive appetite to consume and possess, an obsession with winning and success. Whether officially banned by slave masters or actively repressed by Puritans or abandoned and neglected by corporate mentality, the drums will always return to have their say of a better world.

In schools, homes, parks and office buildings nationwide, may the drums be sounded!

Doug Goodkin is in his 28th year of teaching music to children at The San Francisco School. He also teaches at the San Francisco Conservatory of Music and will be a guest teacher at the Orff Institute Special Course this year. He is the author of four books, the most recent two "Play, Sing and Dance" and "Sound Ideas," and serves on the AOSA editorial board.

Four Days Way to a Lappish Drum

By Soili Perkiö

A musician usually launches sounds into space and nothing is left in the hands. What an experience to carve a handle that is suitable for your own hand, to create a sound on a drumskin by giving it a good scrub. After four days of intensive work, you are ready to inaugurate the drum to be your own instrument, and you have tuned yourself to the sound, to the music.

I had the good fortune to build a Lappish drum in Lapland under the guidance of a Lappish craftsman, storyteller and singer, Elli Maaret Helander. She comes from the small village of Angeli, 180 miles north of the Arctic Circle. She has developed a way to make a drum that respects deeply the old tradition of the Sami people who live in the North of Scandinavia.

A Lappish drum is a frame drum with a round or oval shape. The frame and handle are made of wood and the skin comes from the reindeer. The size varies according to the wish of the drum-maker. It is usually played with a soft, big mallet. Every player can find his or her own way to play. It can be played to accompany stories or songs or it can create an atmosphere or rhythm for a gathering.

Ten people came together for the workshop. The entire process of making the drum took place outside. Our teacher did not mind if it was raining or if it was late evening. Luckily in Lapland summer nights are full of light.

First day

The first thing we did was simply walk to the forest and collect small branches from the willow tree. Our teacher did not explain too much, she only told us what to do, and we tried to follow the instructions.

The work of the first evening was to shape the frame. The wood for the frame was long and thin, and before bending it into an oval or round shape, it had to be wet and warm. Our teacher had a ten foot long metal tube in which you boil water and put the board inside. The board boiled there for two hours. Then the wood was ready for shaping.

Next to the long tube was a big cauldron full of water. That was supposed to be our dyeing liquid. We peeled the bark off the willow tree branches and put it in the boiling water. The bark gave a strong brown color to the water in 12 hours time.

If a Lappish drum is not inaugurated, it is only a decoration.

Second day

On the second day, we all got one whole reindeer skin and we heard the story of how the skins were handled before we started to work on them. In the winter, the skins were buried in the snow. During the spring, the sun starts to warm the snow and the skin under it and the process of slow putrefaction begins. Every now and then our teacher Elli Maaret tried to see if the fur came loose from skin. It is work she did by hand, very slow and patient and the smell was very strong! When the skin was bald, she put it in a freezer to wait for the drum making. Nowadays she has two freezers: one for the reindeer skins and one for the food.

The skin we had was without fur, but it still had membranes. They had to be taken away with a special tool and this work was dirty and tremendously smelly. At this point there was an opportunity to choose how thin a skin you wished to have. It was also a risk to have a skin full of holes.

Giving the color to the skin can be a fast process. You crumple up the skin and put it in the willow bark water. If you want to have a light-colored skin, you just dip it for half a minute. For a really dark color it can stay even overnight in the liquid.

Third day

Now it was time to prepare the frame and handle. It takes a long time before the frame tree is fully dry. But when it is ready, you can glue it and fix a handle to it. To find the right handle, you walk around in the forest

and look for dry branches. When you have found the size and shape that is good for your hand, you carve and whittle it until it fits the frame.

Then came the exciting moment of unifying the frame and the skin. To do it in a successful way requires a lot of experience. Thin and long pieces of skin

act as a string to tighten the skin. Experts feel with their hands and fingers for the proper tension that makes the skin sing. We just followed how Elli Maaret was working, breathless with anticipation. In the end we received detailed instructions on how to finish and to bind the skin.

In the evening we had to leave the drum in peace while we waited for the skin to dry. For three days we had held the material in our hands and now we had to let it go, to become what it would be. There was nothing else to do but wait. That was difficult and there was a feeling of sadness in the air.

At the very end, we consecrated the drum with the four elements: we kept it near the fire, rubbed earth on the skin, lifted the drum to the wind and sprinkled it with water from a running stream.

Fourth day

On the fourth day, Elli Maaret told us about the inauguration of the drum, a ceremony that comes from the Sami ancestors. Before the inauguration, one should not play the drum. If a Lappish drum is not inaugurated, it is only a decoration.

We walked to the top of the highest place in the region. There we made four fires, each representing the cardinal points of the compass. Elli Maaret explained that each direction offers a different quality for the drum. Because the sun rises from the east, you can ask for knowledge of the future from the east. Because the sun sets to the west, from there comes the knowledge of ancestors. From the north comes mental strength and from the south physical strength. We slowly walked clockwise around the fires and all the time we played our own pulse on the drum.

At the very end, we consecrated the drum with the four elements: we kept it near the fire, rubbed earth on the skin, lifted the drum to the wind and sprinkled it with water from a running stream.

To build an instrument gives one a new understanding of sound. Each instrument is unique and each has its own individual sound. Before playing, it is important to tune oneself to the instrument and its sound. After building and inaugurating the drum in the ceremony, it is yours and yours alone, not for lending. It can be used like other instruments. You take care of the skin with the oil coming from your hands and you tune it with fire or with water. Your drum will sing for you and your people and it will help you on your way.

Note: American music teachers wishing to travel to Lapland to make the Lappish drum in the summer of 2003 or 2004 should contact pyhan.taidepaja@pelkosenniemi.inet.fi for course information.

Soili Perkiö, a distinguished international presenter, is a lecturer of didactics of music at the University of Jyvaskyla, a leader of Early Childhood Music Education at the Conservatory of Middle Finland, and Department Chair of Music Education at the Sibelius Academy, Helsinki. In 1998-1999 and 2002-2003 she is the Lecturer for advanced studies in Music and Dance Education at the Orff Institute in Salzburg, Austria. She has written several books for early childhood and elementary school music education and has worked for the Finnish Broadcast Company to produce radio programs for children since 1984. Soili will be an international presenter at the 2002 AOSA National Conference in Las Vegas.

***Photos left to right:** Experts feel with their hands and fingers for the proper tension that makes the skin sing; the willow tree bark water is boiling; the exciting moment of unifying the frame and the skin; our teacher Elli Maaret Helander preparing a fire for the inauguration of the drum; the prepared drum receives some drops of water; carving the handle.*

Using *Orff-Schulwerk in the African Tradition* by W.K. Amoaku

By Pam Hetrick

...for people in Africa, music is not just a thing of "beauty" but a mode of expression regarded as a vital part of community experience.

J.H. Kwabena Nketia

▲▼

In traditional African societies, the definition of music implies dance. The dance is the totality of all forms of artistic expression, which includes drama, visual art, oral literature, and varieties of musical types and forms.

Dr. William Komla Amoaku

When I purchased ***Orff-Schulwerk in the African Tradition*** many years ago, I knew very little about African music. The book offered valuable information including photographs of Ghanaian instruments, a pronunciation guide for Ewe, Twi and Ga languages, songs and notated percussion parts, as well as a companion tape. But I soon realized I would like to know much more before teaching this material to my students. When I attended a session presented by Amoaku at the AOSA San Diego Conference, I was eager to begin filling the gaps in my knowledge. After enjoying the singing, dancing and drumming, it was in his session notes that I began to understand the African holistic concept of "music." I learned that there is no word for "music" in Ewe, but the word *vu* means music, dance, and song, combined. Amoaku explains that *vu* may be performed for a variety of reasons: to express feelings, to communicate with the gods, and in their oral culture, to learn not only about music, but about society.

What then, was the context for the pieces in Amoaku's book? It followed that the pieces in *O.S.-A* must have movement as well. To teach a piece from the book without all the information would not remain true to the African concept of *vu*. It wasn't until ten years later, after studying southern Ghanaian singing, drumming and dancing, that the beauty of this book finally began to emerge for me. When I had the opportunity to meet with Amoaku for two days in the spring of 1997, I felt that I finally had some good questions to ask.

Background

Carl Orff and Komla Amoaku first met in 1966 when Amoaku visited the Orff Institute as part of a Ghanaian performing group. Soon after returning to the preparatory school in Ghana where he taught, Amoaku received a gift of xylophones, glockenspiels and metallophones from the Institute. Combining these instruments with traditional ones, Amoaku incorporated movement and singing to create performances of traditional music in an ensemble of around 35 children. Inspired by his contact with Orff, Amoaku later returned to Austria to spend one year at the Orff Institute. Africa proved inspirational to Orff in the '20s when he had been sent an African xylophone and kalimba (mbira) and had Karl Maendler build the first Orff xylophones modeled after them. Forty years later, Orff was able to give back something to Africa, not only in his exchange of instruments, but more importantly with his foresight to realize the importance of a collection of traditional African children's music. For it was soon after Amoaku's year at the Institute that Orff suggested to him that he compile "that little book" as Amoaku likes to refer to it, *African Songs and Rhythms for Children.*

This invaluable volume contains lullabies, children's game songs, laments, songs for pouring libation, songs with simplified percussion accompaniments taken from the religious and recreational repertoire, and a speech piece composed from drum language. The material comes from the Ewe, Ga and Akan cultures of southeastern Ghana, representing the cultural richness of Amoaku's childhood. Amoaku also had the advantage of growing up in a family of musicians who are part of the royal family, providing a linguist for the chief. From an early age he was exposed to traditional customs and music.

Because there is not the same kind of

progression from simple to complex in the musical development of Ghanaian children as is evident in Western culture (and illustrated in the Orff Volumes), Amoaku's task in putting this music on paper for use by Western students was made more complicated. In Kofi Agawu's book *African Rhythm: A Northern Ewe Perspective,* he states "The most remarkable feature of Northern Ewe children's musical language is that it shows no conceptual difference from adult musical language. Syncopation, displaced beats, silent beats, cross-rhythms, compound "meters," asymmetrical time lines: these and other standard features of Ewe rhythm are readily identified in children's music." (62, 63) Therefore, even though *Miwoe Nenyo* for example is a children's clapping game, the off-beat phrases, cross-rhythms, and polyrhythms are exactly as found in adult music/dance repertoire. That Ghanaian children have no problem performing these pieces attests to their continual exposure and inclusion in adult musical experiences of their culture. That Western adults, not to mention children, may have more difficulty with these pieces reflects our musical environment.

Anyone wishing to perform this music is also handicapped by not knowing the cultural context or the language. Although Amoaku provides an excellent pronunciation guide, Ewe, Ga and Twi are languages with sounds we are not used to producing and are tonal languages. Fortunately most of *African Songs and Rhythms for Children* contains material with short repetitive phrases and we have the aid of the companion tape. Today we have the cultural advantage of many books and recordings from this area (see bibliography and sonography). For above all, this music/dance is an integral part of the daily life of the community.

Overview of *O.S.-Africa*

Until recent times, Ghanaian cultures were based on oral tradition; music was thoroughly interwoven in the fabric of everyday life. "From infancy the Ewe child lives in an environment of music activity." (Egblewogbe, 33) One of the gifts of Amoaku's book is that he gives examples of so many different aspects of the everyday musical world. Typically, there are children's play songs for acquiring traditional knowledge, for learning who your relations are, and songs for young people giving advice and moral lessons *(Miwoe Nenyo)*. There is music for domestic activities from cradlesongs *(Tu! Tu! Gbovi, Taa Taa Yee, Kaa Fo)* to fishermen's songs *(Kelo Aba Woye)*, to songs for pounding yams. There is sacred music associated with religious cults that is played only by cult members, but performed for the public. There are rituals and ceremonies with appropriate music for rites of passage—birth, naming, puberty, death (the lament *Dzi to de l'agbe nam)*. There are libation songs which are performed before addressing God *(Samanfo, begye nsa nom)*. There is music for entertainment, recreation and celebration. In Anlo Ewe society every village has at least one dance club, performing one specific dance, that is open to anyone interested in singing, drumming and dancing.

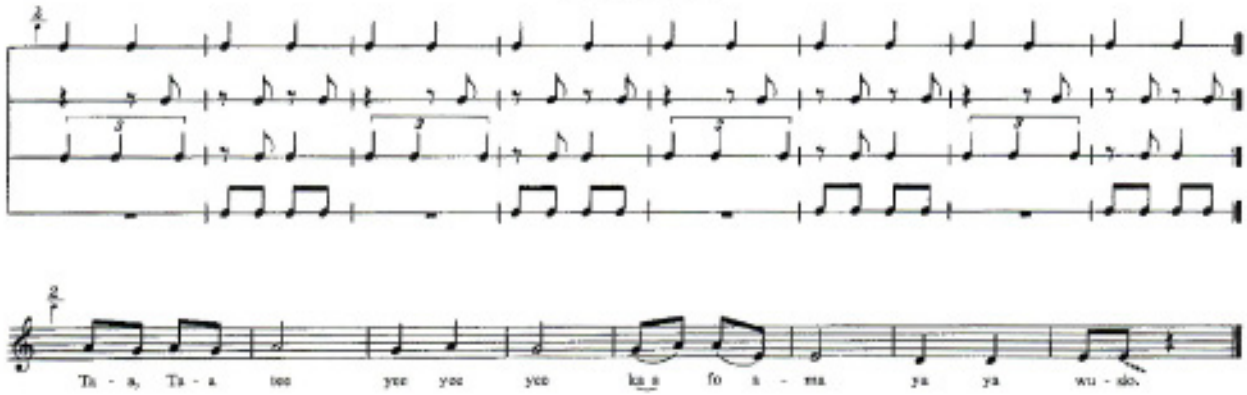
Of the 12 pieces in *O.S.-Africa,* five are in duple meter and seven are in compound meter. Because many of the pieces in each category share similarities, it is advantageous to discuss them in this way. I will include some general information as well as discuss one piece from each category in depth.

Duple Meter

In duple meter, three pieces are cradle songs *(Tu! Tu! Gbovi, Taa Taa Yee,* and *Kaa Fo)*, one is used to accompany the ritual of pouring libation, *(Samanfo, begye nsa nom)*, and one is a harvest song *(Kelo aba woye)*.

Pouring libation is one of the oldest and most popular Ewe, Akan, and Ga rituals and is performed to initiate an activity, celebrate good news, open the meetings of traditional courts, as a prayer before drumming and dancing, before religious rituals, and so on. It is intended as an offering to the deceased ances-

Taa, Taa, Yee



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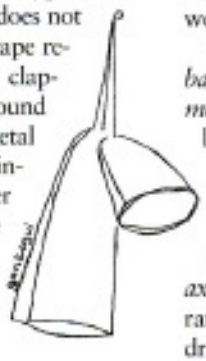
tors and originally meant pouring local palm wine or gin from a calabash onto the ground, but is often performed today using a glass and pouring into a bowl. Prayers and songs accompany the pouring of libation. As is common in Ewe and Akan music the song can also be used for "secular" purposes, in this case for pure entertainment accompanying Highlife rhythms. It is a popular recreational song played by many bands.

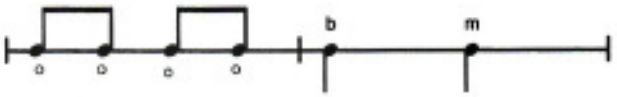
Amoaku spoke passionately about the festivals, celebrations and rituals that have always been a part of Ghanaian life. He lamented the current trend away from a communal culture to a very individualistic culture. Instead of family compounds, where people would socialize and learn songs and stories, people now live in fenced, individual houses. Kids spend the majority of their time in front of the TV, much of it American programming. They no longer know the traditional songs and games, but would rather mimic American rap artists. At the National Theatre of Ghana, where Amoaku has been Executive Director, the goal is now to maintain the traditional culture and keep the children interested in their traditions.

Amoaku uses this song, *Taa Taa Yee*, with children and adults alike to experience typical Ewe polyrhythms. The score does not list the instruments, but the tape reveals the top line to be hand clapping, the second line the *firikywa*, a small round metal "castanet," the third line the *gankogui* or metal double bell, and the last line a drum. Typically, the instruments do not all begin at once, or in the order written. In this case, the *gankogui* begins, then the *firikywa*, the drum and the hand clapping. These rhythms are typical of Highlife rhythms and provide a great introduction to this music.



The first half of the *gankogui* part is the same rhythm found in the bell part of *Kelo aba woye*. The notation should be changed to

This two-bar rhythm is the same as the Latin 3-2 clave pattern. Amoaku suggests reversing the pattern to 2-3 to reinforce the feeling of 2 against 3 in this piece. It's a good exercise to try singing the melody and clapping the bell pattern both ways. The high bell pattern or *firikywa*, is a rhythm heard over and over in the daily life of Ghanaians and typifies the way rhythmic expression is found in all aspects of daily life. Agawu includes an example in his book of carpenters hammering to this rhythm, illustrating why every Ewe, Akan and Ga child would know this rhythm. In drum ensembles it is typically played on the *firikywa*. As heard on the tape and reiterated by Amoaku, there is not really a rest in the drum part, but should be played as follows: open, open, bass, mute.



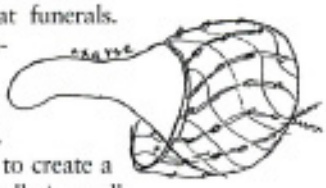
Since this is recreational music, any type of characteristic movement, choreographed or otherwise would be appropriate. There is a basic Ewe dance step, described under *Agbadza*. Generally, Ghanaian dance uses flat feet, a "grounded" type of body position with knees bent. I have found it easier to understand the style through dance classes, performances and videos.

Compound Meter

Music in compound meter is probably the most characteristic West African music, since this music is where the feeling of multiple meters and 3 against 2 as well as irregular time lines, unequal phrase lengths and other common features, are most strongly felt. When non-Africans first encounter Ghanaian music they may even find it difficult to identify the beat, since the beat is often not expressed overtly in the music although it is certainly understood by Ghanaians who hear it. I like to play a typical 12/8 bell pattern, for example as found in *Klinua Meido Do Vo*, without indicating any beat.

Most often, children as well as adults will feel the pattern in 3, while Africans probably automatically feel it in 4 as well as 3! The first time I experienced this, it felt as if the rhythm were entirely different when put in the context of 12/8.

Of the seven compound meter pieces, two are from the *Agbadza* repertoire, *Klinua Miedo do vo* and *Kondo yi Yevuwo de megbo o*. *Agbadza* is a recreational dance from southern Eweland that is often performed at funerals. Singing, dancing and drumming make up the performance. The drumming ensemble consists of a *gankogui*, *axatse* (gourd covered with seeds to create a rattle; similar to a *shekere* but smaller), small drum *(kagan)*, medium drum *(kidi)*, and larger master drum *(sogo)*. The singers include a cantor and a chorus.



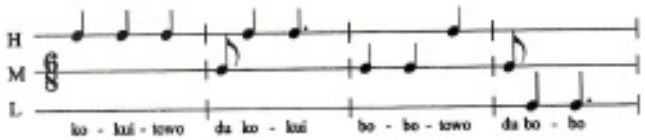
There is a type of improvised dance for couples or small groups that uses basic Ewe movement. One of the basic patterns uses a bent knee stance, upper body slightly bent, with elbows out, palms down. The feet move R-R-L-L- while the upper body is moving the shoulders forward and back on each step. They get into a kind of holding pattern, until there are enough dancers assembled for the drummers to begin. Groups dance together, moving across the space until they're ready to stop. They can then regroup, begin the holding pattern again until the drummer signals a new beginning. (See my "Perspectives on African Music," *The Orff Echo*, vol. XXX no. 1 for more information on *Agbadza*.)

The other compound meter pieces include *Dzi to l'agbe nam*, an Ewe lament or funeral dirge. *Mede brebre masi ta* is a speech piece arranged by Amoaku and is based on the drum language played on the Akan *atumpan* drums as a prelude to drumming on ceremonial occasions. *Mesu mefre agya, Katakyie*, from the Akan *Asaadua* repertoire, is not performed widely today. *Adu e, bo yen dwa oo* comes from the Akan *Adowa* funeral repertoire and is still performed often.

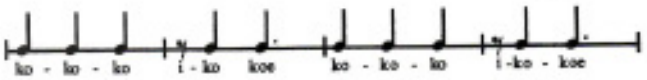
***Miwoe Nenyo*, Northern Ewe clapping game song, 17**

Amoaku explained that this is a rhythm game played by two or more persons standing in a circle. He added percussion

parts found in Ewe music in compound meter. The bell pattern accompanying this piece is common, found throughout the music of the Akan, Ewe and Ga. In Ewe it would be learned through the following expression: "Kokuitowo du kokui, bobotowo du bobo." This means, "Those who have kenke must eat kenke, those who have beans must eat beans." Kenke is a Ghanaian food made from fermented corn that is wrapped in the husk and boiled. (See the wonderful Ashanti folktale "Half-a-ball-of-kenki" retold by Verna Aardema.) Saying this expression with the proper tonal shape would sound like this:



If you say and clap all the words with the exception of "du," this is the bell pattern. Amoaku verbalizes it like this:



The Ewe would not perceive the "du" as a rest but would consider the underlying beat as an integral part of the rhythm. The resulting ability of feeling 3 against 2 is an important part of Ewe music and is experienced and internalized at an early age. Try patting the hand clapping rhythm with one hand, and the bell part with the other hand.

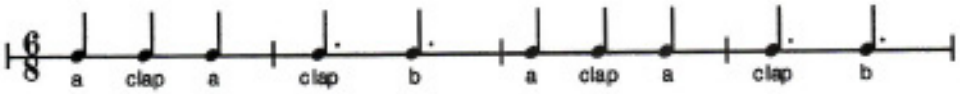
Rhythm game: Standing in a circle with one hand palm up and one hand palm down the following clapping pattern is performed while moving in the described pattern, slowly counterclockwise.

clapping pattern:

a—right hand palm down and left hand palm up

clap—clap your own hands

b—reverse the *a* pattern; right hand palm up and left hand palm down



movement:

counterclockwise, small steps R - L - R - L - - L - - . The second left is a small step clockwise, so that the circle moves slowly to the right. The feet are following the bell pattern, dividing the first measure into 3 parts, and the second into two parts. Luckily the feet move with the same rhythm as the hand clapping part. It's still a challenge to coordinate all these parts! I have found it useful to practice maintaining a clap-chest-chest body percussion while practicing this step. Amoaku explained that the shoulders should lead in the direction you're traveling.

Each piece in *Orff-Schulwerk in the African Tradition* contains a wealth of musical and cultural information. The singing, dancing and drumming offer many opportunities for our students to become acquainted with the spirit of Ghanaian music. My hope is to provide the sparks to encourage others to take advantage of this valuable resource.

Pam Hetrick teaches music and movement, grades K-7 at Glenwood School in Burnaby, B.C. She holds a Masters in Music, Kodály emphasis, as well as Level III in Orff Schulwerk. She has performed with two steel drum bands, the California-based Balinese Gamelan Sekar Jaya, and an African drumming ensemble. Pam currently teaches the Orff Schulwerk Teacher Training program at Western Oregon University. She is co-editor of the B.C. Orff Chapter's newsletter, "Impulse," and serves on the AOSA Editorial Board. Pam presents workshops in Canada as well as the United States.

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Sophisticated Simplicity: North and South Indian Rhythmic Concepts as Applied to Orff Schulwerk

By Jim Santi Owen

The classical music of both North and South India, with its ornate melodies and complex rhythms, is arguably one of the most highly evolved musical systems in the world. Nevertheless, at its root lay many of the elemental principals upon which Carl Orff and Gunild Keetman based their approach to music education. As a student and performer of North and South Indian music and as an Orff teacher I have had the opportunity to explore the intersection of these musical worlds. My classroom has been a laboratory in which I have tested ways to translate the sophisticated to the simple. The results have been successful with kids easily grasping the mathematics, language, and form of Indian music. In this introductory article I will present some of the mathematical and language-based foundations of Indian drumming that most easily correspond to the elemental approach of the Schulwerk.

NUMBERS

In the South of India the highest compliment paid to a drummer is not in reference to his speed or his groove but to his "beautiful calculations." Indeed, a top drummer is recognized by his ability to decipher the mathematics in the rhythms played by other musicians on stage and almost instantaneously recalculate them in his mind to create new rhythms. This is accomplished after years of training in the highly mathematical system of South Indian drumming. Over the years, drummers naturally learn to recognize the mathematics underlying certain phrases. For instance, the phrase "kite taka tere kite thom" is essentially an elaboration upon the five note phrase "Ta Din Gi Na Thom." One drummer might hear another play this phrase three times in a row (5, 5, 5) and cleverly answer back with a rhythm based instead on a three, five, and seven note phrase: Ta Ki Te, Ta Din Gi Na Thom, Ta Ka Ta Din Gi Na Thom. This classification of rhythms based on phrase length is known as the Jati system.

JATI

South Indian rhythms are based on the jati system which reduces every rhythm to a combination of patterns of 3's, 4's, 5's, 7's and 9's. These are respectively known as Tisra, Chatusara, Kanda, Misra, and Sangeerna jatis. (It should be mentioned that other rhythmic possibilities are thought to fit into these five jatis, for instance a grouping of six is classified as Tisra jati, eight as Chatusara jati, etc.) Each jati can be expressed by vocal percussion syllables that in the South are known as konokol.

3	Tisra jati	Ta Ki Te
4	Chatusara jati	Ta Ka Di Mi
5	Kanda jati	Ta Ka Ta Ki Te
7	Misra jati	Ta Ki Te Ta Ka Di Mi
9	Sangeerna jati	Ta Ka Ta Ki Te Ta Ka Di Mi

These jati (or nadai as they are also known) can refer to two things: the subdivision of the beat (what we would call pulse in the Orff world) or the phrase length. I will talk about each individually before discussing how they work together to create polyrhythms.

RHYTHMIC "SCALES"

One exercise that I use both as a student and a teacher is to use these jati to practice "rhythmic scales." The idea in this practice is to clap a steady beat while reciting syllables to express denser and denser subdivisions moving from one (quarter note) up to eight (32nd notes) and beyond. For most Westerners, even numbered groupings (2's, 4's, 6's, 8's) will be simple. 3's (triplets) will also be easy. Moving into 5's, 7's, 9's, and beyond gets more complex but also more fun! Once recitation is mastered these rhythms can be sung or played at specific note pitches. Try just singing up a scale with Ta fixed to C, Ta Ka fixed to D, etc. They can also be drummed on frame drums, congas, buckets, or bodies a la Keith Terry. Try shaking up the sequence moving from eight to one, expanding on even sub-divisions, contracting on odd ones. Get your kids to move around the room on a beat as they recite or play.

Ta

Ta Ka

Ta Ki Te

Ta Ka Di Mi

Ta Ka Ta Ki Te

Ta Ka Ta Ka Di Mi

Ta Ki Te Ta Ka Di Mi

Ta Ka Di Mi Ta Ka Ju No

Ta Ka Ta Ki Te Ta Ka Di Mi

Ta Ka Ta Ki Te Ta Ka Ta Ki Te

Ta Ka Ta Ki Te Ta Ka Ta Ka Di Mi

Ta Ka Ta Ka Di Mi Ta Ka Ta Ka Di Mi

Ta Ki Te Ta Ka Di Mi Ta Ka Ta Ka Di Mi

PHRASE LENGTH

The other way in which jati is used is in reference to phrase length. For instance, playing a sixteenth note pulse (chatusara jati), a drummer might superimpose phrases of five (Khanda Jati) to create syncopated rhythmic calculations. This superimposition of one jati (as it refers to phrase length) over another jati (as it refers to pulse or subdivision of the beat) is a formula for creating all kinds of polyrhythms. For instance one can establish a groove by reciting the phrase "Ta Ka Di Mi" and clapping on all the "Ta's." This is Chatusara jati. Now begin reciting "Ta Ki Te" (Tisra Jati) keeping the same beat and pulse.

Ta ka di mi Ta ka di mi Ta ka di mi

Ta ki te Ta ki te Ta ki te Ta ki te

Notice that the underscores represent beats. Break your class into two groups. Have group one recite the first line, clapping on the "Ta's." Have group two recite the second line, again clapping on the "Ta's." The polyrhythm resulting from the two groups is a 4 over 3 polyrhythm. This exercise can be recreated using any two different jatis, one to express the pulse and the other to express the superimposed phrase to create different polyrhythms.

LANGUAGE

In the same way that Carl Orff discovered myriad musical possibilities in poems and nursery rhymes, drummers in India long ago adopted vocal percussion syllables to correlate to their drumming patterns. All Indian drumming is based on these onomatopoetic syllables known in the North as bols (which means to speak) and in the South as konokkol or solkattu. Though mostly non-sensical words meant to imitate the sounds of the drum, some of these syllables can be traced to ancient Sanskrit poems, prayers, and mantras. This drumming language is both a pedagogical tool and a performance practice unto itself. In lessons, a teacher will often recite the compositions he or she is trying to teach in addition to or sometimes instead of playing them on the drums. This system, while sometimes difficult to grasp in the beginning, opens up a huge world of rhythmic possibilities to the students' own creativity after just a short study. These creative possibilities open up within the framework of the strict forms of Indian classical music.

FROM FORM TO FREEDOM

Classical Indian drumming is an improvisational art form. A drummer spontaneously creates his own rhythms based on old compositions much in the same way that a jazz musician creates his own melodies based on the chord changes of an old standard. One such compositional form in the North Indian tradition is known as Kaida. In playing Kaida (which means "rule" or "regulation") a drummer takes a traditional theme and uses her creativity to improvise upon that theme. The "rule" is that one is allowed to improvise only using the syllables found in the theme of the kaida. A kaida theme could be as simple as:

In the same way that Carl Orff discovered myriad musical possibilities in poems and nursery rhymes, drummers in India long ago adopted vocal percussion syllables to correlate to their drumming patterns.

Ge ge Te te Ge ge Na na

The variations on this theme could be:

Ge ge Te te Ge ge Te te Ge ge Te te Ge ge Na na

Or

Ge ge Te te Te te Na na Ge ge Te te Ge ge Na na

Or

Ge ge Te te Na na Na na Ge ge Te te Ge ge Na na

In analyzing this simple composition one can isolate three basic elements: Ge ge, Te te , and Na na. Also, one can see that the original theme is restated after each variation to create a rondo-like form. There is virtually no limit to the number of variations that can be created from these three basic building blocks. I've been surprised by the variety of permutations even young children can come up with. As an exercise, children can use these syllables to create their own rhythms using voice, body percussion, unpitched percussion, and pitched percussion. (Note: Ge ge is a low pitched sound, te te a mid-ranged muted sound, and Na na a higher-pitched resonant sound.) The important point here is that creativity is fostered through limitations. Orff himself used this approach when he realized that limiting children to working with the pentatonic scale could actually encourage their own melodic ideas. (Although it is beyond the scope of this article, it should be mentioned that Indian vocalists and instrumentalists use a similar approach to guide their melodic improvisations within the Raga system of Indian classical music.)

CONCLUSION

I hope this brief introduction has helped pique the reader's interest into the vast ocean of Indian drumming and it's applications in the Orff classroom. As an Indian classical musician and an Orff teacher I've tried to focus on the similarities rather than the differences in these two approaches to music making. I believe that "Peas Porridge Hot" and "Ge ge Te te Ge ge Na na" live somewhere along the same language-based continuum of rhythm. And I've witnessed that children as well as virtuoso Indian percussionists (not to mention math teachers!) can delight in "beautiful calculations."

Jim Santi Owen is an American percussionist, teacher and performer based in the San Francisco Bay area. Drumming since the age of eight, he has been studying tabla since 1991 with Pandit Swapan Chaudhuri. Over the last seven years he has been studying South Indian percussion instruments including mridangam, ghatam, kanjira and morsing from T.H. Subash Chandran and tavil from K. Sekar. Owen was a guest clini-

cian at the 2001 Northern California Orff-Schulwerk Association's mini-conference and will be presenting at the 2002 AOSA National Conference in Las Vegas. He can be reached at jsantiowen@hotmail.com .

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An American Orff Pioneer: Ruth Pollock Hamm

By Martha Riley

Afternoons on school days, it's bedlam at St. Paul's Episcopal Church in Cleveland Heights, Ohio. Children who once roamed the church parking lot on the way home from school, helping themselves to hood ornaments and more, have been welcomed into the church instead. They shoot baskets, do homework with volunteer tutors, have a snack, and just hang out. Amid the chaos, a group of middle school boys can be found beating on some boxes with sticks. "I like what you're playing," comments a visiting church volunteer who brought snacks, a lively petite white-haired lady. "Could one of you think of a different pattern and play it along with the others?" she asks. Soon each of the four boys is playing his own ostinato pattern. Next they're learning each other's patterns and playing these creations as a round. Ruth Pollock Hamm may have officially retired from her school district 25 years ago, but she hasn't stopped teaching!

Ruth was born and reared in the hard coal region of eastern Pennsylvania, and as a girl, excelled in elocution and piano study. Although she was interested in both, the stress of doing two kinds of recitals forced her to make a choice. While attending Syracuse University during the depression, she felt the pressure of finding a way to make a living, and she chose music as the more practical route. Years later, she found the perfect way to combine her love of music and speech in Orff Schulwerk. Sometime in the 1950s, Egon Kraus, a German guest at an MENC conference, may have been the first to bring to the USA the word of Carl Orff's approach to music education. At that time, Ruth and her husband were members of the St. Paul's Episcopal Church choir in Cleveland Heights. Ruth discussed this new name "Carl Orff" with her choir director, Walter Blodgett. On a European trip in the summer of 1960, Walter was rummaging in a music store in Munich and came upon the name again. He had discovered the first two volumes of the Schulwerk, both Margaret Murray editions. He purchased the books as a gift for Ruth. "I immediately became interested in the fascinating use of words and sound gestures in Murray's books," Ruth recalls. "I soon memorized the sound gesture examples."

In the Spring of 1961, Ruth attended a divisional conference of MENC. While wandering the exhibitor area, she found more Schulwerk books in English, but was surprised to see a new name attached to them: Doreen Hall. The exhibitor displaying the books had no knowledge of Margaret Murray. Ruth had heard that a course was to be held at the new Orff Institute, but with two children, a husband, and her mother to care for, she felt she could not possibly go abroad. However, the exhibitor knew Doreen Hall was scheduled to teach an Orff workshop in Winnetka, Illinois, under the aegis of The Music Center of the North Shore. He graciously sent her a registration form. There were nineteen in the Winnetka group. It was there that Ruth met Grace Nash, Jacobeth Postl, and Lillian Yaross. They were all enthusiastic about the approach. Later it was announced that Orff himself and instructors from the Orff Institute would be at the University of Toronto Conservatory of Music the next summer in 1962, and the Winnetka classmates met again, this time in Canada. Since Ruth had had the previous instruction in Winnetka in 1961, she was placed in Gunild Keetman's class. Doreen Hall taught basic Orff pedagogy, Barbara Haselbach was the movement teacher, and Canadian master recorder teacher, Hugh Orr, handled the recorder instruction. Ruth remembers that Miss Keetman was reserved and spoke little English. At one point in a Keetman class, the individual glockenspiel players were asked to improvise, but it was obvious that the instructor was unimpressed with their rambling creations. When it was Ruth's turn, she improvised in four-part song-form—ABAC—and Miss Keetman beamed with approval. "After she beamed at me (she lacked a competent English vocabulary), I whispered to the others to use song-form, but they didn't comprehend the reason for my success." A short time later, Carl Orff entered the room, and Miss Keetman called on Ruth to improvise for him. This was an exhilarating moment!

Ruth returned to Toronto the following two summers. In 1963 (Barbara Grenoble was her roommate) and 1964, studying with Polyxene Mathey, who took over as principal teacher from

abroad.[1] In 1965 she attended a summer session, also under the tutelage of Mrs. Mathey, at the Orff Institute in Salzburg, Austria. Introducing the Orff approach in her school was surprisingly easy. In 1963, Ruth was teaching elementary music in the Shaker Heights, Ohio, School System. The Superintendent wanted each elementary school to choose a particular strategy that would become the strength or uniqueness of that school—for example, "new math" or an expanded library. "My principal had seen me using Orff techniques without instruments and had enough faith in me that she chose to stress the Orff approach as the thrust for her school." Ruth ordered Studio 49 instruments from Germany, which came by ship down the St. Lawrence River to Lake Erie, and finally landed in Cleveland. A broker was hired to get them off the ship. The Shaker Heights School System received two soprano glockenspiels, three alto glockenspiels, one soprano metallophone, one alto metallophone, one soprano xylophone, two alto xylophones, one bass xylophone and two timpani—all for $400! Later, she added a bass metallophone and non-pitched percussion, including hand drums. She also found two unused three-quarter size' cellos and tuned the strings to open fifths to play a strummed or plucked bordun. Ruth had been using the Orff approach in a studio environment at the Cleveland Music School Settlement during after-school hours and on Saturdays. (This position she held for five years to gain experience in teaching Schulwerk in both a studio environment and public school.) With her new instruments in the Malvern School in Shaker Heights, the Schulwerk was immediately in full swing in a public school.

In 1964, Ruth wrote a spirited defense of the Orff approach in rebuttal to an article that appeared in the *Music Educator's Journal* which she believed failed to correctly express Orff's ideas. Her articulate discussion sparked the interest of many teachers who had not yet heard about these new ideas of teaching music for children. That article serves as an example of Ruth's strength as a writer as well as a teacher. Her writing would continue to influence and inform teachers for the next 35 years.[2] In 1964, Ruth taught her first summer school workshop in the Orff approach at The Cleveland Music School Settlement, and in 1965 at Case-Western Reserve University in Cleveland. The next year, she taught again at Case-Western and also at the Eastman School of Music in Rochester, New York. In 1967, she added the University of Northern Iowa to her schedule, and by 1968, she was teaching at Eastman, Memphis State University, the University of Colorado, and Flint Community College in Michigan. These summer courses were forerunners to the AOSA Levels Courses.

Ruth was one of the founding members of the American Orff-Schulwerk Association when it was established in 1968. The first AOSA conference was held in 1969 at Ball State University, Muncie, Indiana, and Ruth was on the conference program. In fact, she was on the program frequently in the next few years. In addition to teaching, she served as Vice President of AOSA from 1970-1972, and was the third President (first woman President) from 1972-1974. From 1974-1980, Ruth served as the AOSA Executive Secretary, when the office of AOSA was housed at Cleveland State University and she was the National Conference Chairperson for two early conferences. Throughout the 1960s and 1970s, Ruth continued to teach Orff training courses. She taught at 17 different universities, returning to many of them year after year. She also appeared as a clinician for many state music teacher organizations and Orff chapters, particularly in the Midwest and East, and she was active in conducting Orff demonstrations and in-service training for public schools throughout Ohio and other states. She acted as a music consultant for Encyclopedia Britannica Films in Instructional Television, and for music curriculum development in several school systems. In addition to teaching in the Shaker Heights Public Schools, as an Adjunct Associate Professor at Cleveland State University she taught in the education and music departments, presenting Orff Schulwerk workshops in summer sessions from 1975 through 1980.

Ruth believes the teacher is the most important component of a successful Orff program. "Orff is not easy to teach. You have to be constantly alert. There are so many factors to consider simulta-

A summer workshop at Meredith College in Raleigh, N.C.

Mercer School Orff Ensemble

Mercer School 2nd grade students

Mercer School Recorder Ensemble

Watch for the down beat, kids!

Seated left to right: Sarah Goldstein, Ruth Hamm, Mimi Samuelson in the class of Gunild Keetman, The Conservatory of Music, University of Toronto, 1962

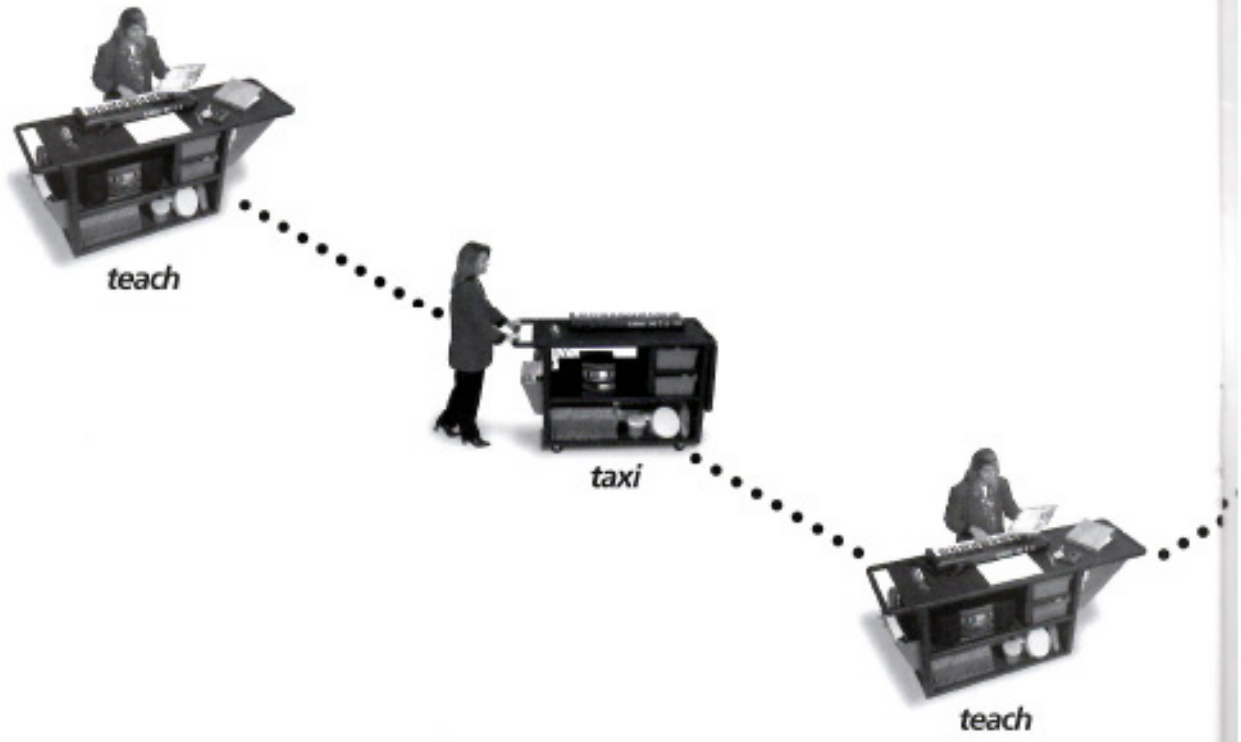
Gunild Keetman (foreground); Ruth Hamm is in the background in the white sweater.

neously and one must keep the wheels turning!" In spite of her busy teaching schedule, Ruth has always found time for her other professional love, writing. She has written articles for numerous journals, including *Music Educator's Journal, Musart, The Orff Echo, Lyons News, Instructor, General Music Journal, International Reading Association,* and several state music magazines. Ruth has always believed in the value of Orff techniques to strengthen language arts programs, and her ideas were published by The Educational Research Council of America and in a book for classroom teachers entitled *Metric Language: Rhythmic Reading* (Belwin Mills). In the 1970s, Ruth contributed to all three volumes of *Music for Children,* Orff-Schulwerk, American Edition (Schott) and was the author of two supplements, *Fence Posts and Other Poems* and *Crocodile and Other Poems.* Ruth officially retired from the Shaker Heights Public Schools on January 31, 1977, explaining, "There were other things I wanted to do."

Carl Orff, University of Toronto, 1962.

Ruth has always loved to travel. Upon retirement, she and her husband went on a safari to Kenya. She has visited five Asian countries, and has journeyed to Israel, Northern Africa, Morocco, Egypt, Tunisia, Namibia, Zimbabwe, and South Africa on the lower part of the continent. She traveled to Europe several times, and especially loved visiting art museums, another one of her passions. Last summer, she took a river trip from Vienna to Hungary and Rumania. When I asked her where she hadn't been, she admitted she hadn't been to Australia, New Zealand or down the west coast of Africa.

Even in retirement, Ruth has contin-



Ruth demonstrates patschen patterns to the children at the Eastman School of Music.

ued to teach, to write, and to serve on AOSA committees. In 1997, she volunteered as part of an enrichment program to teach in the Cleveland City School System for a semester. "I just wanted to see if what I did 20 years ago was still effective," she explains. She used Orff techniques with speech and poetry within the language arts program and felt children responded with delight and enthusiasm.

Throughout the 1990s, she was still busy as a member of the AOSA Teacher Training Guidelines Task Force, and the Editorial Board of *The Orff Echo*. "I wanted to serve the National AOSA again in a responsible position. I was pleased to work with such a talented group of people," she says. In 2000, Ruth completed her second term as a member of the Editorial Board of *The Orff Echo*. During that term she coordinated several issues and contributed many articles and book reviews. Her amazing memory for details of people, places, and events, her broad knowledge of many subjects, and her gracious personal style brought richness, energy, and elegance to the Board. Ruth has attended every National Conference but one. The date conflicted with the time of her mother's death. At conferences, she pokes about the exhibits "to see if there's anything I might use." "I like kids!" she says, and she enjoys talking to the children on the convention programs. Because she wants to encourage schools to use more music of the second half of the twentieth century, she often chooses to attend conference sessions in

Creating a dance at the Eastman course.

Interaction between children and adults in Ruth's summer course at the Eastman School of Music.

Ruth teaches some young gentlemen tricks with a wire brush at the Eastman School of Music.

which she thinks more contemporary music may be featured.

These days Ruth is enjoying her new apartment in a retirement community and is happy to be living in Greater Cleveland because of its vast cultural resources. She especially enjoys attending concerts at the Cleveland Art Museum, Cleveland Institute of Music and the Cleveland Symphony. And she continues to read, read, read—books, articles, reviews—some of everything—and I expect we will continue to see her reviews in *The Echo*. She is also planning this summer's travel adventure—a tour of the islands around the British Isles. It's a busy life! And because those wheels are still turning, there is no telling what challenge Ruth Hamm will embrace next.

Footnotes

[1] See Ruth's article about this intriguing Greek lady, "Polyxene Mathey: A Portrait" in *The Orff Echo*, Fall 1993

[2] See "The Sound of Those Instruments: A Portrait of Barbara Grenoble" by Liz Gilpatrick in *The Orff Echo*, Fall 2001

Martha Riley is a Professor of Music at Purdue University in WestLafayette, Indiana, and a former member of the editorial board of The Orff Echo.

MENC Conference Arkansas.

Leadership in the American Orff-Schulwerk Association 1968-1998

By Heidi Weisert-Peatow

Leadership is a participatory, meaning making activity in a community (Drath and Palus, 1994). The strength of the community depends on its ability to pass its wisdom traditions from one generation to the next. Each person in the community—the elders, established members, and the newcomers—shares the responsibility of meaning making (Gaudiani, 1998).

The vibrancy of AOSA has been sustained for over thirty years by the quality participatory leadership offered by teachers, administrators, and music industry business people. Founding members of AOSA, past presidents, and distinguished service award recipients answered a series of questions regarding their involvement and perspectives on leadership. Twenty-one of twenty-six eligible leaders chose to participate in the study.

A Delphi methodology was used to gather information. Participants were initially invited to answer a series of 12 questions. Responses were summarized and returned to the participants for reflection and revision based on potentially new information gathered from the other participants. Second round revisions were again summarized and offered for a final round of edits. The final summary statements were used to answer each of the following research questions:

Question One: What are the common themes, beliefs, and philosophies that the AOSA founding members, past presidents and distinguished service award recipients hold concerning leadership?

1. Community was important to these leaders. The entire community makes music together, the community functions through a representative governance structure, and it is sustained in relationship connections with individuals and groups internal and external to this organization. The heart of the Schulwerk was identified as "community participation in joyous music making." Relationship connections are the key to community: "The intergenerational community of music makers must value and teach its musical heritage through mentoring, modeling, conducting more extensive research, and celebrating this 'good thing' we have in the Orff Schulwerk."
2. High value was placed on quality teaching—honoring process, connecting with individual students, and demanding excellent musicianship. There was also a generative interest in mentoring new teachers into the leadership of AOSA, as well as growing interest in expanding the role of the Schulwerk into music education opportunities at adult learning centers. The unfinished work of the organization referred to "further quality work in exploring multigenerational possibilities for the Schulwerk."
3. These leaders took a very pragmatic view of leadership, framing their visions as administrative tasks that simply needed to be done at that time to move the organization forward. Tensions among constituencies were addressed as part of the process used to resolve issues. Decision-making took several forms—that is, membership vote, board vote, committee consensus, and solo decisions by the leader in charge.
4. There was common recognition of organizational achievements and celebrations as well as work yet to finish. Survey statements provided insight:

   AOSA's top achievements occur in two categories: (a) dissemination of Orff Schulwerk information that impacts educators and parents and shapes music curriculum; and (b) activities that nurture the members, that is, annual conferences, training courses, and support services.

   As viewed by a generation of dedicated leaders, "unfinished work" includes issues relating to member support and recruitment, organizational improvements, celebrations, and further quality work in exploring multigenerational possibilities for the Schulwerk. Celebrations are expressions of personal and community joy. Personal moments included honors for self and others, compliments from master teachers, and satisfaction for work well done.

Question Two: How do these common themes, beliefs, and philosophies impact the identity, culture, and mission of today's organization?

1. The essence of the Orff Schulwerk remained consistent across the 30 years of leadership represented in this study. The fundamental ideas articu-

lated in the original Constitution in 1968, in the Articles of Incorporation in 1984, and the 1992 Mission Statement were reflected in this synthesis statement created from the survey:

The essence of Orff Schulwerk is community participation in joyous music making that features improvisation, with respect and support for contributions of others to that community. Whatever the individual level of skill, everyone contributes to the common activity. The Orff Schulwerk approach integrates speech, song, movement, drama, and instruments, and inspires the participants to playfully create high quality musical experiences. Folk tunes and texts are often at the heart of the musical creation.

2. The representative governance structure developed and refined throughout the lifetime of the organization is solidly in place. Achievements were associated with the abilities of the leadership to make wise decisions by listening to the community at large and keeping the mission in mind.
3. Current leadership initiatives included community-building activities. These include the delivery of national conferences through work of local chapters with professional conference support, ongoing examinations of training guidelines and apprenticeship programs; dialogue with international Orff Schulwerk communities, discussions with other national music organizations, support for research; and an interest in recruiting and retaining members.
4. The pragmatic leadership view has supported informal mentoring opportunities for potential national leaders. Local chapters have provided the leadership training and experiences that have enticed members to consider regional and national positions. Building relationships with regional and national officers has been the key factor in moving into these leadership roles.
5. Membership concerns continued to dominate the agenda. The current membership number has reached a plateau while the needs continue to grow, challenging the leadership to address the concerns in financially viable ways. These concerns include quality teacher training opportunities and recruitment, and support for music education in all public schools.

Question Three: How have the needs of the organization changed? What leadership skills are evolving to address new challenges?

Organizational needs have changed as the membership has grown. The intimacy of the original organization dissipated as the governance structure was expanded and formalized to meet the needs of the burgeoning membership. The new "big business" feel was expressed as a regret by many of the early leaders, but no one mentioned an inability to accept change and adapt to meet the challenges head on. Necessary changes included: (a) structuring the finances through budgeting and long range planning; (b) formalizing meeting agendas, policies, and a committee structure; (c) creating job descriptions, handbooks, policy manuals, and formalizing information dissemination; (d) developing teacher training guidelines; and (e) honoring people through formal recognition and celebrations.

The representative governance structure instituted in the original constitution and by-laws served to create a vehicle for AOSA to successfully manage financial, organizational, political, and educational change as the membership grew. The ability of AOSA to meet the demands of change throughout the years affirms the integrity of the representative governance model (Drath and Palus, 1994).

Participants in this study identified both personal attributes and administrative skills that have successfully addressed the changes in the organization. These key factors include: (a) a willingness to listen to all sides, (b) the ability to keep a forward focus beyond personalities and factions, (c) time management skills, (d) patience, and (e) the artful use of policies and regulations. A readiness to adapt to new internal and external challenges to the organization is valued by these leaders. Retaining the ability to make connections with new ideas, people and organizations is seen as healthy for this organization.

Question Four: What ideas for future leadership and organizational strengths emerge from these considerations?

1. Value the relationship connections made possible through participation and mentor opportunities in the Orff Schulwerk community; the representative governance structure depends on an active, educated membership. An educated membership can be proactive in shaping the future of the organization. "If individuals and organizations operate from the generative orientation, from possibility rather than resignation, we can create the future into which we are living, as opposed to merely reacting to it when we get there (Jaworski, 1996)."
2. The personal attributes, administrative skills and maturity of the elder leaders are the same skills that future leaders will need (Wilhelm, 1996). This includes openness to new ideas, the ability to self-assess, and a concern for the common good. One new idea for study concerns the use of technology with the Schulwerk. Participants' divergent views led to this synthesis statement:

Orff Schulwerk experiences and learnings must emanate from basic, natural, elemental, and primary personal involvement with music making: including speech, singing, movement, ensemble play, improvisation, and demonstrations as well as performances. Orff Schulwerk teachers remain open to the potential of computer technology, but so far no one has developed an application that effectively embraces Schulwerk philosophy. Current use of computer technology is relegated to that of an assistive device for learning specific music skills and creating sound enhancements and as a tool for notation and research.

The ability to honor the divergent view or the dissenting opinion is a mark of an effective leader (Bennis, 1995). Meyerson and Scully (1995) referred to dissenters as tempered radicals who are committed to their

organizations, but also committed to a cause or ideology that is possibly at odds with the dominant culture of their organization (p. 586). The challenge to the dominant culture is to support and value dissonance inside and outside the organization (Fullan, 1999). The AOSA community is challenged to support and value the dissonance created around the use of technology with the Schulwerk at this time.

3. Attend to the unfinished work that has already been identified. AOSA as a nonprofit organization has the opportunity to play a significant role in sustaining the "social capital" necessary to the "development and sustenance" of a sense of community at large (Salamon, 1999). The exploration of the multigenerational possibilities of the Schulwerk will involve volunteers making music to make a difference in the lives of their neighbors (Drucker, 1998). Drucker (1998) reminds us that only nonprofit organizations provide volunteers the "sphere in which they are in control and a sphere in which they make a difference (p. 6)."
4. The benefits of personal and professional growth will be realized when the values of selflessness, integrity, and concern for others rise above personal ambition and need for personal success. This reflection confirms this view:

There is a certain selflessness and enthusiasm for the work of Orff Schulwerk that characterizes the leaders of AOSA. Those who are ambitious for self don't make it very far as leaders. These leaders love music, children and teaching. They hold high regard for music educators and receive energy from working with them. Most leaders also have vision about what will make music education a stronger force, but enjoy discussing and modifying their ideas with others to clarify and/or make practical their personal vision for the "common good." At the heart of the philosophy of Orff is community in music making and the respect for the improvisations and contributions of others to that community. AOSA is at its best when that philosophy guides the business of the organization and its leaders.

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The author wishes to thank all the research participants, and particularly Dr. Mary Shamrock for serving as a dissertation committee member.

Drums, Drums, Everywhere and Not a Music Room To Spare

By Bettie Boswell

From my classroom a passerby would typically hear singing or chanting accompanied by a very well equipped Orff instrumentarium. I had it made, and then an overnight shift found my classroom inhabited by a displaced classroom from a building with "sick school syndrome." My cabinets filled with Orff instruments were turned to the wall and blockaded on one side of the room. My fabulous classroom was no more. The music classroom was now a small electric cart with a few small instruments that were grabbed before the blockade went up.

Questions came. Could Orff be taught without the barred instruments? A recent article by Doug Goodkin referred to the instruments as, "the romance part of the Orff experience." Was the romance to die? Is the Orff experience only those instruments? Isn't it so much more? Music had to continue in an educational and enjoyable way. Body percussion and movement could still be incorporated by rearranging the classrooms. Recorders and rhythm instrument activities could continue. Fifth graders had just finished creating frame drums as part of their music history exploration. Could the drum unit be expanded? Could these drums, which now resided in homerooms, provide opportunities for reading and playing with the music? Could drum ostinati and improvisations be developed by the students? The answer was a resounding yes, and so the fifth grade's adventure in drumming began.

Frame drums have been part of the fifth grade curriculum for several years. I was first introduced to them while co-presenting interdisciplinary units at the state art teacher's convention. The drum presented by art teachers was made of a picture frame. The frame was covered with two layers of wide cellophane packing tape placed in a crisscross pattern. The use of tape creates a surprisingly viable drum head and can also be used to repair other drum heads in the classroom collection. Students at my school have made the drums from a variety of materials including a wooden square made of donated wood, sturdy cardboard boxes, and large vegetable cans from the school kitchen. This year a former substitute donated pieces of a large telescope that she had cut into bass drum sizes. Students who completed their own can drums quickly had the opportunity to help in the group project of taping the bass drum heads.

When all the drums were finished students participated in a community drumming circle. Students freely experimented with their drums, independent of each other. Gradually a feeling of beat developed with the outgoing students encouraging those around them to join their specific rhythm. If this did not happen, I established the beat and suggested rhythms to the students. After enjoying this experience, students were introduced to the mother drum. The bass drum, made of the telescope, served as mother drum this year. The mother drum served to unify the group further by keeping the beat and signaling with a roll and a final hit when it was time to end a session. Some of the rhythms suggested by the students were then assigned to sections of the classroom and a large ensemble piece was created with the students taking turns playing the beat on the mother drum. A solo was added by having a student improvise on an agogo bell above the ensemble.

Another activity involving the drums was the creation of small group ensembles. Students composed their own music and many of the groups also created movement as part of their composition. The drums were used in a variety of ways. Sides of the drum were scraped like a guiro and sounds were created by tapping, beating, or rubbing. As each group performed, audience skills were practiced and positive comments were made about each performance.

Drumming in my music classroom is used as part of an integrated unit of the history of arts which is coordinated with the art teacher. As part of that program the students kept a portfolio of activities. They recorded in their notebooks that drums probably began as hollow logs covered in animal skins. They also noted that drums held many roles in early societies: at social gatherings, for communication, for dances, and for music. In past years, after finishing early man, I would send the drums home with the students and move on to other periods of history. This time, however, with my instrumentarium unavailable, I had the students keep the drums in their classroom for


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future use. Drumming accompanied a student written medieval performance. The drums helped us as we looked at canons, rondos, and explored AB, ABA, AABB, etc. forms throughout the history of music.

As we began music of the Twentieth Century the bass drums were again used. Recent attendance at a "music in art" seminar at the Toledo Museum of Art yielded the idea of covering the mother drum in patches of colored cloth or paper. This was similar to a modern art piece done in glass at that museum. Students selected cloth for the drum. They described the significance of the cloth in a writing activity, then attached it to their homeroom mother drum. Students were then asked to create an improvised sound piece based on their reaction to their cloth. They were allowed to use drums, recorders, or body sounds to create their modern music. This completed their travels through musical history using the drum to improvise, accompany, and inspire movement.

Throughout the year I greatly mourned the loss of my room, but it forced me to see beyond the barred instruments. Orff concepts can be taught using body percussion or simple instruments such as the homemade drums. Being the romantic that I am though, I could not resist the pull and mid-April found me crawling over the barricade to reclaim two soprano xylophones for the cart.

Bettie Boswell has taught music at Sylvan Elementary, City of Sylvania Public Schools, OH for the last nine years. She is an adjunct instructor at the University of Toledo.

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video tapes

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HISTORICAL SIGNIFICANCE

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59 IMC	Isabel McNeill Carley DSA
23IMC	Isabel McNeill Carley
59NF	Nancy Ferguson DSA
23FD	Founder's Day Panel
59JF	Jane Frazee DSA
23NG	Norman Goldberg
43BG	Barbara Grenoble
59BG	Barbara Grenoble DSA
23RH	Ruth Pollack Hamm
23RR	Doreen Hall, Joe Mattheisius, Grace Nash
11GK	Gunild Keetman
59BL	Betty Jane Lahman DSA
66ML	Maja Lex
59GN	Grace Nash DSA
59JP/LY	Jacobeth Postl & Lillian Yarosz DSA
59MS	Mary Shamrock DSA
59AS	Arvida Steen DSA

MULTICULTURAL/ETHNIC

107TA	Tossi Aaron
102BB	Barbara Baker
44BA	Dr. René Boyer-(Alexander) White
57AR	Elizabeth Brennan
76BB	Bryan Burton
52 FC	Judith Cook Tucker
24AF	Margaret DuGard
7CI	Danai Gagné & Judith Thomas
9MF	Doug Goodkin
110WH	Walt Hampton
53IM	Pam Hetrick
42JH	David Holt
10BR	Lynne Jessup
10PM	Lynne Jessup
112IK	Idit Kubitsky
91HA	John Lake
69PM	Portia Maultsby
79MB	Ellen McCullough-Brabson
98AS	MENC
98AF	MENC
98AI	MENC
98HA	MENC
67SC	Rosalyn Payne
31PP	Polynesia
38MB	Mary Shamrock
56AL	Ben Snowball
18LA	Jim Solomon
18SB	Jim Solomon
77GW	Graeme Webster
55CS	Ramon Williams
54TY	Teruko Yaginuma

ORFF PROCESS

108A+VD	Fran Addicott and Susan VanDyck
68PP	Jay Broeker
72TV	Millie Burnett
4II	Steve Calantropio
4RE	Steve Calantropio
48MW	Isabel Carley
48	Isabel Carley
48SP	Isabel Carley
73AC	Marilyn Davidson
30FS	Bob deFrece
30HB	Bob deFrece
35JJ	Nancy Ferguson
71GC	Virginia Ebinger
97FO	Gloria Fusco-Lawson
40AG	Avon Gillespie
49AC	Elizabeth Gilpatrick
43VS	Barbara Grenoble
105WH	Wolfgang Hartmann
78PP	Carol King
36BE	Richard Layton
36ML	Richard Layton
117KM	Karen Medley
15IS1	Beth Miller
15IS2	Beth Miller
15IS3	Beth Miller
118SM	Sue Mueller
29WH	Grace Nash
29MC	Grace Nash
51JZ	Jack Neill
96MS	Donna Otto
16SP	Konnie Saliba
16PL	Konnie Saliba
63PS	Peter Sidaway
63WW	Peter Sidaway
113JT	Judith Thompson-Barthwell
46MP	Brigitte Warner
93MD	Manuela Widmer
20OS	Jos Wuytack
20CC	Jos Wuytack
20TO	Jos Wuytack

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111AK	Ann Kay
12SR	Helen Kemp
12BM	Helen Kemp
99US	Sevilla Morse
104SN	Silvia Nakkach
90CE	Marilyn Wood
120MW	Marilyn Wood

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83PD	Sharon Grady
94DA	Anne Green-Gilbert
50MC	Barbara Haselbach
50SD	Barbara Haselbach
106GK	Gary King
74CM	Clyde Morgan
81BH	Martha Riley
25SH	Shenanigan
70PS	Peter Spurling

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119JS	Julie Scott

EARLY CHILDHOOD

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65JF	John Feierabend
9NB	Doug Goodkin
43LI	Barbara Grenoble
86SS	Lynn Kleiner
100PS	Shirley Salmon
95CM	Rita Shotwell
17YL	Marcelyn Smale
17LS	Marcelyn Smale
390T	Katharine Smithrim
21NB	Lillian Yarosz

CHILDREN'S DEMONSTRATIONS

5MM	Freda Ensign
27JF	Dr. John Fines
6GC	Jane Frazee
8IC	Richard Gill
62DJ	David Jorlett
88SS	Roger Sams
220S	Margot Schneider

Honors Orff Ensemble (3 tapes – 1998)

101HO1	
101HO2	
101HO3	

EARLY MUSIC

82TT	Linda Ahlstedt
60ED	Cynthia Campbell
13RD1	John Langstaff
13RD2	John Langstaff
37FP	Ursula Rempel & Carolyn Kunzman

SPECIAL INTERESTS

115MA	Mary Adamek (Classroom Strategies)
2HD	John Bergamo (Hand Drums)
85HD	Chris Judah-Lauder (Hand Drums)
103JB	Joy Berger (Music Therapy)
33MB	Lois Birkenshaw-Fleming (Mainstreaming)
3PS	Dr. Edith Bondi (Hanukah Operetta)
34MG	Dr. Dee Joy Coulter (Music and the Mind)
23MG	Merryl Goldberg (Assessment)
84FF	Sarah Guterman (Integrated Learning)
26AA	Pat Hamill (Integrated Learning)
75JD	Marie Louise Hatt-Arnold (Dalcroze)
64LL	Libby Larsen (Composition)
64CP	Libby Larsen (Composition)
92MM	Jon Madin (Building Marimbas)
14CG	Peggy McCreary (Instrument Repair)
14RR	Peggy McCreary (Instrument Repair)
116VM	Virginia Mead (Dalcroze and Orff)
87OB	Vivian Murray (Integrated Learning)
45GS	Marion O'Connell (Musically Gifted)
114JS	Judy Sills (Assessment)
28EA	Dr. Sue Snyder (Educating Administrators)
89CM	Anne Troutman (Classroom Management)
61PW	Paul Winter (Improvisation)
21PD	Lillian Yarosz (Using Props)
109CONF	AOSA (Opening Session 2000)

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The Jossey-Bass Reader on Gender in Education
Forward by Susan M. Bailey
Jossey-Bass: A Wiley Company
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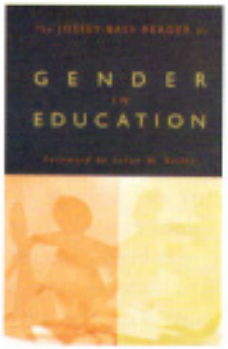


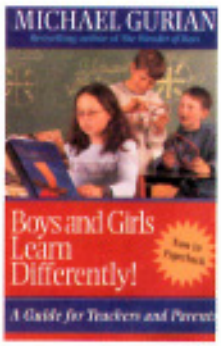
Charged with the task of educating thousands of children who enter our music classrooms over the course of a teaching career, teachers seek new approaches to familiar concepts and new ideas within education to facilitate the task of reaching every individual. Increasingly during the past decade, educators, psychologists, and gender specialists have examined issues of gender within education. *The Jossey-Bass Reader on Gender in Education* is a wonderful introductory guide to some of the current viewpoints on issues found within gender and education.

The book begins with two chapters on Title IX. Bernice R. Sandler, a major catalyst of Title IX, shares an historical account of the events that led to the passing of that piece of legislation. Then David Tyack and Elisabeth Hansot present the limitations of Title IX and describe subsequent court challenges that compelled the enforcement of this legislation. Using this historical feminist account of Title IX as the foundation, the book covers a number of current issues of gender in education: female and male identity; negotiating the classroom; gender equity in the curriculum; violence in schools; interactions of gender, race, and class; and single sex versus coeducation. For each topic, a variety of views are presented that often contradict each other and sometimes point out flaws in the theories or research presented by other authors found within this book. After reading this compilation taken from books and articles on issues of education and gender, the reader has a good understanding of some of the complexities found within these issues. The book clearly dispels any myths that gender issues can be framed as a simple dichotomy of boys against girls.

The source of each chapter is listed before the introduction so readers may review the original sources and learn more about any particular author's views and research. Fostering the reader's ability to gather more information on gender issues within education is a good idea, because clear-cut answers are not found in abundance in *The Jossey-Bass Reader on Gender in Education*. Encountering theories on boys and girls, race and class, quantitative research and personal testimonies, readers will need to wrestle with the ideas presented within the book to create their own educated views on gender and education. As teachers, we spend our careers teaching younger generations so they can create their own educated ideologies. It is nice to read a book that prepares us to do the same.

– *Beth Hayes*

Boys and Girls Learn Differently! A Guide For Teachers and Parents
Michael Gurian and Patricia Henley, with Terry Trueman
Jossey-Bass: A Wiley Company
www.josseybass.com



Boys and Girls Learn Differently! A Guide For Teachers and Parents, by Michael Gurian, Patricia Henley, and Terry Trueman, begins by explaining the biological differences between brains and hormones found in boys and girls and how these differences affect the learning styles of students. The authors then criticize, perhaps appropriately, previous work on gender differences in learning by Carol Gilligan, the Sadkers, and the AAUW. Most of the text, however, consists of suggestions on making classrooms more conducive to the learning needs of boys and girls.

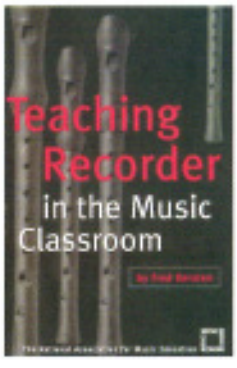
Teachers are aware of their own personal biases and the effects of those biases on learning. They understand the importance of implementing educational reforms that are free from bias and based upon research, not just conventional wisdom. The authors placate our need for empiricism with dispassionate charts and recurring references to "brain research" and studies from "all over the world." Should there be any hesitation, then, to accept this educational theory?

The suggestions presented by the authors

may all eventually prove to be educationally valid ideas worthy of implementation; however, this book will displease those who want educational theories based upon sound scientific research. The authors frequently use personal testimony to support their claims and on page 70 explain that many of the teacher anecdotes are taken from teachers trained at the Michael Gurian Institute of Learning in Missouri. Since these teachers are trained at an educational institute founded by Michael Gurian, they may be trying to find experiences that support and more easily ignore experiences that negate the theory espoused by Gurian. The authors rarely cite specific studies when noting the research upon which claims are made. Charts exist as if fact; however, it is unclear what sources provide information for these charts. Yes, sources are listed in the back of the book, but it is never clear specifically where these sources are used within the text. On page 315, the authors state that some professionals believe there are no significant differences in brains between girls and boys, that some of their educational theory is based upon common sense, and that readers must use their intuition to decide if their educational theory is accurate. Centuries ago, intuition and common sense supported the notion that the universe was geocentric and not heliocentric. Teaching provides the structural underpinning for our society and should be based upon high standards of research, not solely upon intuition and common sense. The types of criticism that the authors found in works by others on gender differences most definitely abound in this book as well. Reader, beware.

– *Beth Hayes*

Teaching Recorder in the Music Classroom
Fred Kersten
MENC



Whether you've been teaching recorder for years or you are just beginning, this book is a great addition to your library. Fred Kersten has taken on the challenge of presenting a comprehensive look at how the recorder can be taught in the music classroom. The book is well organized and easy to understand, and Mr. Kersten gives teachers the benefits of his research and experience for including this wonderful instrument in the classroom.

A few of the topics covered in the chapters include:

- Introducing the Recorder
- Selecting and Purchasing Recorders
- Recorder Basics
- The Recorder and the National Standards
- Teaching Tips for the Classroom

Other chapters deal with arranging for recorder ensembles, recorder literature, recorder beyond the elementary school classroom, demystifying the bass recorder, and a section dealing with the recorder in an Orff Schulwerk classroom. Kersten includes testimonials about programs, both elementary and secondary, that have met with great success. Additionally, he includes a small listing of resources for both literature and instruments.

The chapters on pedagogy are practical and should give teachers tips that will help make recorder instruction successful in their programs. The chapter dealing with the National Standards seems a stretch at times, but it provides good ideas on how recorder instruction fulfills many of the standards. Case studies are included for programs that go beyond the elementary school classroom and will give anyone in secondary education the opportunity to see how recorder instruction may be a viable part of any music program.

The chapter dealing with the recorder in the Orff classroom is written by Konnie Saliba. Many of the pedagogical suggestions are clear and helpful and reflect strategies one would see in an Orff Schulwerk lesson. It would have been helpful to include some background about how the recorder came into the Schulwerk, how its place there is different from many other approaches, and a listing of additional elemental resources for the recorder.

This is an excellent addition to your library of resources. Either as a read-through book or simply to use as a reference, *Teaching Recorder in the Music Classroom* will help you incorporate this wonderful instrument into your classroom.

– *Matthew McCoy*

Editor's note: The publications, videos and CDs described in "In Review" are a representative sample of materials received in the AOSA editorial office. Inclusion in this column is not intended as an endorsement by AOSA. Publishers are encouraged to send two copies of recently published books or one copy of CD or video materials to The Editor: Linda Ahlstedt, 41 Atlantic Ave. Apt. 3, Rochester, NY 14607.

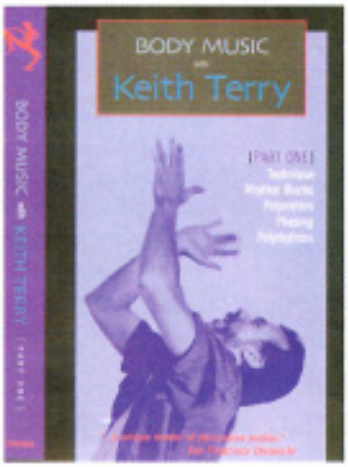
video

Body Music with Keith Terry—Part One, Video

Crosspulse Records and Video

www.crosspulse.com

Keith Terry is a percussionist/rhythm dancer whose work encompasses a number of allied performance disciplines—music, dance, theater, performance art. Many people in the Orff world know of him through his innovative work in body percussion—and those that don't are in for a treat. After studying with him in the early 80s, I began to introduce his work in both my classes with children and workshops with adults. Keith himself has done some workshops with Orff teachers (some may remember him from the 1991 San Diego Conference). At the end of these workshops, the question always comes up: "Is there a book or video of this material?" Happily, the answer is now "YES!"



Body Music with Keith Terry—Part One is a versatile instructional video that introduces this dynamic extension of the snap, clap, pat, stamp techniques of classic Orff Schulwerk. The video opens with a short introduction by Keith followed by a live performance of solo body music. Keith is a remarkable performer who embodies the Orff ideal of the fusion of music and movement. You can watch him perform as a dancer making sound or as a musician who is moving and both work equally well. With this inspiring opening performance, the viewer gets a quick glimpse of the potential of the approach.

When Keith teaches directly to the camera, the tempo slows down and he begins to introduce his four basic rhythm blocks of three, five, seven and nine strokes. He shows each pattern facing the camera (mirror image) and sideways. Keith repeats each pattern long enough for the viewer to clap along without having to rewind the tape.

After the basic patterns are introduced, the next section shows possibilities of combining them to make polyrhythms—as in one group playing 5 and 7 while another plays 7 and 5. In an amusing bit of camera work, the screen splits and two Keith Terry's perform at once, with some funny eye contact across the screens. Keith demonstrates several possible polyrhythms and invites the viewers to experiment and make up their own. The next section deals with phasing, performing patterns in close canon with each other. These rhythms include both swing jazz and South Indian vocal rhythms.

The instruction alone is worth the price, but there is a bonus section featuring footage from Keith's *Body Tjak* show. Whereas the opening clip shows the potential of body music for solo performance, this highlights the group potential.

The different sections of the video are color-coded for easy access, the pacing is excellent and Keith's relaxed and warm teaching come through even in the studio setting. It has been a long wait for this video and well worth it. Now the only question people will ask is, "When will Part Two be out?"

– *Doug Goodkin*

video/CD

Body Tjak, Video and CD

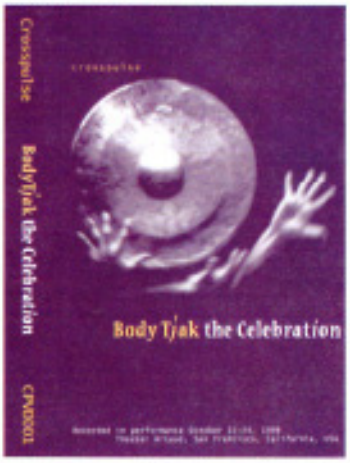
By Keith Terry and I Wayan Dibia

Crosspulse Records and Video

www.crosspulse.com

Imagine if, instead of 17 German and Austrian young women, Carl Orff had been working with people from Bali, Java, Sumatra, and North Americans already grounded in styles ranging from gamelan to jazz to Irish step dance to West African drumming to Zimbabwean mbira playing. Imagine these people equally skilled in playing music, singing and dancing coming together to create a new work born from the confluence of their cultures. There you have *Body Tjak*, a show co-directed by Keith Terry and I Wayan Dibia that was performed both in Bali and San Francisco and is now available on videotape and CD.

The "body" part of the title comes both from Keith Terry's innovative "Body Music" and a vision of an elemental aesthetic in which all musicians are dancers and all dancers are musicians. The "tjak" refers to the Balinese kecak chant, a dynamic percussive vocal chant with choreographed movements. Keith and Dibia had collaborated before on new kecak choreographies (one of which is included here), but the scope of this project was many times broader, both featuring and fusing musical styles from divergent traditions. For example, in one of the sections titled "Cubasundamali," three drummers play solos from their respective drumming traditions. They then leave their drums, dance solos and join together for a stirring finale.



Orff teachers will recognize many similarities with our approach to music-making. In addition to the seamless interweaving of playing, singing and dancing, the show was performed in "Theater in the Round" style and much takes place in seated circles. There is a marvelous playful section in which three musicians play with the sonic, visual and dramatic expressive possibilities of custom-made metal rhythm sticks in ways which any teacher of three year olds who lets them play with objects will recognize. One section features giant rainsticks and at the end, there is an audience participation piece in which every audience member has a boomwhacker! Though there are plenty of rousing percussive sections, there are also quiet, reflective moments as well. Four women sing while dancing in a section titled "Walk in Beauty" and a mesmerizing shadow play is performed in another part of the program.

Though Body Tjak, with its richly choreographed movement, is most appropriately represented on videotape, the music stands on its own and the CD is a delight as well. I can imagine children creating their own choreographies to some of the music before seeing the video.

The gap between the children's experience in the Orff classroom and the performance in the symphony hall often yawns very wide indeed, but here children can recognize their way of working taken to a high level by adults. I believe Orff would have been delighted to recognize his vision of elemental music carried forth by these master musicians—and the children in your class will as well.

– Doug Goodkin

CD reviews

Title: Federation Special
Author/Producer: Shenanigans
Format: CD
Publisher: Shenanigans

Title: Olympic Special
Author/Producer: Shenanigans
Format: CD
Publisher: Shenanigans

There are very few folk dance collections as instantly appealing to Orff teachers as the two Shenanigans' recent CDs—*Federation Special* and *Olympic Special.* Founded in the 1980s by Orff Institute graduate Christoph Maubach and Gary King, Australian folk dance enthusiast, the group has made its mark on international folk dancing in music education.

The value of folk dance as a means of communicating elementally has long been recognized by the Orff approach and by teachers of general music worldwide. The Shenanigans output builds on this connection between the Orff approach and folk dancing and creates a multicultural feast of music and dance. The *Olympic Special* produced to coincide with the 2000 Sydney Olympiad, contains fifteen folk dances from Greece, Australia, Hawaii, Russia, Bulgaria, Jamaica and others. Here is a varied collection with virtually something for everyone—a variety of dance formations and configurations, and varied rhythmic and melodic material. The detailed explanations also provide valuable suggestions on how to nurture movement and rhythmic improvisation.

The *Federation Special,* which celebrates the centenary of the birth of modern Australia, provides a cross-section of styles such as American, English, Scottish and Western European that have influenced the highly unique Australian Bush Dancing. Unlike the *Olympic Special,* which consists mainly of group dances, the *Federation Special* is essentially a sequenced introduction to partner dances. Children will gain an established vocabulary of partner dance figures such as "cast off" and "do si do" which are common to many of the dances.

The instrumentation in both CDs is specific to the musical culture of each dance, and the contrast between different tracks makes for a highly colorful soundscape. There is a vibrant rhythmic energy which is particularly inviting to the dancer. Some of the more rare instruments—tamburitsa, fruhles, could lead to an exciting multicultural adventure in the hands of an enterprising teacher.

Both CDs come with comprehensive booklets containing dance directions, source and educational context. These are all clearly laid out and would be very understandable even to teachers with limited experience of folk dancing. Finally, the quality of the recording is excellent, enabling the balance of the ensemble to be evident and the beat and its subdivisions always transparent.

– André de Quadros

video preview

Equipping the Process Without Equipment

Workshop Presenter: Sue Mueller

Here we are, in a room, without instruments,
are we doomed? Let's make music anyway,
just you and me, what do you say?

Using the basic elements of the Orff Schulwerk process and a friendly invitation to join the community of musicians, Sue Mueller invites participants in this 2002 AOSA Cincinnati Conference session to become active decision-makers and creators of music. Speech, movement, and song become the vehicles for imitation, exploration, and improvisation. For viewers new to Orff Schulwerk, or experienced teachers wanting to "polish the process," Ms. Mueller provides insight into the techniques of a master teacher. Throughout the session, she models ways to encourage participation through open-ended questions and positive comments. Ms. Mueller weaves pedagogical pointers while demonstrating ways to turn student responses into curriculum building lessons. With this style of teaching, both the student and the teacher benefit from the creative process. Beginning with the familiar nursery rhyme "Peter, Peter, Pumpkin-eater," Ms. Mueller recites the poem emphasizing the strong pulse. With a wink and twist of expression that would draw the attention of older students or sleepy, early morning participants, Ms. Mueller asks the group to portray emotions, leading to an activity where partners use expressive speech and pretend to share a "secret" about Peter and his wife. In order to build on this mini-drama, Ms. Mueller suggests the participants reorganize into groups of four. One member of the group recites the poem and the others comment on the "news." The poem transforms from a traditional nursery rhyme into a contemporary speech piece flavored by responsive commentaries suggestive of tidbits found in a tabloid exposé. The participants are ready to organize these exploratory statements into a musical form. Ms. Mueller asks four participants to share their commentary statements with the group. With the suggestion of Ms. Mueller, the group combines two statements into a rhythmic phrase, or "ostinato." Environmental and body percussion sounds transform the repeated speech patterns into the beginnings of a performance piece. The group, with the suggestion of Ms. Mueller, organizes the nursery rhyme and their own ostinati patterns into rondo form, including an introduction and coda. The musical vocabulary of the curriculum now has purpose and meaning. Continuing the fall "pumpkin" theme, Ms. Mueller introduces an original speech piece that features pumpkin pie. The participants silently follow the pulsing pointer through the pie icons displayed on the board. Later in the session, "forks" substitute as single and double bar lines that help separate the words and notation into measures. The session notes include patterns for these cute icons. Some of the pie icons have assigned words and others are empty. Ms. Mueller uses this piece to introduce rhythmic subdivision, review traditional notation and introduce new symbols. She assigns a quarter rest to the blank pie shapes, a quarter note to "pie," and two eighth notes to "pumpkin." The group decides to use the three gestures, pat, snap, and a soundless pulse for this basic notation. After unison practice of the piece, the group uses speech and the basic sound gestures in two-part canon first at the four-beat, then two-beat, then single-beat entrance. The challenge comes in the notation and execution of the other words pictured on the display. Dotted eighth notes, an eighth rest, and four sixteenth notes introduce new challenges for the subdivision of sound. Ms. Mueller encourages each participant to choose one word from the other words on the display. Each individual not

only uses the group words, but also adds an individual response on their own chosen word. The erratic eruption of sound combined with the unison words and motions gives the piece a new complexity and excitement. The session ends with a Kentucky folk hymn that explores creative movement with scarves. This videotape is a welcome introduction to the Orff Schulwerk process or a timely review for those needing new materials and refreshing encouragement. (AOSA AV Library: 118SM Sue Mueller "Equipping the Process without Equipment")

– Beth Iafigliola

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The Orff Echo Editorial Calendar

Issue	Focus	Submission Deadline
Spring 2003	Body, Mind, and Spirit Revisited	December 1, 2002
Summer 2003	Orff Schulwerk and the Classroom Teacher	March 1, 2003
Fall 2003	The Aesthetics of Orff Schulwerk	June 1, 2003
Winter 2004	Music, Movement and Visual Arts	September 1, 2003

We are seeking articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Writers should note that we work as much as a year ahead and we suggest authors inquire no less than three months in advance of the submission deadline date. We welcome articles on topics other than the above focus areas at any time.

Before submitting manuscripts, please contact us for a copy of our writer's guidelines. We cannot guarantee the publication of any submitted material. For guidelines and other information please write, phone, or e-mail *The Orff Echo*, dolin1@mindspring.com

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Correction

The review of *World Music* Rough Guide incorrectly stated that the CDs were included with each volume. The CDs are $14.95 each. Volume 1 is $26.99 and Volume 2 is $26.95. *The Echo* regrets the error.

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