



# The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

*Music and Movement Education*

Spring 2001

Volume XXXIII Number 3





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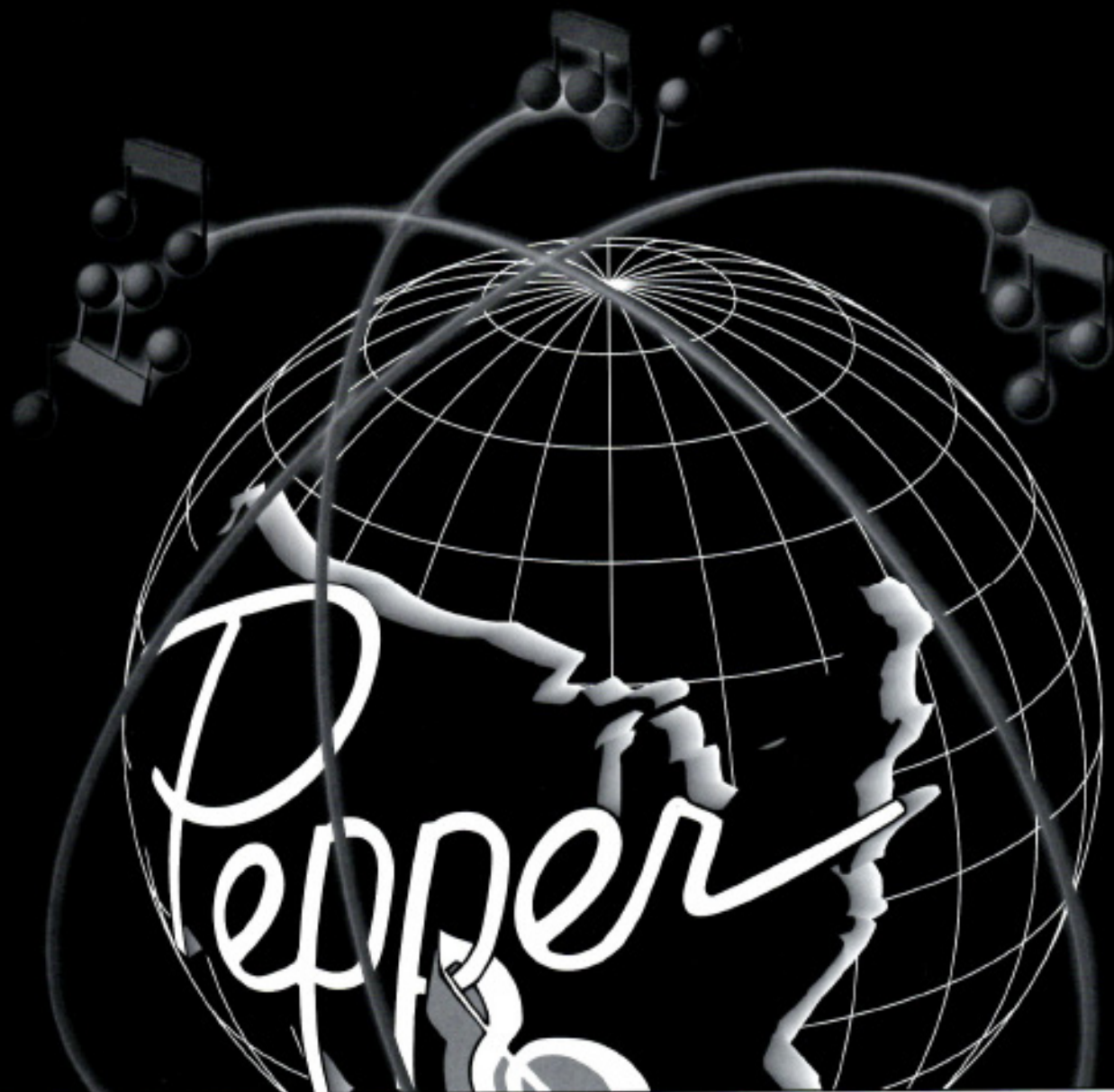
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## From the Editor

Beginning with young artist Briana Greenberg's Zambezi River scene on our cover, this issue of *The Orff Echo* takes you to selected places around the world for a sampling of folk music and dance. Coordinated by Editorial Board member Martha Riley, the special focus section includes articles by Doug Goodkin, Tossi Aaron, David Connors, Joshua Jacobson, Gary King and Esther Weinstein.

This is Martha's last issue as a member of the Editorial Board. Her term, as well as Marina Gorny's, expires this spring. Both Martha and Marina have served since 1994, and I have had the pleasure of working with them since I began my work on the journal that same year. I would like to extend my sincere thanks to Martha and Marina for their talents and ideas, shared with so much generosity over the years.

As Martha and Marina step away from *The Orff Echo*, their places will be filled by two newcomers to the board. Though they may be just beginning this new phase of their involvement with *The Orff Echo*, they are familiar names to readers. Doug Goodkin has contributed many articles over the years, on topics from creativity to jazz to the effects of electronic media on young children. A music specialist at the San Francisco School since 1975, Doug also is known for his workshop presentations and his role as a member of the

performing group Xephyr. Marjie Van Gunten has also written for *The Orff Echo*, contributing "It's Your Chants" and "Make No Mistake," both in 2000. The author of two books on teaching music using the Orff Schulwerk approach, Marjie is a classroom music teacher at Sacred Heart School in Atherton, California. Both Doug and Marjie are fine writers who bring a wealth of experience to the Editorial Board.

People often ask what they need to do to be considered for the Editorial Board. First of all, we'd like to get to know you a bit. Contact us about writing something for the journal. In particular, we are always looking for people who would like to review books or CDs, and we welcome other ideas as well. This also gives potential Editorial Board members a chance to see firsthand what goes into putting together an issue. The rest is easy. To apply for the board, just contact me (dmarchetti@gateway.net) or AOSA Headquarters (AOSAhdq@email.msn.com) for an application. All you need is a resume, a letter describing your qualifications for the position, an original unpublished article, and two references.

I hope to hear from you!

-Donna Marchetti

### Correction . . .

A couple of alert readers spotted an error in "The Luau" (Fall 2000). The terms "awana" and

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"kahiko" were inadvertently reversed. Kahiko is the ancient Hawaiian chant and awana is the later Hawaiian style. We are responsible for the error, which is not a reflection on the author's excellent sources.

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## President's Message

Linda Ahlstedt, AOSA President

### Metamorphosis

In fall 1999 the presidents of the American Orff-Schulwerk Association, the Organization of American Kodály Educators (OAKE), the Dalcroze Society of America (DSA) and the Gordon Institute of Music Learning (GIML) formed an alliance to encourage the inclusion of the active music making approaches in undergraduate music education. I appointed an *ad hoc* committee whose task was to ask our members to assess their undergraduate training. Dr. Timothy S. Brophy and Ann Kay, past president of OAKE, developed a music education survey, *Reflections on Undergraduate Music Education*, which was published in the Summer 2000 issue of *The Orff Echo*, *The Kodály Envoy*, and newsletters of the DSA and GIML. The results of this survey may be found in this issue of *Reverberations*. Dr. Brophy and Ann Kay presented the results of the survey to the President's Panel of distinguished deans at *Overture 2000* in Rochester, N.Y. Some of the highlights of their presentation included the following:

- Nearly all (99.5%) of the respondents agreed with the stated goal of music education: "Music competence for every student with opportunities for accelerated music education for the gifted and talented."
- When asked in what areas they were best prepared, most said "music history and culture" and "reading and writing music."
- When asked in what areas they were least prepared a little over half said "to teach singing in tune." Many said they were ill-prepared to relate music to other arts and disciplines outside the arts, and 88.61% said they were poorly trained in improvisation and composition.
- When asked what courses best prepared them for teaching, 37.13% said methods classes, while 29.54% said student teaching. General education classes bottomed out the choices at 3.38%.
- When asked which classes least prepared them to teach, 41.7% again

cited methods classes, with general education classes at 24%.

- Only 16.46% said they received specialized training (Kodály, Orff, Dalcroze or Gordon) as part of their undergraduate education, but 94.09% said they thought they should have had this. Over 64% felt this should entail at least one or more levels of training, while 19.1% called for complete certification.
- Other courses the respondents thought were important included solfège-based theory, classroom management, vocal skills, piano skills, and arts integration.
- When asked about the ideal balance between field work and course work, the majority thought it should be 50-50, while 19% wanted more field work and less class work.

- The 93 respondents who had recently worked with student teachers cited musicianship as the strongest area among their student teachers, and pedagogy as the weakest. Other commonly mentioned weaknesses were classroom management and piano skills.

- Respondents' suggestions on how to improve student teachers included more field experience, more pedagogy, better musicianship training, and work with a teacher practitioner.

In the President's Panel discussion that followed this presentation, the panelists shared some thoughts:

David Frego, DSA president, said he felt that a methods teacher should have expertise in one area because enthusiasm

*continued on page 6...*

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for several different approaches results in confusion for the student.

Catherine Jarjisan, director of the Conservatory of Music at Baldwin-Wallace College, said she and other colleagues have discussed these problems, but the discussion ends when no one can suggest which parts of current teacher training to eliminate. She also finds student readiness is not as high as it should be: "The struggle with getting them to be musicians is pretty enormous at the college level." She also cautioned against favoring a particular approach in undergraduate education, saying teachers should be asking, "What should kids learn and how can they learn it?"

Jim Undercoffer, director of the Eastman School of Music, addressed curriculum reform at Eastman which "echoes" many of the concerns identified in the survey — for example, increased keyboard work, composition, and more teaching practicums in schools. He also said that within five years, performance majors will be required to take teaching methods courses.

Peter Schoenbach, director of the School of Music at SUNY Fredonia, cited the importance of technology, world music, composition, improvisation and links to the community. He agreed with Catherine that students should be further along when they arrive at the college level.

J. Terry Gates of the University of Buffalo said that at his school, teachers in the field teach the methods classes. Also, they have teacher education associates, often graduate students, who act as mentors. These mentors must have at least three years of teaching experience. Citing an observation from the business world, he said, "If we do what we always did, we'll get what we always got." The current need for change is enormous and calls for more than "tinkering" with the curriculum.

Ed Asmus, director of graduate studies at the University of Miami, boldly called for nothing less than complete systemic change, which he feels has to start from the top to the bottom. He said we have to believe that change is good, for special interests have put up barricades to

change. He stated, "We must regain control of music education in the classroom. If the band directors can't teach solfege, then fire them. We must do what has been done in the sciences: push material down into the lower grades before college." He felt there were parts of many curricula that are less relevant (for example, pre-baroque music) and which could be eliminated to make way for more relevant courses for students today.

It is very exciting to hear of the colleges and universities that share our concerns and are addressing them through positive reform. I have now appointed an *ad hoc* committee to create an "ideal" undergraduate music education curriculum. Chairperson Marilyn Davidson, past president of AOSA, has gathered esteemed music educators from the four active music making approaches to serve with her on the committee. They will present this curriculum at next year's AOSA national conference in Cincinnati. Many thanks to those of you who participated in this survey, for you are the voice of tomorrow.

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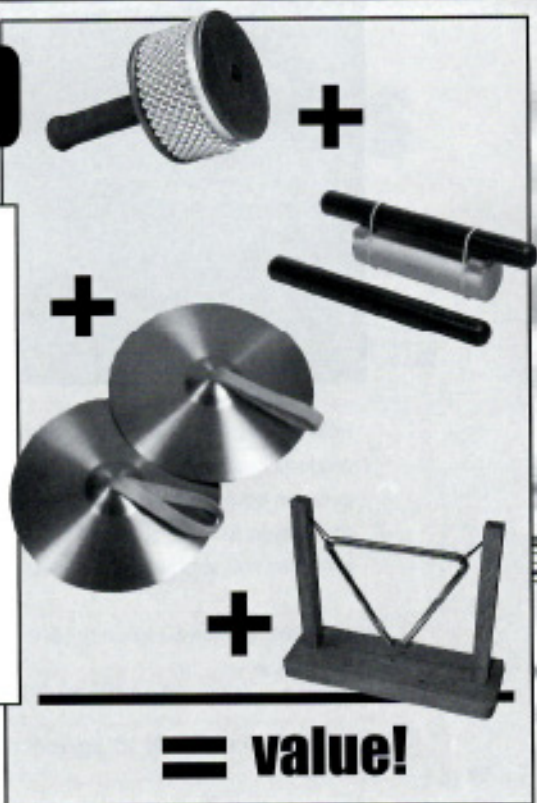


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## Folk Music and Dance

What is “folk music”? Johann Gottfried Herder of Germany first coined the term “*volkslied*” (folksong) in 1778, writing that *volkslied* is characterized by “communal composition” and an “aesthetic of dignity.” Across Europe, folk music was initially identified as music of peasants and rural artisans, in contrast to the art music of elite society or “vulgar” music of the industrial poor. In 1907, Britain’s foremost collector of folk song and dance, Cecil Sharp, asserted that anonymous composition and oral transmission were the defining elements. The International Folk Music Council, founded in 1947, defined folk music as “the product of a musical tradition that has been evolved through the process of oral transmission,” but dispensed with Sharp’s idea about anonymity, saying that folk music might originate with an individual composer but must have been absorbed into the unwritten living tradition of a community.

In the 19th century, “folk” became important to debates about nationalism as composers, collectors, or even governments attempted to identify and create their own national music. The lines around “folk music” began to blur even more. Folk songs were published along with new songs inspired by “the spirit of the people” in order to form a national taste. In England, folk song was introduced into schools, with added piano accompaniments and modified words or melodies. Hungarian composer-collector Béla Bartók included urban popular music in his folk music collections. In the United States, folklore societies were founded to collect folk songs and ballads from the Old World, but ended up collecting lyric songs, parlor songs, game songs, Negro songs, instrumental music, and songs of cowboys, miners, stage drivers, freighters and hunters as well. Collectors such as Alan Lomax in the early 1900s began recording the musicians as well as the music. Folk music now included urban in addition to rural music.

In the late 20th century, a folk music revival swept through Europe and America. Singer-songwriter stars accompanied themselves on acoustic guitars and performed some traditional material but also included contemporary songs, often about political and social issues. In the 1960s, “folk music” came to mean any acoustic music, as opposed to pop music. This confusion over the usage of the term “folk” prompted the International Folk Music Society to change its name in 1981 to the International Council for Traditional Music.



PHOTOS: Cathy Kenegat

So what is folk music? The term has such a different meaning for each time period and each culture that it is impossible to pin down. Furthermore, in many African countries and in the Pacific, there is no such term at all — music is just music. The purpose of this issue of *The Orff Echo*, however, is not to define folk music and dance, but to explore and enjoy some different aspects of it from around the world.

We begin with “An African Odyssey,” in which Doug Goodkin describes his experiences in Ghana as he seeks to learn about African rhythms, xylophones, dancing and more. Tossi Aaron takes us back to the roots of European folk dance and leads us through changes in floor patterns through the centuries and across national borders. On to Ireland, with a discussion of Irish song and dance by David Connors, including some lovely Irish folk songs for your students and instructions on playing the *bodhrán*. Joshua Jacobson writes about Jewish music, asking us to think about whether it is music of a culture, a race, a religion or a nation, and giving some helpful follow-up activities for use in the classroom. Don’t miss the bibliography of books, song anthologies, recordings and videos at the end of this article. Then Gary King from Australia takes a turn at explaining how teachers can make peace between the call for authenticity of folk materials and the creativity of Orff Schulwerk in his article “Can We Create With Folk Culture?” Finally, Esther Weinstein gives us some ideas for finding folk dance resources by exploring Web sites, catalog suppliers, and other sources. “Just plunge in!” is her advice for those new to teaching folk dance, and her motivating article makes us want to do just that.

It was fun to help put this issue together, my last at the end of two terms on the editorial board of *The Orff Echo*. I hope it brings a greater appreciation for the wonderful variety of music and dance traditions worldwide. Best wishes in your music making, and I hope to see you on the dance floor!

—Martha Riley



Damba Festival  
in Tamale

## An African Odyssey

Doug Goodkin

At the recent Orff Symposium in Germany two adult Orff groups performed — the San Francisco-based Xephyr and VoCIS, a group from the Orff Institut led by Reinhold Wirsching. The two performances included xylophone pieces from Ghana, Uganda and Zimbabwe; songs from the Brazilian, jazz and pop repertoires; and polyrhythmic body percussion and stick dances. Here in the pristine beauty of the Bavarian town of Traunwalchen, Austrians and Americans — none of whom claimed African ancestry — were leading the Schulwerk into the new millennium with an African aesthetic.

We need not wonder why. A quick look at the explosion of musical styles in the African diaspora — blues, spirituals, gospel, ragtime, Dixieland, swing, bebop, rhythm 'n' blues, soul, funk, rap, calypso, reggae, samba, bossa nova, salsa, cumbia, juju, highlife, world beat, each (and more) with accompanying dances — reveals just how much Africa has changed the face of the world. Though we may not know the names of the gods behind the beats, notes and drum moves, they are everywhere in contemporary life. For many years, I had wanted to travel to Africa to see their original face and meet them in their natural habitat. In the summer of 1999, the time was finally ripe.

With no advance reservations, a few names in a notebook and a traveler's faith in the kindness of strangers, my wife, two teenaged daughters and I set off for Ghana. We chose Ghana for four reasons: 1) I knew several people who

had traveled there; 2) it is English speaking; 3) it has a historical connection with the slave trade; and 4) it is the country that the fourth graders at our school study.

I went to Africa as a student bursting with questions. Some were specific to my teaching: Where does "Funga Alafia" come from? What games do the kids play? Are there some simple xylophone and percussion ensemble pieces I can take back? Some goals were personal; I hoped to meet my visions of bustling markets, robed chiefs and dancing rings, and to get back to places where people lived closer to the root of life. I also hoped to see the ancestral land of my childhood friend Lumpy Blackshear, my student Trulise Crayton, my Orff mentor Avon Gillespie and my jazz hero Dizzy Gillespie.

We landed in the capital city of Accra and headed to the nearby University of Legon. Our first night there, we heard some singing in the field and I rushed out into the dark, tape recorder in hand. University students were roaming alone and in small groups singing improvised praises to God. As a once-British colony, Ghana is over 40% Christian, but this was a distinct kind of "church service" — spontaneous testimony out under the stars, moving between speech and singing with some beautiful "accidental" harmonies as different melodies crossed. Alongside a parallel testimony sung by various night insects and birds, it was a lovely way to end the day. Welcome to Africa!

The next day, I went to the section of the university called The African Institute

of Music and Dance.<sup>1</sup> I smiled as I passed the sign that said, "Silence. Lecture in Progress," and then heard the "lecture" — Agbekor, a vibrant drumming and dance piece I had once studied briefly. I entered the lecture hall, exhilarated by the power of the drums, the energetic dance moves, the intricate choreography, the smell in the air. This was my kind of lecture! Ghana had adopted the university system of its colonizers, but has had the wisdom to fold its own cultural history into the curriculum. The sign juxtaposed with the drumming spoke eloquently of the conflict between two distinct styles of lecture — one with words that have semantic meaning understood through reflection and analysis, the other with song, dance and drumming that have a somatic meaning communicated through the active participation of the body. Here in modern day Ghana they were faced with honoring both modes of learning. Welcome to Africa!

After the "lecture," I peeked into a classroom where Johnson Kemeh was teaching the song "Ayele" that I do with my students at school. It was exciting to hear a song I had learned from a book actually sung in its country of origin! When I introduced myself to Mr. Kemeh and asked if I might take some drumming lessons with him, he replied without hesitation, "Meet me at the tree tomorrow morning." No advance planning through the Internet, no entrance requirements or bureaucratic forms to fill out, no auditions — just "meet me at the tree." If I wanted to learn something that he knew,

he was happy to teach it to me. Welcome to Africa!

We began the next day with a beginning drum piece, "Adjaba." Though I was familiar with the 12/8 bell pattern, I never cease to be amazed by its versatility as it implies both a three-beat perspective (12 divided 4+4+4) and a four-beat one (3+3+3+3) simultaneously. We proceeded slowly, adding one part at a time and revealing the next layer of complexity. When the lesson felt over, we stopped. No bells or answering cell phones or rushing off to the next class.

After a few days of lessons, I asked Mr. Kemeh if someone could teach me some xylophone. He introduced me to Aaron Bebe Suwara, who said, "Meet me at the tree tomorrow."

My one lesson with Mr. Suwara was enough to learn a piece that I was later able to teach to my fourth graders. I already knew the deep connection between Orff Schulwerk and West African music and was happy to learn a piece for Orff instruments on the instrument that inspired them! For it was the serendipitous sending of an African xylophone to Orff by the mysterious Swedish sisters (my favorite part of the Schulwerk story!) that gave rise to the idea of creating the Orff instrumentarium.

Connections abounded in other ways as well. Though Orff seemed to arrive independently at stitching back together the torn coat of speaking, singing, playing and dancing, he found ample affirmation from a West African tradition in which the fabric had never been trayed. Indeed, every brochure I saw advertising music study always spoke of

singing, dancing and playing as three aspects of the same study — never were you expected to choose one of the three. The idea of using language to teach rhythm was already centuries old in Africa, as drummers play proverbs and poems to learn their parts.

In my xylophone lesson, I discovered another connection — the use of the pentatonic scale. Though Ghanaian songs use many scales, all the xylophones I encountered in Ghana were pentatonic. This first piece I learned was in the *re* mode of the scale, and subsequent pieces made extensive use of the modal possibilities.

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*When I introduced myself to Mr. Kemeh and asked if I might take some drumming lessons with him, he replied without hesitation, "Meet me at the tree tomorrow morning." No advance planning through the Internet, no entrance requirements or bureaucratic forms to fill out, no auditions — just "meet me at the tree."*

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From the university, we headed to a center for study in the seaside location of Kokrobite, arriving just in time for the weekend performances. There was a "house band" that performed on Saturday and I almost jumped out of my skin when they launched into a version of "Funga Alafia," a song I had first learned in an Orff workshop.

The next day, the school director, Mustapha Teddy Addy, led an ensemble on the Royal Drums of Ghana. Formerly reserved for special sacred rituals, the drums have been adapted by Mr. Addy to a new repertoire accessible to the public. I had enjoyed the singing, dancing and

## Focus on Folk Music and Dance

drumming from the day before, and the polyrhythmic ostinati locked together in a powerful groove felt familiar to my ear. However, this music was something else entirely — long, intricate unison passages, shifting rhythms and tempi, complex forms. I felt like I was witnessing the Shakespeare of drumming and indeed, returning to the two distinct languages of words and music, the parallel seems apt. Once again, it is our ignorance and cultural prejudice that favors knowledge stored in words over that stored in music and dance, and prevents us from understanding the subtlety and depth of such drumming (and dancing).

While there, I met S. K. Biirdooh Kakraba, another xylophone player. We picked a tree and I had another lesson, learning three short pieces from the Upper West region. They were not only distinct in style from my first teacher's pieces, but were played on a xylophone with the characteristic buzz of many African instruments (created by sticking spider's nest membranes over holes in the resonating gourds). These pieces were also based on the 3 over 2 polyrhythm so prevalent in West Africa. I began each piece pleased by my quick learning and invariably bumped into a phrase that indicated I had heard the beat in the "wrong" place — what was simple turned suddenly complex!

Our next stop was Cape Coast, where we toured one of the Portuguese castles where slaves were held in captivity awaiting the voyage abroad. Ironically the castle itself was architecturally pleasing, but the spirit of its purpose was as horrific as I had imagined. Having entered into the story of the slave trade time and again with my eighth grade students studying jazz, it was a powerful and sobering experience to be at such a site.



Adinkra cloth stamps from Kumasi

*continued on page 12...*

## Focus on Folk Music and Dance

We began to move north from Cape Coast, traveling by bus or the ubiquitous mini-vans called "tro-tros." I truly was delighted to be back in a country where people still walked with baskets on their heads (and wondered how much that contributed to their exquisite grace, physical control and posture), where cars were scarce, computers more scarce and time still had an additive feel — both formally in the music and informally in the lifestyle. It was a refreshing change from my life of excessive time management, with my day divided into measured units like bar-lines in a Western composition. African time was different. When we asked what time the bus was scheduled to leave, the answer was invariably: "When it's full."

However, I must admit that my philosophical delight quickly lost its charm when I was sitting at the window in the hot sun waiting for 10 more people to show up! In such moments, I was comforted by another Ghanaian custom — the ubiquitous signs with inspiring messages posted on storefronts, billboards and buses. On one of the more uncomfortable bus rides, it helped to read these two: "Don't give up — your miracle is on its way," and "Remember — no condition is permanent." Even commerce was a reflection of spirituality, as reflected in the store titles. My favorite: "God Is Greater Than My Problem Fashion Center."

We encountered very few tourists in Ghana and those foreigners we did meet seemed to be divided into two opposing camps — missionaries trying to further change Africans to European ways and anthropologists trying to document the African traditional ways. Perhaps I also was looking to "use" Africa to fulfill my romantic notions about a simpler and more connected life. Meanwhile, Africa is changing along with the rest of the world, struggling to adapt and make sense of modern life. I read an article in the paper warning parents of the addictive nature of television for children. Instead of drummers in the marketplace, there were big speakers blaring out rap and reggae. It was not uncommon to see potters dressed in Nike wear working on their foot-spun wheel while listening to the latest American rap song. In the city of Kumasi, there was an empty building announcing a soon-to-open Internet Cafe.



Painted house in Sirigu

While I had come to Ghana to learn more about their traditional ways, the Ghanaians were looking to improve their roads, develop a sanitation system and build hospitals.

Things began to change noticeably as we headed north to Tamale — a drier and more rural landscape, a round house architectural style and a predominantly Moslem population. Here I made friends with some local boys and taught them some African-American games like "Juba," "Head and Shoulders" and others, while they shared a few of their own with me. We were lucky to be there in time for the Damba festival, where each of the local chiefs danced to the talking drums.

In John Miller Chernoff's excellent book *African Rhythm and African Sensibility*, he tells a story of an African who was asked how he thought an elected official would do. He replied, "I don't know. I haven't seen him dance yet." Perhaps some day, when we have

been educated sufficiently in African ways, our own televised Presidential debates will include some dancing!

I had been traveling with a video camera in hopes of bringing back some images of Ghanaian life to the fourth grade kids at my school. I shot sparingly, shy about imposing, and always asked permission first. By this point in the trip, I was growing discouraged that I hadn't seen any circle dancing. One day in Bolgatanga, I happened onto 40 teenagers practicing an elaborate dance. The young director generously staged an entire performance for me to videotape. Near the end, a group of girls gathered in a semi-circle and jumped into the middle one at a time to improvise. There it was! The dancing was extraordinary and now I felt like I had truly been welcomed to Africa!

After almost five weeks of traveling, filled with the warmth of the people and reconnected with land, culture and a

*continued on page 14...*



Slave castle on the Cape Coast

Photos © Doug Cordekin



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natural pace of life, we returned to Accra to fly out, my family to return home, and me to teach in the Santander Orff course in northern Spain. I bid a fond farewell to Africa, but it was premature — my African adventure had not ended.

For in Santander, Polo Vallejo brought a group of Wagogo villagers from Tanzania to share their astounding music with us for two days. And when I returned home to teach the Mills Certification Course, some guest teachers from Zimbabwe taught one afternoon. In a by-now familiar African generosity of spirit, they greeted us by offering: "We would like to share a bit of our culture with you. If you like it, take it. If you don't, give it back to us."

And as I experienced this summer in the Bavarian Alps, many of us are taking it. We take it because we need it. Though Africa abounds with hundreds of distinct cultures, they are unified by a common lesson: keep the whole show connected. Sing, dance and play. Feel, think and do. Express your uniqueness within the circle of community. Keep a childlike spirit as you grow into the wisdom of the elder. In traditional Africa, we won't find voice majors who never dance or dancers who never sing. Yet in our own fragmented culture, we train scientists to think without their bodies, businessmen to act without their hearts. We lock our kids away in schools and sequester our elders in retirement villages. As we seek to heal and make whole our own bodies and minds, our schools and our culture, we need the example of Africa.

*Doug Goodkin is in his 26th year at The San Francisco School, where he teaches children between three years old and eighth grade. He also teaches children, college students and adults at The San Francisco Conservatory of Music and heads the Mills College Orff Certification program.*

For information on their summer study programs write to the university at: International Center for African Music and Dance, Box 19, University of Ghana, Legon, Accra, Ghana.

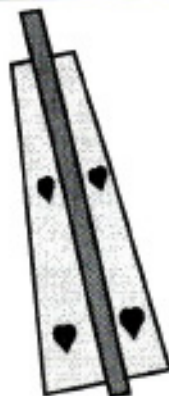
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## Folk Dance Patterns: Times and Tides

Tossi Aaron

"To sing well and dance well is to be well educated." -Plato

Folk dances are the traditional, recreational dances of an indigenous people, arising from their activities, events and social needs in a distinct time and place. Such dances reflect a group's attitudes about courtship, fertility, work, celebrations and war. These universal functions of folk dance vary according to climate, geographical conditions and temperaments. Despite certain similarities of steps and formations, every continent, nation and tribe has its distinctive style. Trade, conquest and migrations transferred small steps, elements or entire dance rituals. Over time, they blended with native practices, blurring original ethnic dance types, but also uniting distant cultures. Their floor patterns encompass a variety of formations: circles, lines, longways and square sets, couples and trios. This article is an overview of some international folk dances, and their kinship across time and national borders. Of necessity, it is limited to those better known or currently popular, imported from Europe, the Balkans and Mediterranean countries.

### Early accounts

The significance of dance in ancient history as a serious, often sacred, activity is seen in cave drawings, Egyptian hieroglyphics, and on Greek pottery. The human body moving through time and space is unique among the arts. Dance has been essential to the survival of early social systems, and universal in their cultural development.

Written history has left few instructions for village dances of earlier centuries. In the same way that songs changed, dances were constantly adapted and interpreted as they channeled down through the generations. Their original connections to religion or magic ritual have been long forgotten.

The attitude toward dancing itself changed slowly from the Dark Ages, when it was regarded with fear (as a

manifestation of possession by the devil). During the Reformation in the 1500s, there was a gradual increase in acceptance of dancing, and as time passed, various societies came to tolerate specific kinds of dance. In the Renaissance, some people believed dancing was paganistic and profane, while others considered it a fervent means of sacred expression, as described in the Bible. After an extended time there was a resolution of such conflicts, and dancing for entertainment and pleasure became increasingly established in each succeeding generation.

A cultural gap existed between the farms and villages (where true folk dance was part of life), and the royal court, where hired dancing masters taught the latest elegant, balletic dances. During the 16th, 17th and 18th centuries, these included the gavotte, pavane, tourdion, bouree, volte, allemande, galliarde, minuet and courante. Often the basic steps and formations for such choreographed dances were taken from earlier or concurrently observed village folk dances. At court, composers were kept busy writing new music for them, and musicians were kept fully employed playing it.

The volte, for example, is said to be the precursor of the waltz. The French based the "allemande" (meaning "German") on a 2/4 time German folk dance, done with arms interlaced. It may be the ancestor of a figure in American square dancing. Now recorder players enjoy the music of those dances so long separated from their source, without ever dancing the steps.

### Solo dances

In our time, solo dancing can be a personal expression of joy or ecstasy, of victory, or a release of grief. In the film "Zorba the Greek," Anthony Quinn danced out his misery, alone on a beach. We can see the same spirit at play every day, in the spontaneous, solitary dancing of a young child.

Exploratory solo dancing can also occur during the development of a movement improvisation. In an ironic paradox, popular "line dancing" commands a solo dancer to move alone within a group, following exactly the same prescribed steps in a kind of "non-solo." In Ireland, as in Greece, Russia and the Balkans, a single dancer may separate briefly from the group in a showy display. Contemporary Scottish Highland dancers practice their intricate solo steps to win competitions. Once men danced over their swords only to encourage themselves before going into battle, or in celebration of a victory.

### Circles and lines

Circles, lines, and their variations, are the fundamental elements of folk dance floor patterns. They may have their origins in agricultural symbolism or sacred worship, but these were lost during evolving cultural mores and beliefs. One ancient formation survives in tribal dances of several continents: people move separately, following each other in short lines, connected only by purpose and theme. Masked dancers may invoke the good spirits or frighten the bad; mimicking bird or animal gestures can be part of a dance ceremony to ensure crop fertility or a successful hunt.

Circles, the most binding community form, were danced around a fire, a deity, a sacred object or a pole. In ritual symbolism, ancient dancers moved either sun wise (to the left) or to the right, "widdershins," or counterclockwise. There is speculation that at one time, moving to the right was reserved for rites of death, mourning or penitence. (Centuries later, social ballroom dances followed this same path without fear.) One source says that the direction of earliest circles was guided by a tribe's migrations and its perceived motion of the sun. This agrees with the gradual westward movement of steps and floor patterns from the Caucasus to Europe. Dances from Brittany, on the northwest

## Focus on Folk Music and Dance

hypnotic in effect, could be learned by anyone.

### Couples and trios

"Two by two" is a historical way to enter a ballroom, the court or the church. Surviving descriptions and illustrations show the form to be essential at solemn occasions. Grand Promenades launch coronations, society balls, international conferences and weddings. In the 16th century, village couple dances thrived across Europe, directly alongside vestiges of old religious rites. Each country maintained its own kind of vigor in turns, hops and lifts. Paintings and written records from middle Europe and Scandinavia describe them, and such elements remain in dances of these and other northern countries. Partners may remain together side by side or face to face in a single circle. Another formation has two concentric circles, one of men, one of women, who may change partners as they move in opposite directions. In popular European rounds, dancers do their own steps within a larger circle, a form eventually carried into the waltz.

Early writing describes those known as Hungarians as being engaged in "gypsy" dancing, and by the late 17th century, does so in derogatory and sarcastic terms. There was strident religious advice to "break all violins and



A Hungarian dance

nail the feet of the dancing Hungarians to the earth." But before long, this population became increasingly interested in its own culture; by 1840, it embraced the engaging rhythms of other partnered



A traditional Greek dance

coast of France, also move to the left, like those of the Celts, who are known to be their relatives. American dance formations show British origins, perhaps confirming the lineage of our square dance "circle left" and "circle right."

In Greece, the Balkans and Mediterranean countries, the term "choro," "hora" and "kolo" all mean "circle" and are derived from the same ancient dances. Physical circles are a uniting force with or without dance, but they have been a prime method of handing on and adapting ethnic dances. This ageless function continues unbroken in the composition of newer national dances.

At one time, complete circles were called "caroles," a reminder that dancing and singing were so interwoven that to dance a round and sing a carol defined the same action. In pre-Christian eras, the May Carol was danced and sung in villages to mark the end of winter and celebrate the return of spring. Some Maypole dances survive in England, in Spain's Asturias and Basque provinces, and in Hungary. (British-inspired American Maypole dances, revived in the 1920s, still appear in today's schools.) An open round, or chain, is formed when one pair of hands is released, and the circle becomes a zig-zag, a serpentine line or a spiral. Serpentine and zig-zag shapes are imitative of a snake, once the symbol of fertility; they are scarcely recognized as such a remnant in the children's game "Wind up the Apple Tree."

Such partial circles are still current in France, Turkey and Greece, where men

dance to the right in open chains, following the strong improvisational leadership of one man at the end. Such formations appear often in dances that were called, until recently, Yugoslavian. Now called "Balkan" dances, an attempt at precise identification of styles would separate them into Slavic, Armenian, Bulgarian, Romanian, Serbian and Macedonian. Movement is to the right, done by men only, or with men in one chain, women in another. The music is played on native instruments or sung by the dancers, as in some Bulgarian women's dances. Here shouts of encouragement accompany the men's leaping steps and the women's complex, fast footwork.

Especially in Macedonian dances, the hand and arm holds are as varied as the steps. Arms may cross over the neighbor's, to be grasped by others' two people away, or be linked by holding another's belt, or be gripped alternately over shoulders.

### Court dances

By the 1600s, English and French circle court dances like the "branle" swiftly gained popularity on the Continent. These were described as "rounds for as many as will," meaning anyone entering the room at any time could join the dance. A lack of restriction was characteristic of a "branle"; it demanded neither a fixed number of dancers nor a simultaneous start. Its slow, left and right alternation of repeated steps, almost

## Focus on Folk Music and Dance

rustic dances, like the czardas. Zoltan Kodály and Béla Bartók incorporated indigenous folk songs and dance melodies into their works, just as composers of other nations have done for centuries.

Couple dances were prevalent in every country except the Near East, where cultural and religious mores forbade such male-female contact. Variations of hand holds, partner sets and turns exploded in every country. There were Polish/Russian couple dances, elegant or hearty; the German "Zweifacher," in mixed meter (3+2); Scandinavian turning dances; and cheery Scottish couple dances done in a round. "Gie Gordons" is a good example.

### The folk dance loop

The swiftest, most sweeping migration of a couple dance sent the 3/4 time waltz from Europe to the 18th century ballrooms of England. It may have begun with the vigorous, partner-lifting "volte," but it was just as much the grandchild of the German/Austrian Laendler and "drehtanz" or turning dance. The delight of holding a partner closely, whirling grandly to sweeping new music marked a turning point in dance. Following in rapid succession, the polka and mazurka, once pure folk dances, were adopted by the aristocracy. This unmasking a familiar folk song/dance "loop," in which rustic dances were copied (in silk), went to court, and were quickly imitated by villagers eager to emulate royalty. They barely recognized them or realized it was their own dances they were duplicating.



A Maypole

### Longways and contredances

During the reign of Queen Elizabeth, the "contredance," or longways, became the dance rage. Couples faced each other, and danced in lines of four to eight couples, or for "as many as will." By 1728 there were some 900 such dances

notated in England, recording amazing combinations of floor patterns all done with light, gliding steps. France, Holland and Spain sent emissaries to Britain to collect the latest longways dances; they became almost as popular as the minuet at court. The Tudor royal family, especially King James I, was passionately fond of dancing, and he decreed that "none but Country Dances must be used at court." (It was about this time that the British people earned the nickname "The Dancing English.")

Men and women start a contredance in facing lines, a form once proclaimed as symbolic of waves breaking on the shore. Explained as "interweaving lines of gracefully moving dancers in harmonious cooperation," its name soon reverted to "contra dance," and carried more than a whisper of reference to its source, the rustic country dance. Traditional longways dances continue in Spain, Portugal, France and Finland. By 1728, there were enough British living in the "colonies" in America to sustain their love of "country dancing." Nearly 300



Preparing for a Maypole dance

years later, "contras" (and variations) are composed and joyfully done all over the U.S.

### Other sets and formations

English couple dances in a circle, like "Selleger's Round," were adopted in

France to become a "round for eight." They called it a "quadrille" for four couples. Its formal steps and patterns were taught to young aristocrats, who were then expected to perform it to perfection at social occasions. The four-couple set appears in Ireland as a "ceili" dance, and also in Germany, Denmark and Finland. England retains it in "Cumberland Square Eight," with figures alternated by opposite pairs of dancers. The American great-grandchild is the "Grand Square Quadrille."

It only took a short century for these formations to make their way to the dancing population of the new United States, which soon returned them to rustic use once again. Set to the lively music of their English, Irish and Scottish grandparents, the stately contredance became a swinging reel, and "Sir Roger de Coverley" gathered more vigor and enthusiasm. Quadrilles for four couples evolved into square dances, and a variation of round dances for couples became the unique running set. Now England and Australia advertise "barn dances," yet another twist in the loop.

In England, a three-couple court dance like "Upon a Summer's Day," choreographed by master John Playford, remains a favorite among enthusiasts of English country dance. A two-couple set appeared in Italy and other countries. The "Tarantella," originally from the island of Sardinia, is described as an "ancient dance to cure the bite of a spider" or the seductive dance of a female tarantella to lure a mate. In it, the two opposite couples flirt as they twirl and dance, always without touching. Switzerland, Denmark and Germany have dances in which couples progress to another pair once the step pattern ends. In the Danish "Little Man in a Fix," two couples link up by the men's elbows, and when the twisting figure eights are completed, there is a waltz and a scramble to join another pair. This exchanging of foursomes occurs in a German dance that parodies blacksmiths, "D'Hammerschmied's gsellien."

Russia, Denmark, Holland and Norway evolved trio forms, a man between two women. This opens

possibilities for circling and alternate swings. In Russia, the vigorous "Troika," ("three") demands leg kicks that mime the three horses of a Russian sleigh. England has "Mason's Apron" and "Three Meet." Here each trio faces another in a large circle, forming a miniature set that does the figures, then moves on to the next oncoming trio. In the American play party, "Pop Goes the Weasel," all threesomes face forward. The center person swings those on each side, then pops ahead to the next trio.

Almost all currently popular "traditional" international folk dances have a long inheritance from other times and other countries. To trace the journey of these floor patterns and formations across national borders is to understand how closely folk dance is entwined in all of human cultural history.

"To dance is to live; to live is to dance."  
-Snoopy

*Tossi Aaron's study of and interest in folklore, folk music and dance has been a life-long adjunct to her involvement in*

*Orff Schulwerk. After training under Doreen Hall in Toronto, she taught children and adults, and was editor of The Orff Echo from 1986 to 1994. Tossi has published four collections of traditional music materials and continues to offer workshops and write for The Orff Echo.*

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A longways dance

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## Beyond *Riverdance*: Irish Song and Dance

David N. Connors

Traditional Irish music burst onto the popular scene when the stage show *Riverdance* made its debut. Many people are familiar with *Riverdance*, a very high-energy show with big production values. For most people, this is their only exposure to Irish music. But *Riverdance* only shows us one small aspect of Irish music. In addition to the virtuoso playing and dancing, traditional Irish music includes many slower ballads and dances that also are very appealing. Musicians in Ireland have indicated that although the show has increased awareness, interest and demand for Irish music, one of the negative results of *Riverdance* is that many tourists in Ireland only want to hear the fast, virtuosic tunes.

The slower ballads and dances are easy to teach in the classroom. In fact, in classroom application, traditional Irish music and dance has quite a bit in common with Orff Schulwerk. Irish music is an aural art form. People learn it primarily by attending "sessions." ("Sessions" can be formal or informal gatherings of musicians where less experienced players will watch, listen and, when they feel comfortable, join in with the music making.) Each instrument plays specific patterns and has its place within the ensemble. Working together as an ensemble is a very important component. The music uses a lot of repetition, the songs are strophic and, within each verse, the phrase structure often is ABBA. Dance music usually is in AABB form, which is then repeated. Improvisation occurs mostly through the subtle use of ornamentation so that no two repeated phrases are exactly the same; however, advanced players also will improvise on their patterns within phrases.

### Singing

The rich history of Ireland is mirrored in its folk melodies and texts. The songs are often love songs, landscape songs about the beauty of Ireland, or tales of suffering. They may reflect the country's troubled history, much of which has been committed to song.

Irish folk songs are often sung *a cappella*, the singer ornamenting the melody. Traditionally, no two verses would be sung exactly the same. A very skilled singer, however, might make only very slight changes in the ornaments in successive verses so that the untrained ear would be unable to detect the difference.

When songs are accompanied it is usually by the harp. The average classroom, of course, does not have a harp, but xylophones can make a good substitute. Very few Irish folk melodies are pentatonic. In fact, most songs tend to be very chordal, with many implied chord changes.

"The Meeting of the Waters" is a landscape song with a text by Thomas Moore (1779-1852). It is about Avoca, a beautiful place in County Wicklow south of Dublin. The Vale of Avoca refers to the valley where the Avonbeg and the Avonmore Rivers meet to form the Irish Sea at the town of Arklow. Thomas Moore may have been inspired by the many cherry trees in Avoca, which are in full blossom in the spring. Many Irish folk songs have the phrase structure ABBA. This song is similar, but it has a fifth phrase, an A' phrase which makes the phrase structure ABBA'A.

### The Meeting of the Waters

Thomas Moore

Traditional  
Arr. David Connors

There is not in this wide world a val-ley so sweet, as that vale in whose bos-om the  
bright wa-ters meet. Oh the last rays of sun-light and we must de-part, Ere the bloom of that val-ley shall  
fade from my heart. Ere the bloom of that val-ley shall fade from my heart.

*Sweet Vale of Avoca! How calm could I rest,  
In thy valley so sweet, with the friends I love best,  
Where the storms that we feel in this cold world should cease,  
And our hearts, like thy waters, be mingled in peace,  
And our hearts, like thy waters, be mingled in peace.*

The gentle lullaby "The Castle of Dromore" is another traditional song. The actual castle of Dromore is located in the county of Kerry, which is in the southwest of Ireland. A portion of the county is a peninsula that extends into the Atlantic Ocean and is called the Ring of Kerry. The castle is here along the shores of the Blackwater River.

## The Castle of Dromore

Traditional

O - lo - berwinds lo - most a - round the Cas - tle of Dro - more. Yet  
 peace is in its leaf - y halls you scarce see at the door. Though out - croakens may  
 droop and die, a bed of spring are you. Sing hush - a - bye lu - lo - lu lo - lan, sing  
 hush - a - bye lu - lo - lu.

*Take time to thrive, my ray of hope, in the garden of Dromore.*

*Take heed young eagle till your wings are feathered to soar.*

*A little rest and then our land is full of things to do.*

*Sing hush-a-bye lu-lo-lu lo-lan, sing hush-a-bye lu-lo-lu.*

## Instruments

The instruments used most often in traditional Irish folk music include the harp, fiddle, uilleann pipes, tin whistle, flute, accordion, concertina and bodhrán. The two most accessible instruments for classroom use, however, are the tin whistle and the bodhrán.

The bodhrán (pronounced BOW-ron) is a frame drum played with a double-ended beater called a tipper. They come in many sizes, but average about 18 inches across, and are usually made from calf, goat or deer skin. The drums have a cross-piece in the back which originally was needed to give strength to the frame, but this is no longer necessary. The skins are often covered with Celtic designs, but beware of these when purchasing — they can be used to cover imperfections in the skin. The more expensive but well-made drums will not have any decoration on the skin.

The bodhrán is held in a vertical position resting on the left thigh. The left

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hand is placed inside the drum against the skin. The tipper is held by its middle, in the right hand. The player strikes the drum with the side of the tipper, about one inch from the end, moving in an up and down motion.

## Focus on Folk Music and Dance

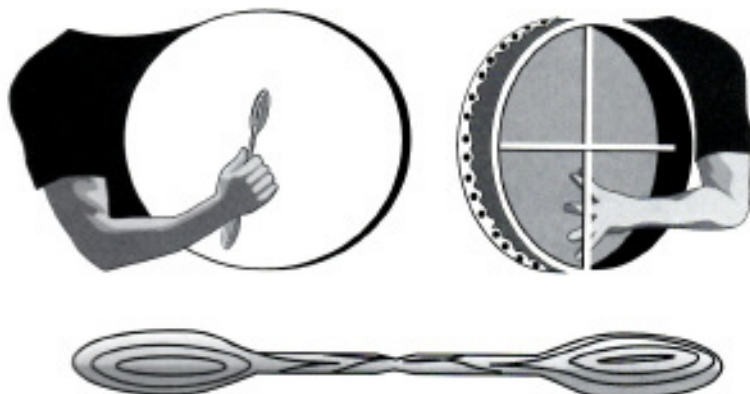
Practice the simple patterns shown in the diagram below. Once you have the up and down motion you can add the accents. The darker arrows indicate the accents. On these, your left hand (inside the drum) is moved away from the skin allowing the sound to reverberate. For all the other beats, place the hand back on the skin thus dampening the sound. To practice these patterns you can accompany recordings of Irish dance music.

## Patterns

The tin whistle is a wind instrument made of metal that has six finger holes and a plastic mouthpiece (see diagram on page 22). It is held in a manner similar to a recorder, with the left hand on top and right hand on the bottom. The first three fingers of each hand cover the corresponding holes on the whistle. Unlike the recorder, the tin whistle has no hole in

*continued on page 22...*

## The Bodhrán



**Tipper**

## Focus on Folk Music and Dance

the back, so fingering charts show six holes. Tonguing, used very infrequently, may separate repeated notes or delineate ornaments. Playing ornaments is itself an art form, most often learned by listening to long-time players. The standard tin whistle is in the key of D, but they are also made in Bb, C, Eb, F and G. Because most whistles are in D, you will find that most Irish dance music is in either D or G (and related minor keys), which can be played easily on a D whistle.

## Dancing

Although dancing has been a part of Irish culture for many centuries, an interesting mid-18th century phenomenon has ensured its continuation. At that time, dancing was not permitted by the occupying English and was severely frowned upon by the Church. Highly skilled dancers called Dance Masters began traveling across the country. They would stop in a town for a few weeks to a

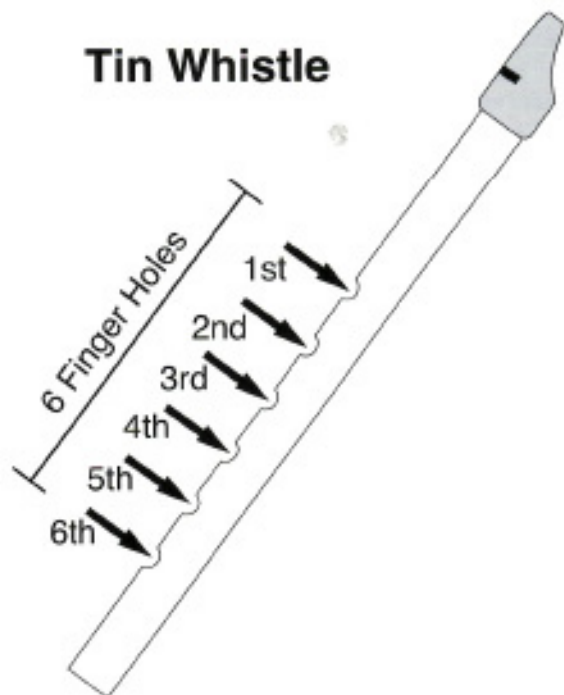
few months where they would room with a resident family and teach folk dancing to the townspeople. (It was considered a very high honor to be the host family.) The dance masters held classes in people's homes, farm buildings, the town square, or in the intersection of two main roads — any space that was available. The dance master also was skilled in some other legitimate profession that served as a "cover" if he was ever questioned by the authorities. At the end of the class sessions, the town would have a benefit dance night from which the proceeds would be used to pay the dance master. The instrumentalists for the evening, having much less stature, would not be paid for another week.

It was at this time that the number and variety of dance steps increased dramatically and the dances began to be written down. Dance masters would teach the basic and easily recognized steps but would then add their own personal style. They also often created new steps to accompany older tunes. The dance masters engaged in fierce competitions to see who knew the most steps, and it was quantity not quality that determined who won. Eventually schools of dancing were established. (The main schools today are in Cork, Kerry and Limerick.) The dance masters based many of their steps on the current European dances including the Cotillion and the Quadrilles. These were danced in a formation called a set: four couples arranged in a square all facing the center. Set dancing was very popular in Ireland from around 1820.

In the early 1900s dance committees were formed as a result of the Gaelic League, which was devoted to revitalizing interest in and knowledge of Irish culture. It was at this time that step dancing entered the picture. This style of dancing focuses on the foot work and the legs. The arms are held down at one's side with very little upper body movement. This insistence on rigidity in the upper body may have been a concession to the Church, which did not approve of free dance movement. Also, dances were often held in homes, which could become very crowded. The restriction of arm movements actually provided a safer environment for dancing.

It was at this time that many Irish towns and villages began to have the

## Tin Whistle



## Fingering Chart

A fingering chart for a tin whistle in the key of D major. The chart shows the notes D, E, F#, G, A, B, C#, D', and C#b on a treble clef staff. Below the staff, the notes are listed in a column, and the corresponding fingerings are shown in a grid. The grid has six rows representing the finger holes (1-6) and nine columns representing the notes. A legend on the left shows a circle with a dot for a fingered hole and an empty circle for an unfingered hole.

	D	E	F#	G	A	B	C#	D'	C#b
6									
5									
4									
3									
2									
1									

Legend: ● = Fingered, ○ = Unfingered



Comhaltas Ceoltóirí Éireann

weekly *céilí* (pronounced KAY-lee), an important social function that continues today in many parts of Ireland. The *céilí* is a community dance, but for most towns it is also a very important social event. Today, some *céilís* are designed for the many tourists who want to experience Irish dance, such as those at the Comhaltas Ceoltóirí Éireann<sup>1</sup> in Monkstown and in Cashel at the Bru Boru Center for Irish Music and Dance. *Céilís* are usually held in a large room such as a school auditorium with a stage of some kind where the instrumentalists sit and play. One or two people will call/teach the dances of the evening. *Céilí* dances are line dances in which any number of couples can participate. The instrumentalists who accompany the dancing are called a *céilí* band.

Jigs and reels are the primary types of dances presented at a *céilí*. The jigs are believed to be the oldest form of Irish dance music that survives. There are three types of jigs: the single jig, the double jig and the slip jig. The double jig is the most common of the three and is in 6/8 meter. The single jig is in 12/8 meter and is found mostly in the counties of Cork and Kerry in the southwest part of Ireland. It has a much faster tempo than the double jig. The slip jig is in 9/8 meter and is also sometimes called the hop jig. Reels came to Ireland from Scotland. They are in a fast 4/4 or in 2/2 meter. Some of the more popular dances that one would encounter at a *céilí* are "The Waves of Tory," "The Walls of Limerick" and "The Siege of Ennis." These dances, which became very popular in the 1920s

and 1930s, were created at the turn of the 20th century.

The texts of Irish songs provide us with more than just a glimpse into the soul of Ireland. Whether they are love songs, landscape songs or tales of suffering, they provide us with a deeper understanding of Irish life, history and culture. The dance provides us with another perspective. In Ireland traditional music and dance helps to build and maintain a strong sense of community, even for towns and villages in remote parts of the country. Its use in the classroom can also build a strong sense of community and ensemble within our own schools and classrooms.

<sup>1</sup> Comhaltas Ceoltóirí Éireann, located in Monkstown, was formed in 1951 to promote Irish traditional music, song and dance. It hosts more than 40 *Fleadhanna Céoil*, or festivals, each year.

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## Focus on Folk Music and Dance

### Resources

Many of the resources listed below are produced in Ireland. If unavailable in the United States, they can be ordered directly from Walton's Music in Dublin through their Web site at [www.waltonirishmusic.com](http://www.waltonirishmusic.com).

### Bodhrán

Hannigan, Steafan. (1991). *The Bodhrán Book*. Ossian Publications, Ltd.: Cork, Ireland.

### Music (scores)

*Ireland the Songs*, Vols. 1 - 4. (1993). Walton Manufacturing Ltd.: Dublin, Ireland.

*Irish Songbook*, Vols. I - IV. (2000). Walton Manufacturing Ltd.: Dublin, Ireland.

### Recordings

*The Best of Irish Céilí*, 1 and 2. Dolphin Traders Ltd.: Dublin, Ireland.

*Ireland's Best Tin Whistle Tunes*. (1999). Compiled by Clare McKenna. Walton Manufacturing Ltd.: Dublin, Ireland.

### Tin Whistle

Cotter, Geraldine. (1989). *Traditional Irish Tin Whistle Tutor*. Ossian Publications, Ltd.: Cork, Ireland.

Conway, Pat. (1980). *Soodlum's Irish Tin Whistle Tutor*. Walton's Ltd.: Dublin, Ireland.

*Simply Tin Whistle*. (1993). Danmac Publishers: Dublin, Ireland.

### Traditional music (books)

Carson, Ciaran. (1986). *Irish Traditional Music*. The Appletree Press Ltd.: Belfast, Northern Ireland.

Farrington, Karen. (1998). *The Music, Songs & Instruments of Ireland*. Thunder Bay Press: San Diego, CA.

### Video

Dunne, Colin. (1995). "Celtic Feet." Acorn Media: Bethesda, MD.

Hurley, Olive. "Irish Dancing Step by Step," Vols. I and II. Ainm Records: Dublin, Ireland.

## What is Jewish Music?

Joshua R. Jacobson

Multiculturalism is here to stay. Most teachers in America today are aware of the benefits of exposing their students to a variety of cultural artifacts. Choral concerts and classroom curricula now feature musics from China as well as Austria, Brazil as well as Italy. African-American and Native American traditions now stand alongside the European American "mainstream."

But how does "Jewish music" fit in? What is Jewish music? Is it music of a culture, of a race, of a religion, or of a nation? The exploration of these questions may not provide an absolute answer, but it can be a stimulating exercise in identity.

Is "Jewish" a religion? Yes. Judaism could be defined in terms of an institutionalized system of beliefs and practices. Thus Jewish music would be any music used in conjunction with Jewish ritual and spiritual praxis. This repertoire includes the ancient melodies used to chant ("cantillate") the Bible and devotional music for meditation, as well as modern guitar-based liturgy. By this criterion, any music used in the synagogue service would be considered Jewish, even Franz Schubert's Hebrew Psalm setting or a Friday-night hymn sung to the tune of "Scarborough Fair." But must we be limited to this definition? There are many men and women who consider themselves Jewish but who do not follow any institutionalized beliefs and practices.

Is "Jewish" a race? A race is defined, at least in part, by similar genetic inheritances and identifiable physical traits. Ancient Jewish lore identifies Abraham and Sarah, a couple who lived some 4,000 years ago, as being the progenitors of the Jewish people. In fact, the word "Jew" is derived from the name of Abraham and Sarah's great-grandson, Judah. If we say that any music created by a member of the Jewish race is "Jewish music," our category would include Mendelssohn's "Reformation" Symphony, Bernstein's *West Side Story*, Berlin's "White Christmas," Offenbach's

*Orpheus in the Underworld*, Gershwin's *Porgy and Bess*, Copland's *Appalachian Spring*, and Schoenberg's *Pierrot Lunaire*. This theorem was carried to its destructive extreme by the Nazi party between 1933 and 1945. Declaring that the Aryan race was superior to all others, Nazi ideologues called for the suppression and eventual destruction of the artifacts of all "inferior" races. The Nazi government censored music of any composer who was deemed to be racially Jewish, even if that person professed the Protestant religion, even if that person was a citizen of the German nation. Also censored were performances by Jews. Bruno Walter was barred from conducting the Berlin Philharmonic to prevent him from degrading Beethoven's symphonies with a "Jewish" interpretation.

We may wish to dismiss the racial definition of Jewish music. The concept that people are born with insuperable inherited traits based on ancestry seems to be at variance with the American ideal that all humans are created equal. Furthermore, we must also deal with the reality that many men and women have joined the Jewish people by choice, rather than by birth. Abraham's blood does not flow in their veins; they do not share Sarah's DNA.

Is "Jewish" a nation? In the ancient world a Jew was a Judean, a citizen of the nation of Judea. But 1,900 years ago the Roman army crushed a rebellion and put an end to Judean independence. Since that time the majority of the Jewish people have been living in exile, expatriates in foreign lands, maintaining, to varying degrees of efficacy, their identification with the distant homeland. In 1948 a Jewish state was reestablished in Judea. Might we consider any music produced by a citizen of the Jewish state to be Jewish music? Here again, we are faced with several problems. How do we categorize the music of a Muslim or Christian citizen of the state of Israel? What about Israeli rap music (with Hebrew lyrics)? What of the Israeli composer, the creator of abstract music, who considers herself part of a

transnational community of expression that is not limited by borders?

Perhaps, then, "Jewish" is a culture. Webster defines culture as "the customary beliefs, social forms, and material traits of a racial, religious, or social group," implying that the concept of culture is dependent on the three concepts that we have just investigated: religion, race and nation. Perhaps a better term would be "sub-culture," since for many centuries Jews were a minority, living apart, exhibiting characteristic patterns of behavior sufficient to distinguish them from their surrounding culture. But the ghettos walls were not impermeable; through a process of acculturation, Jews living in Germany became somewhat Germanized, and Jews living in Yemen became somewhat Yemenized. Jewish culture resists monolithic categorization. Rather than speak of a typical "Jewish music," it may be more accurate to use the term "Jewish musics," reflecting the variety of colors within the Jewish Diaspora.

Is Jewish identity the product of nature or nurture? Is every human being predisposed to create music that in some way reflects his race? Or does the environment to which one is exposed (especially in one's early years) form the wellspring for future creativity? There is no conclusive answer. In 1850 Richard Wagner wrote, "[O]nly he who has unconsciously grown up within the bond of this [historical] community takes also any share in its creations."<sup>1</sup> In 1939 Leonard Bernstein wrote, "It is easily understandable that a composer who is a second-generation American, whose parents were immigrants, still maintains a close contact with the old racial traditions. If the traditions are part of his childhood, they are inevitably part of his life."<sup>2</sup>

Let's try one other approach to our problem — a functional approach — by looking at how people "use" music, first by examining the intent of the performer. The most popular hymn for Chanukkah, *Maoz Tsur*, is generally sung to a tune that is comprised of three medieval

German folk songs.<sup>3</sup> A congregation may sing the Sabbath hymn *Lekhal Dodi* to the tune of "Scarborough Fair." Neither of these instances negates the Jewishness of the music because the singers are using the melodies as a means of expressing Jewish religious identity. Likewise, the national anthem of the state of Israel, "Hatikvah," is sung to a Moldavian folk song, "Carul Cu Boi." But that fact is irrelevant for the men and women who use "Hatikvah" to express their national identity.

We might also investigate the intention of the composer. A mother sings a lullaby to her baby. If the language is Yiddish, if the lyrics reveal the mother's aspiration that her son grow up to become a Torah scholar, if her melody contains motifs derived from synagogue chant, we could consider this to be a Jewish lullaby. In 1942 Leonard Bernstein composed his first symphony. He gave it the title "Jeremiah," a programmatic reference to the ancient Hebrew prophet. Each of the main themes in this symphony is based on traditional Hebrew synagogue chant.<sup>4</sup> By

dedicating the symphony to his father, Bernstein may have been making a gesture of reconciliation with his somewhat estranged family and his religion. There are also suggestions that this creation was Bernstein's reaction to the tragedy of the Jews in Europe.<sup>5</sup>

One of the most outspoken Jewish composers, Ernest Bloch (1880-1959), wrote:

Racial consciousness is something that every great artist must have. A tree must have its roots deep down in its soil. A composer who says something is not only himself. He is his forefathers! He is his people! Then his message takes on a vitality and significance which nothing else can give it, and which is absolutely essential in great art. I try to compose with this in mind. I am a Jew. I have the virtues and defects of the Jew. It is my own belief that when I am most Jewish I compose most effectively.<sup>6</sup>

So what is Jewish music? Perhaps the best answer takes into account both intent

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and observation: music that is perceived to have characteristics associated with Jews and not with others, or music that is more meaningful to Jews than to non-Jews. Perhaps the solution is an acknowledgement that there is no such thing as "Jewish music"; we would instead speak of "Jewish musics." Or perhaps it is vanity to imagine that we could come up with a definitive answer; perhaps the deepest understanding arises from the process of formulating the questions.

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## Activities and Resources

### Suggested activities

- Nearly everyone in America is either an immigrant or the descendent of an immigrant. Ask students to investigate and report on the traditional musics of their own families or ancestors.
- Discuss the concept of America as a "melting pot." Compare that with the model of a rainbow of cultural pluralism. Compare that with the ultra-nationalism that claims cultural superiority.
- We all "use" music in one way or another. Ask students to make a list of how they use music throughout the week.
- Discuss issues of identification. Ask students how they self-identify in terms of race, religion, nation and culture. Ask them if any of these identifications is reflected in the music they choose to sing or listen to.
- Discuss some of these issues: What does it mean when you sing "The Star Spangled Banner" at a sports event? What did Jimi Hendrix mean when he played his unique rendition at Woodstock? What does it mean when a Jewish person declines to join in the singing of Christmas carols?
- There are many wonderful compositions based on traditional Jewish music. For example, the second movement of Bernstein's

Jeremiah Symphony (discussed above) is based on a chant used in the synagogue for the liturgical reading of the book of Jeremiah. But the composer has put an interesting spin on that chant; for the section that he called "Profanation," in which the people are mocking the prophet, Bernstein has distorted the unmetered cantillation to create asymmetrical phrasing, unstable meter and ragged jazzy rhythms. Have the students listen first to the traditional chant, then to the symphony. Invite them to comment on the nature and meaning of the transformation.

### Recommended texts:

- Eisenstein, Judith Kaplan. (1973). *Heritage of Music: The Music of the Jewish People*. New York: Union of American Hebrew Congregations.
- Gradenwitz, Peter. (1996). *The Music of Israel* (second edition). Portland, Oregon: Amadeus Press (first edition: New York: W. W. Norton, 1949).
- Sapoznik, Henry. (1999). *Klezmer!: Jewish Music from Old World to Our World*. New York: Schirmer Books.

### Recommended song anthologies:

- Moltek, Eleanor (ed.). (1972). *Mir Trogn A*

*Gezang!: Favorite Yiddish Songs of Our Generation*. New York: Workmen's Circle.

Moltek, Eleanor (ed.). (1988). *Pearls of Yiddish Song: Favorite Folk, Art and Theatre Songs*. New York: Workmen's Circle.

Moltek, Eleanor (ed.). *Songs of Generations: New Pearls of Yiddish Song*. New York: Workmen's Circle.

Pasternack, Velvel (ed.). (1994). *The International Jewish Songbook*. Tara Publications.

### Recommended recordings of folk songs and popular music:

*Israel's 240 Greatest Songs (Gadabna Yachad)*. Hed Artzi ACUM15950.

*Hear Our Voices: Songs from the Ghettos and the Camps*. The Zamir Chorale. HuZamir HZ-909.

*Jewish Alternative Movement: A Guide for the Perplexed*. Knitting Factory Records KFR216.

*Klez*. The Klezmer Conservatory Band. Vanguard VMD-79449.

### Recommended recordings of chants:

*Haftarah: Tradition Ashekenaz*. Jerusalem: The Institute for Jewish Music.

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*Haftarah: Tradition Sepharad Yerushalayim.* Jerusalem: The Institute for Jewish Music.

*Haftarah: Tradition Yemen.* Jerusalem: The Institute for Jewish Music.

### Recommended recordings of artistic works based on Jewish themes:

Bernstein, Leonard. *Bernstein Judaica* (including *Jeremiah Symphony*, *Kaddish Symphony*, *Dybbuk* and *Chichester Psalms*). DG 289 463 462-2 CD.

Bloch, Ernest. *Schelomo*. SVC-11HD

Golijov, Osvaldo. *K'vakarat*. Performed by the Kronos Quartet on *Night Prayers*. Elektra/Nonesuch 979346-2.

Reich, Steve. *Tehillim*. ECM 827411-2.

Schonberg, Arnold. *A Survivor from Warsaw*. Boulez. SONY S2K-44571.

Statman, Andy. *Between Heaven and Earth: Music of the Jewish Mystics*. Shannachie 64079.

### Recommended videos:

*Sepharad: Judeo-Spanish Music* (Ergo Media, 27 minutes)

*Teiman: The Music of Yemenite Jewry* (Ergo Media, 27 minutes)

*Zamir: Jewish Voices Return to Poland* (PBS 2000, 57 minutes)

### Recommended web resources:

Tara Music: [www.jewishmusic.com](http://www.jewishmusic.com) (CDs, books, anthologies, videos)

Transcontinental Music Publications: [www.etranscon.com](http://www.etranscon.com) (sheet music)

World Music Press: [www.worldmusicpress.com](http://www.worldmusicpress.com) (sheet music, anthologies, educational materials)

Ergo Media: [www.jewishvideo.com](http://www.jewishvideo.com) (videos)

The Zamir Chorale of Boston: [www.zamir.org](http://www.zamir.org) (CDs, resources)

Jewish Music Web Center: [www.jmwc.org/](http://www.jmwc.org/) (links)

The Jewish Music Research Center: <http://shum.cc.huji.ac.il/~jmrc/jmrc.htm> (research materials)

The Institute for Jewish Music: [www.renanot.co.il](http://www.renanot.co.il) (CDs and print anthologies of sacred music traditions)

The Jewish Music Center at the Diaspora Museum in Tel Aviv: [www.bh.org.il](http://www.bh.org.il) (CDs)

Jew-who: <http://jewwho.com/cgi-bin/f2b/jewwho/catagory.cgi?music> (a listing of prominent Jewish musicians)

### Notes

<sup>1</sup> Richard Wagner, "Das Judentum in der Musik," (*Neue Zeitschrift für Musik*, September 3 and 6, 1850). Revised edition

published as a pamphlet by J. J. Weber, Leipzig, 1869. English translation by William Ashton Ellis (Lincoln, Nebraska: University of Nebraska Press, 1995), p. 84.

<sup>2</sup> Leonard Bernstein, *Findings* (New York: Simon and Schuster, 1972), p. 98.

<sup>3</sup> Joshua Jacobson, "Choral Music for Chanukah" (*Choral Journal* 31:2, 1990), pp. 19-28.

<sup>4</sup> Bernstein consciously drew on two motifs: "The first theme of the scherzo is paraphrased from a traditional Hebrew chant, and the opening phrase of the vocal part in the 'Lamentation' is based on a liturgical cadence." At the same time he was unaware that other motifs, such as the synagogue melody at the very beginning of the first movement, had emerged subconsciously: "Other remembrances of Hebrew liturgical music are a matter of emotional quality, rather than the notes themselves." Bernstein, *Jeremiah: Symphony No. 1* (preface), p. 3.

<sup>5</sup> "How can I be blind to the problems of my people? I'd give everything I have to be able to strike a death blow at Fascism." From an interview published in the *New York Journal-American*, quoted in Humphrey Burton, *Leonard Bernstein* (New York: Doubleday, 1994), p. 123.

<sup>6</sup> Quoted in an interview with Olin Downes in the *Boston Post*, December 31, 1916, p. 29.



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# Can We Create with Folk Culture? Finding Our Feet in Orff Schulwerk

Gary King

*"The heritage of the past and the individual consciousness are fused into a new unity. Orff does not give us history in the form of reproductions, with a false pretence of genuineness. Rather he conceives the historical moment as something new..."*

Two significant trends in music education seem closely allied to the spirit of Orff Schulwerk, yet they seem to pull in opposite directions. One trend is the increasing call for authenticity in the folk material we use in our curriculum. The other is the increasing acceptance of the "multiple intelligences" model of education.

## Multiple intelligences and creativity

The theory of multiple intelligences proposed by Howard Gardner not only identifies creativity as a key concept in the cultivation of any intelligence, but also requires that the act of teaching itself be creative. Children's individual responses to classroom stimuli indicate their preferred modes of learning and the needs that should drive and shape the curriculum. The teacher cannot anticipate these responses, but must respond to them. Accordingly, the teacher must be flexible regarding lesson outcomes, which are no longer solely predetermined but are creatively constructed by participants in a classroom dialogue.

Teaching for creativity is a much-discussed topic, but Carl Orff anticipated the present trend by many decades. Orff Schulwerk's emphasis on experimentation with open-ended structures and the importance it places on responding to children's initiatives in an adventurous, playful and cooperative manner make it uniquely valuable in assisting teachers of any discipline as they struggle to adjust to the idea that learning is a creative process.

## Folk culture and conservation

The call for the authentic use of folk material, on the other hand, is a product

of sweeping political and technological changes of the 20th century, often summed up by the term "globalization." Passionate demonstrations in countries as diverse as France and Taiwan show how deeply the transition to a global economy is felt as an attack on cultural identity. The disappearance of ethnic musics and languages is paralleled only by the annual extinction of countless biological species. The argument has been proposed that if music teachers do not become proactive agents for the perpetuation of ethnic cultural diversity, for example, by using folk material authentically, they contribute to its watering down and eventual extinction.

## The dilemma

We can see that awareness of these two perspectives creates a dilemma. The desire to include folk music in our programs as an act of *conservation* appears in conflict with the equally deep conviction that *creative transformation* is a vital part of education.

My own specialization in ethnic folk dance in education meant that I grappled with this dilemma for many years. My initial confusion on the issue gradually dissolved as I realized that different meanings of the same word arise in different contexts but are often conflated when we use the word. The simple word "folk" has a tangle of meanings. If we carefully distinguish the different meanings, we can disentangle the knot.

## Traditional folk music

Let us therefore imagine we are now living some few hundred years ago. Dances and music can only be experienced in the actual presence of dancers and musicians. Some pieces incorporate improvisation and are varied by indi-

vidual expression and interpretation, but the tendency is toward repeating a familiar repertoire. Occasionally, new pieces are also introduced by visitors, but most people travel little. So the overall result is that we live within a single identifiable local music and dance culture, much like a spoken dialect, in which the rate of change is slow. I would like to refer to this kind of music or dance — in which a lifelong familiarity with a living practice is passed down the generations — as *traditional folk*.

## Folk revival

Let us now advance to the era of the steamship, railroad, automobile and airplane. Large numbers of people travel, and this experience fragments their cultural life. The advent of the gramophone, radio, cinema and television mean that distinct bodies of cultural experience all but cease to exist. Traditional folk music survives only in technologically and geographically isolated communities. In the midst of this rapid cultural change people in many parts of the world experience a desire to maintain a connection with the past. They revive the old dances and music. Ironically the means for reawakening the old lore is often the very same technologies that eroded the ancient traditions. The fact that we, as members of a global culture, encounter this material as adults in the form of recordings, demonstrates that the article in question is not *traditional folk*, as defined earlier. It needs a new name — let's call it *folk revival*.

## World music

Moving to the next generation, many creative artists grow up with a lifelong exposure to different styles of *folk revival*, and we see the emergence of many creative fusions of these styles. For example the Irish band Moving Hearts brilliantly combines African rhythms

*continued on page 28...*

### Focus on Folk Music and Dance

with lyrical Irish melodies. This phenomenon I would like to call *world music*.

### Classroom choices

Let us now imagine a music classroom setting in the present day. Enlightened by this historical perspective, the teacher decides an appreciation of *traditional folk*, *folk revival* and *world music* should be included in her program as well as creative exploration of appropriate stimulus material.

The teacher has not grown up in a *traditional folk* context so she is unable, by definition, to present this genre herself. However, she finds a rare example of *traditional folk*, perhaps an ethnic community or recently migrated family, some indigenous performers, or some older members of a musical family. The teacher invites the practitioners to perform and speak about their art, having prepared the children by providing some appreciation of its rarity. They are fortunate, for the practitioners have developed a way of involving teacher and children experientially, but the teacher notices that *traditional folk* has subtle stylistic nuances that are *not* duplicated in the classroom activity.

Moving on to folk revival, the teacher wants to offer the children a sustained experience. Even though she knows some subtleties will be lost in translation, she realizes it is important that the material is presented in a recognizable form, as authentically as possible. She achieves this by learning her material from people with considerable experience. Once teacher and children are sufficiently familiar with the chosen style, they embark on an enjoyable process of experimentation with new combinations of the now familiar elements. She draws attention to the similarities and differences between these classroom creations, *folk revival* material and *traditional folk* material.

Having taught the children *set folk revival* songs and dances, and creating variations on this repertoire, the teacher sees it is important not to stop short here in the creative process. Her focus shifts from the folk revival material to the raw elements of music and dance that are richly present in the material. As they begin to work creatively with these elements, the children come to under-

stand they are now exploring *elemental music and dance*, as envisaged by Carl Orff. Alongside this genre the teachers shares examples of *world music*, another creative product of the modern era.

### Conclusion

*Das Schulwerk* was created from a synthesis of ingredients from Asia, Africa and Europe, and is perhaps the first and finest example of multicultural music education. In a sense, Orff Schulwerk is a response to the fragmentation of cultural experience that I described earlier. By creating music that we find meaningful, we unify disparate elements of our cultural experience. In a multicultural context, only music and dances that we create together — as in an Orff Schulwerk classroom — can generate the unity, belonging, pride and identity that traditional folk material once did in a homogenous cultural context.

Maintaining the ancient folk dance forms guarantees a source of deep inspiration for our creativity. The

"elemental" dances we create in our classrooms organize the fundamental elements of folk material in a way that gives them meaning in our own context.

Carl Orff recognized that the archetypal forms and structures of ancient folk music could be animated by children to create elemental music. Orff Schulwerk joins the historical with the authentic. Thus from the fragments of many different heritages we generate a social and cultural unity — the music and dances of our present.

<sup>1</sup> Werner Thomas in Schaeffer, W.E. (ed) (1995). *Carl Orff: A Report in Words and Pictures*. Schott. P. 32.

*Based in Melbourne, Australia, Gary King has enthusiastically expounded the Orff approach to music education for almost two decades. He is best known to AOSA members as author of the Shenanigans teaching resources, designed to provide material suitable for successful folk dance experiences and creative explorations in music and movement.*

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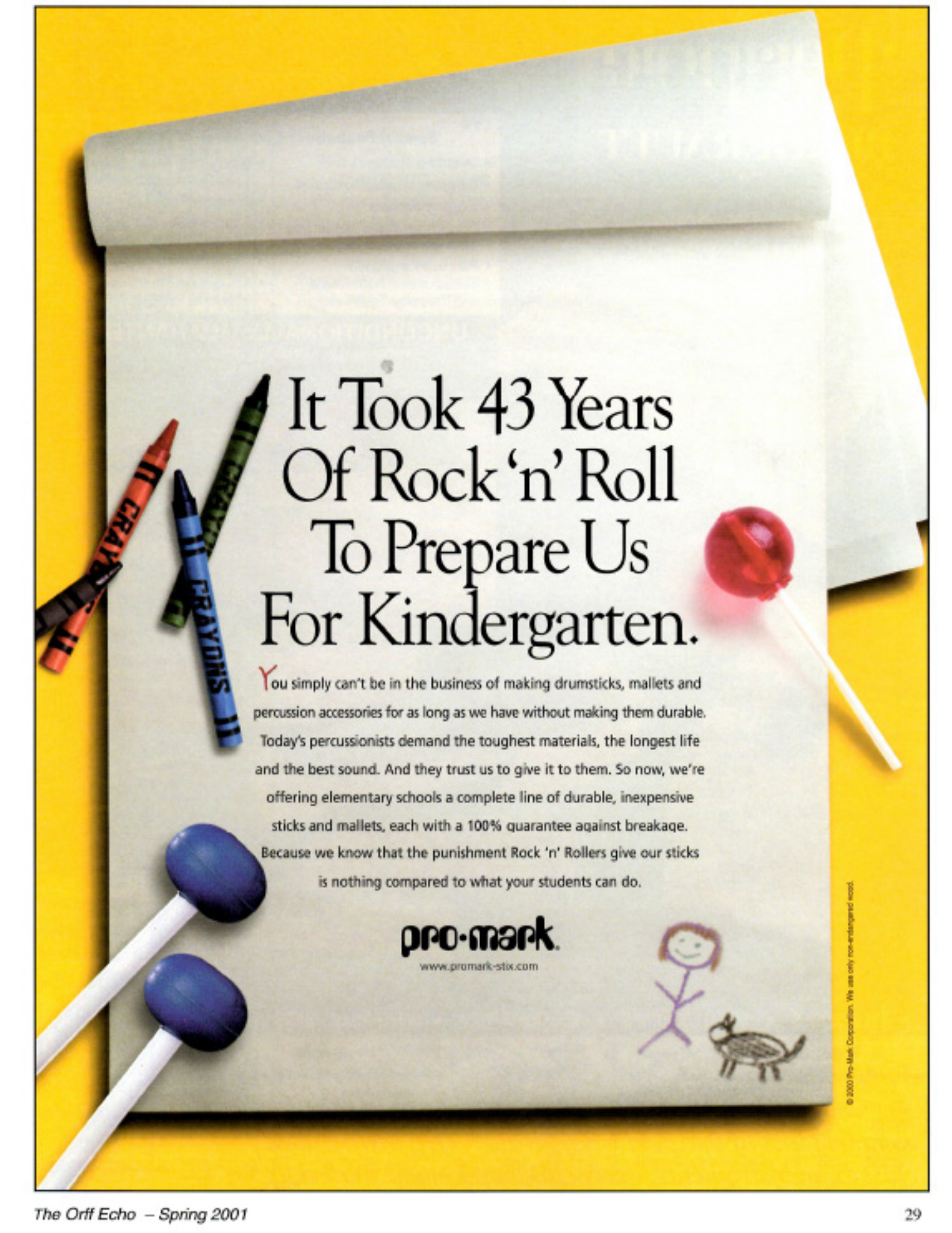
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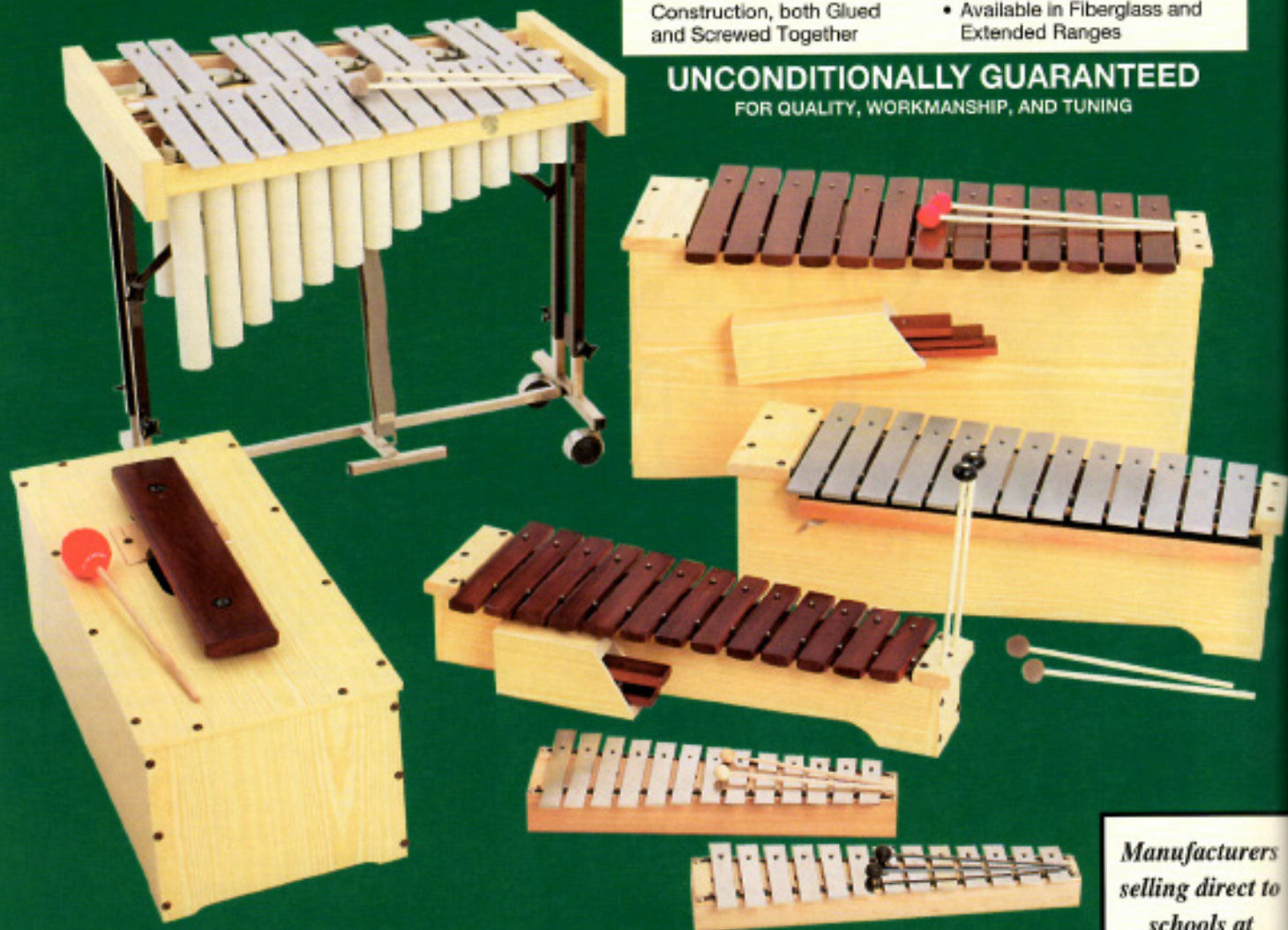
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## AOSA Survey: Reflections on Undergraduate Music Education

*This survey is an outgrowth of an alliance of the active music making approaches, represented by AOSA, OAKE, Dalcroze Society of America and the Gordon Institute for Music Learning, to influence undergraduate music education in a positive manner. This alliance resulted in the formation of an ad hoc committee, co-chaired by Timothy S. Brophy and Ann Kay, who formulated a survey to learn how our members reflect upon their undergraduate music education. The survey was printed in the newsletters of all four organizations. The results, prepared by Dr. Brophy, were shared at the President's Panel of Distinguished Deans at AOSA's national conference, Overture 2000, in Rochester, NY, last November.*

Total number of respondents: 237 (this includes 14 additional surveys received after the 8/1/00 deadline and included in the results after the 11/00 President's Panel))

Years of Experience: Mean—17.67      Median—17.50      Mode—30.00

Teachers from 43 states responded.

**Teaching assignments/positions**

80.17% were classroom general music teachers  
14.35% instrumental teachers  
47.68% choral teachers  
18.57% private studio

**Type of school in which they teach (some teach more than one level!)**

86.5% elementary  
16.46% middle/junior high  
7.17% high school  
10.97% post-secondary  
10.54% other/administration

**Type of undergraduate institution attended**

44.07% liberal arts  
51.69 4-year comprehensive  
3.39 research  
3.39 2-year college  
9.32 College-Conservatory of Music

**In which country was this training received?**

97.47% US  
.84% US Territory or Possession  
1.69% Foreign country

**Types of Degrees held:**

Bachelors 34.18%  
Masters 61.18%  
Doctorate 3.80%

**Certification information:**

92.35% certified  
1.69% received emergency certification  
8.44% went through an alternative certification program

**Certification held:**

K-12 Vocal/General 11%  
K-12 Instrumental 6%  
K-12 Vocal/Instrumental 69%  
Other 7%  
Not certified 7%

**Philosophy:**

99.5% believe that the goal of music education should be: "Music competence for every student with opportunities for accelerated music education for the gifted and talented"

1 respondent objected to the question and did not answer this question.

**Type of Solfege used in music instruction:**

Moveable do 85.65%  
Fixed do 4.64%  
None 9.7%

**Was Solfege a requirement of your undergraduate theory?**

Yes 42.62%  
No 57.38%

**Should Solfege be a part of the undergraduate theory curriculum?**

Yes 95.36%  
No 4.64%

**What type of rhythm syllables do you use?**

Vocables 92.83%  
Words 1.27%  
Counting 1.69%  
None used 4.22%

**Did you feel prepared to teach the following after your undergraduate music education program?**

Area/Skill	Yes	No
Singing	49.37%	50.63%
Playing instruments	52.32%	47.68%
Improvisation/Composition	11.39%	88.61%
Read and Write music	62.29%	37.71%
Listening	57.63%	42.37%
Interdisciplinary studies	46.19%	53.81%
Historical connections	65.68%	34.32%

*continued on page 4 . . .*

## AOSA Begins Worldwide Outreach

In July, 2000, more than 35 leaders of Orff Schulwerk associations throughout the world met at a **Meeting at the Top** in Traunwalchen, Germany (President's Message, **The Orff Echo**, Fall 2000). Many of these leaders, including **Miriam Schiff**, joined us for **Overture 2000!** in Rochester, NY. Miriam has developed an opportunity for you and your students to personally become involved in spreading the wildflowers of Schulwerk throughout South Africa.

### South Africa

Music Education in South Africa is, like the rest of the education system, in a state of flux. Enough teachers are not being trained and many trained teachers cannot find music posts. Teachers in previously disadvantaged schools have not had the opportunity to upgrade their qualifications, though they would like to do more music with the children in their classes.

The Orff Society of South Africa has, for many years, been running courses for teachers, both black and white. Over the



FUNDA  
"Start Off"  
1999

years, mainly white teachers attended these courses. Black teachers had financial and travel constraints, and many felt that the high cost of the instruments meant that they would not be able to teach their classes correctly.

In July 1999 we decided to introduce a course called "Start Orff." This was designed as an introduction to the philosophy of the Schulwerk, but in an African context. We omitted the instrumentarium and used only home made and African instruments such as drums and rattles. We also taught the basics of western staff notation. It proved a great success with the teachers, and many of them felt that this was an accessible way to teach music and incorporate it into the general curriculum at the same time. None of them were musically trained at all.

In July 2000, we invited the same group of teachers to attend the next stage of "Start Orff" in which they were introduced to some of the Orff xylophones and glockenspiels. They were very excited to learn to use the instruments, but found the western notation very difficult when transferred from voice to instruments. The prohibitive cost of the instruments contributed to a general feeling of depression amongst the participants. It was decided that we would run monthly

*I met Nasar through the miracle of Internet communication. I found his description of the growth of Schulwerk in Iran fascinating, and I hope that we shall one day be able to greet him at a National AOSA Conference.*

*If you wish to become more involved with international concerns, please contact Marilyn Regan Chairperson of the International Concerns Committee at MRegan505@aol.com.*

— Linda Ahlstedt, AOSA President

workshops for the teachers in 2001 so that there would be more continuity and the chance to practice and discuss problems with the tutors. We would also run another five day course in July to allow other teachers the chance to "Start Orff."

There are many challenges to confront — the lack of instruments being one of the most pressing, as well as the cost of these courses, as funding is not easy to find for the arts. A positive development is the fact that the Minister of Education has acknowledged that the Arts are important in the lives of the children, and has promised to see that there will be no further cutting of arts education from the school



programs. Teacher training is also critical and colleges and universities are attempting to deal with this problem themselves, though we have found that young teachers often enroll in our courses to learn how to teach large classes of children successfully. As funding is such a problem, we have come up with an idea that we hope will not only allow our schools to buy instruments, but will afford our children the opportunity to correspond with and learn about children in America.

— Miriam Schiff, South Africa

*continued on page 4 . . .*



## Orff Music in Iran

The teaching of music to children and adolescents and its relation to general education and conventional music education was first given attention in 1967 when a center for children's music was established at Tehran University's Department of Educational Sciences. At this center, students were made familiar with various philosophies of teaching music to children, including those of Kodály, Suzuki and Orff. Two years later, the National Radio and Television Network (NIRT) sponsored a music workshop in Tehran. Similar workshops followed in ten provincial cities throughout the country. In these workshops, Orff instruments were utilized alongside traditional instruments.

The Center for Intellectual Development of Children and Young Adults was founded in 1971, starting with a number of instructors in Tehran, but soon established 20 centers in the provinces. These centers used the Orff Schulwerk process for teaching music to children. In 1977, a group of select students traveled to Canada to perform concerts using a combination of Orff and traditional Iranian instruments. By that time, 24 Orff classes in Tehran and 40 classes in the provinces were in existence. That same year, a group of German composers of contemporary music, including Carl Orff's special representative, visited Iran to observe Orff music activities. They attended a concert performed by an orchestra consisting of Orff and traditional Iranian instruments. I had the privilege of being a member of that orchestra.

The social upheavals that took place as the result of the Iranian Revolution of 1979 affected most aspects of life in my country. An entirely religious and revolutionary view of music and many imposed limitations worked against a coherent policy of music education and such activities were limited to private music centers. I started teaching music on a limited scale and trained music teachers in order to propagate this kind of education. The result has been the establishment of hundreds of privately run Orff music schools, most of which follow a unified method of teaching.

The social conditions that prevailed in the post revolutionary period necessitated a re-thinking in the choice of principles and adaptations to the new social atmosphere with very extensive and positive results. Most Iranian children and

young adults interested in learning music are from the middle class and are familiar with recorder. Their parents are aware of the importance and usefulness of Orff Schulwerk in the general scheme of music education. Orff is a familiar name in such families and many of them know the composer's biography and works.

I have tried to adapt Orff Schulwerk to the conditions in Iran through composing pieces and writing textbooks for recorder and Orff instruments. We use puppet shows and animations to convey the ideas in relation to movement and music to children under the age of seven. At present, our music school is recognized as one of the most important Orff music centers in Iran. A considerable number of instructors, each specializing in a certain age group, teaching Orff instruments to children and young adults, have been trained by me. Every three months we organize a children's concert



that is attended by parents and other interested people.

Upon completion of the Orff course and introduction of various classical and Iranian instruments to children, they are guided to choose an instrument. All the teachers are familiar with group methods in Orff Schulwerk and use it to encourage the pupils to tackle playing more difficult instruments. Some children continue with Orff instruments at a more advanced level while others participate in choir. Another area of activity is participation in orchestras of classical music and traditional Iranian music.

Through close cooperation with international institutes and exchange of information, we hope to learn about teaching experiences in other parts of the world and to provide opportunities for performance by our groups in other countries and to have similar groups visiting Iran.

—Naser Nazar, Iran



## How You Can Help



### Adopt-a-school!

- Collect \$1000 to buy a set of instruments for a school in South Africa. Organize your classes to raise the money with performances or other small fundraising activities.
  - The Orff Society of South Africa would manage the money, and instruments would only be given to a school whose music teacher has completed 'Start Orff' 1 and 2.
  - The schools would encourage the children to correspond with each other, and tapes and videos could be exchanged.
- For more information, please contact Miriam Schiff at miri@jvas.zzn.com or write to her at Orff Africa, P.O.Box 890174, Lyndhurst, 2106, South Africa.

Visit our website at [www.orff.org.za](http://www.orff.org.za) for more information about us.

## AOSA Survey . . . continued from page 1

### Experience and Certification with OKDG Pedagogies:

<i>Pedagogy:</i>	<i>Dalcroze</i>	<i>Gordon</i>	<i>Kodály</i>	<i>Orff</i>
<i>Exp./Cert.:</i>				
Workshops only	24.05%	5.91%	17.30%	13.92%
1 Level	10.55%	3.80%	13.92%	17.72%
2 levels	0.84%	0.42%	6.75%	14.77%
Certification	1.27%	0.42%	17.72%	23.21%
Beyond certification	0	0.42%	4.64%	16.03%
None	63.29%	89.03%	39.66%	14.35%

### Which undergraduate courses BEST prepared you to teach? (percent of respondents listing these courses)

Music History	6.75%
Music theory	18.99%
Methods class	37.13%
Student teaching	29.54%
Performance classes	28.81%
General education	3.38%

### Which undergraduate courses LEAST prepared you to teach? (percent of respondents listing these courses)

Music History	8.44%
Music theory	12.24%
Methods class	41.77%
Student teaching	2.11%
Performance classes	5.06%
General education	24.05%

### Did you have a course in KODG as an undergraduate?

Yes	16.46%
No	83.54%

(this response is not surprising since the majority of these teachers obtained their undergraduate degrees 17+ years ago)

### Should KODG be a part of the undergraduate curriculum?

Yes	94.09%
No	.84%
No response	5.06%

### To what degree should KODG be included in the undergraduate curriculum?

Introduction/Exposure only	16.6%
One or more levels	64.25%
Complete certification	19.15%

### What courses do you suggest for an "ideal curriculum?"

"Other" courses*	25.23%
Voice Skills	12.71%
Piano Skills	11.44%
Classroom Management	15.68%
Based-based theory	15.68%
Arts integration	5%

\*"other courses" include: improvisation/composition; music and the special needs child; technology; world music; recorder; music business/advocacy; philosophy; children's choir; children's musical development (particularly voice development); folk dance/movement; assessment; curriculum development; interdisciplinary studies.

### What is the "ideal balance" of field experience and coursework for undergraduate preservice music educators?

<i>Balance</i>	<i>Percentage</i>
50-50	66.95%
More field, less class	19.07%
None suggested	9.75%
More class, less field	4.24%

### If you have had student teachers recently, what were their strengths? (93 respondents had student teachers recently)

Musicianship	63%
Pedagogy	19%
Both	4%
Not mentioned	14%

### If you have had student teachers recently, what were their weaknesses? (93 respondents had student teachers recently)

Musicianship	18%
Pedagogy	71%
Both	11%

### What do you recommend to improve student teachers? (only the 93 respondents who had recently worked with student teachers answered this)

<i>Area</i>	<i>Percentage</i>
More Field Experience	85%
More Pedagogy	86%
Better Musicianship	27%
Work with a "Professor/Practitioner"*	16%

\*Some teachers recommended that pre-service teachers take methods from a professor who is also a practitioner; that is, a professor who is a "master teacher" and who works with children.

## In Memoriam



Theresa Jones, a classroom teacher devoted to Orff Schulwerk, was killed in a car accident on November 11, 2000. Theresa died instantly when her car slid on the ice into oncoming traffic as she was going to her mother's house for a Saturday morning breakfast.

Theresa became involved with AOSA after attending an AOSA national conference.

Her original plan had been to room with friends who were attending the 1985 Kansas City conference while attending the National Math Teachers' Conference in a nearby hotel. It immediately became obvious to her who was having more fun. She ditched the math conference, signed up for the Orff conference and never looked back. Her "hook" into Schulwerk was Avon Gillespie's after banquet dancing session.

Theresa never did anything half way. She started attending Rocky Mountain Chapter workshops and to assume leadership roles. She wrote the significant policy that RMC still lives by while she was treasurer. She was Registration Chair and Conference Treasurer for the national conference in Denver held in 1990. From there, she was elected to AOSA's National Board of Trustees as Region I Representative. In this position, she did a great deal of work promoting the Shields-Gillespie Fund.

Theresa, a fifth grade classroom teacher, for many years taught mostly math in a team teaching situation. In recent years she had returned to a more traditional self-contained classroom. Theresa believed totally in the Orff Schulwerk philosophy and process, which she incorporated into her classroom subjects. She was the music teacher's best advocate in her building.

Memorial donations can be made to the Shields-Gillespie Fund, AOSA Headquarters, PO Box 391089, Cleveland, OH 44139-8089 or the Emerald School Music Department, Emerald School, 755 W. Elmhurst Pl., Broomfield, CO 80020.

— Ruth Ann Chiaraluce, Broomfield, CO

## Special course Offered in Salzburg

The Department of Music and Dance Pedagogy "Orff Institute" of the University Mozarteum in Salzburg is pleased to announce a post graduate course in music and dance education: Advanced Studies in Music and Dance Education - Orff Schulwerk.

This English language Special Course will take place at the Orff Institute in Salzburg, Austria from October to June, 2002-2003. The studies are directed toward music or dance pedagogues who have had a minimum of three years professional practice in any of the following areas: Kindergarten, Primary Schools, Middle and Secondary Schools, Conservatories, Universities, Music Therapy, Music for People with Special Needs, Special Pedagogical Institutes, Lifelong Learning Programs and others.

It is an international course taking place at the heart of the European centers associated with Carl Orff: his home, the Orff Center Munich, the Orff Forum Salzburg, the Orff Institute, Salzburg. There will be approximately 500-600 study hours (about 15-20 per week) during the two semester course and will include a practical and theoretical examination at the conclusion of the course.

Tuition costs are about 65,000 Austrian Shillings (ca. \$4,400 US) based on the number of participants. These amounts are subject to change.

For further information please contact the Orff Institute, Frohnburgweg 55, A5020 Salzburg, AUSTRIA. Telephone: 0043-662-6198-6100, Fax: 0043-662-6198-6109, e-mail: sonja.czuk@moz.ac.at.

## Nominations Open for Distinguished Service Award

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

These are some factors to consider when making a nomination:

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

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

## Potential Presenters To Be Listed

AOSA provides its chapter leaders with a list of potential presenters to assist chapters with workshop planning. This list is updated biennially. AOSA members who wish to be placed on this list may photocopy and complete the form below and mail or fax it to Executive Headquarters by May 1, 2001. They may also e-mail the information to aosahdq@email.msn.com.

1. For the list to be as helpful and comprehensive as possible, both more and less experienced presenters are invited to return this form.
2. Presenters are listed alphabetically.
3. Placement on the list does not imply endorsement by AOSA.
4. The list will be sent to all chapter presidents. Each chapter will then assume responsibility for any further contracting with individual presenters.

### Areas of special emphasis:

- |   |  |
|---|--|
| <input type="checkbox"/> Basic Orff         | <input type="checkbox"/> Poetry/Speech           |
| <input type="checkbox"/> Church Music       | <input type="checkbox"/> Primary Grades          |
| <input type="checkbox"/> Classroom          | <input type="checkbox"/> Recorder                |
| <input type="checkbox"/> Drama/Storytelling | <input type="checkbox"/> Special Education       |
| <input type="checkbox"/> Early Childhood    | <input type="checkbox"/> Upper Elementary Grades |
| <input type="checkbox"/> Folk Dance         | <input type="checkbox"/> Vocal Techniques        |
| <input type="checkbox"/> Improvisation      | <input type="checkbox"/> World Musics            |
| <input type="checkbox"/> Jazz               | <input type="checkbox"/> African                 |
| <input type="checkbox"/> Language Arts      | <input type="checkbox"/> Asian                   |
| <input type="checkbox"/> Listening          | <input type="checkbox"/> European                |
| <input type="checkbox"/> Middle School      | <input type="checkbox"/> Hispanic                |
| <input type="checkbox"/> Movement           | <input type="checkbox"/> Native American         |
| <input type="checkbox"/> Music Therapy      | <input type="checkbox"/> Other                   |

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Zip \_\_\_\_\_

## Joint Task Force on Youth Education Seeks to Expand Recorder Instruction and ARS/ AOSA Communication

Twelve teachers, all members of both the American Recorder Society and AOSA, gathered for an early morning coffee and meeting during the Rochester conference last November. Special guest at the breakfast meeting was professional recorderist and ARS Board member Clea Galhano who was presenting a recital and sessions on recorder technique at the conference.

Members of the ARS/AOSA Joint Advisory Task Force in attendance were Martha Crowell, Chair; Linda Ahlstedt, AOSA President, Linda Lunbeck and Leslie Timmons. ARS executive director Gail Nickless attended in ex officio capacity in place of newly elected ARS President, John Nelson, who was unable to attend.

Making the transition from elementary school music classes to music instruction in middle or junior high schools was the first agenda item discussed. One of the difficulties mentioned included the challenge of teaching students who have had different backgrounds in their respective elementary school classes, yet now are in the same class together. Other topics discussed were incorporating larger instruments into recorder instruction and exploring alternative media for recorder materials to assist teachers via video, the Internet, and CD-ROM.

Several options were discussed for communicating with the joint members of the two organizations between annual conference meetings. Besides communicating through the publications of both organizations, the task force will try to send updates via e-mail to all joint members in an effort to keep them informed of the activities of the task force and to receive input, as well. If you are interested in receiving occasional e-mails about the ARS/AOSA Joint Advisory Task Force, please contact Martha Crowell, Task Force Chair, at mcrowell@springside.org.

## Nominations Sought for AOSA Industry Award

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

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

## Chapter News

### NEW YORK

Long-time **Long Island chapter** member **Erica Davis** was named *Educator of the Week*, for December 4-10, 2000, by Long Island television station Channel 55. Pre-recorded segments of Erica working with her students were shown throughout the week. She teaches music, grades 1-3, at the Winthrop Primary Center in Bellmore, NY. Congratulations, Erica!

### OHIO

The **Greater Cincinnati chapter** is hard at work preparing for next year's conference. After shadowing their counterparts in Rochester, they are off and running with much enthusiasm. Those of us who have worked on a conference know the selfless hours that chapter volunteers give to AOSA for each and every conference. Hats off to Cincinnati as we salute you for all your efforts!



Cincinnati 2001:  
Fountain of  
Creativity L to R:  
Rosemary Koepfle,  
NCC, Mary Thomas,  
Children's Performances,  
Peggie True, LCC



This way to the equipment  
room! Equipment Co-  
Chairs Daryl Davis and  
Doug Bruestle



Standing L to R: Robyn Lana, Lissa Ray, Laura Holland, Deborah St. Onge, Peggie True (LCC), Leslie Hicks, Nancy Etter, Carolyn Eagen, Judith Allison Seated L to R: Connie McKale, Lorrie Hager, Rosemary Koepfle (NCC), Daryl Davis



Standing L to R: Mary Ellen Haynes, AV Chair, Leslie Hicks, Skit Chair, Lissa Ray, Equipment, Judy Schneider, Registration Co-Chair, Seated: Marilyn Myers, Session Introducers, Steve Jones, Room Hosts, Peggie True, LCC.

### PENNSYLVANIA

**Polly Murray**, member of the **Philadelphia Area chapter**, recently received the *2000 Applause Award in Music* from the Markeim Art Center in a ceremony at Rowan University in New Jersey. Murray is Founding Artistic Director of *ChildrenSong of New Jersey*, a 120-voice community children's chorus based in Haddonfield, and elementary vocal music specialist on the faculty of the Haddonfield School District. The Applause Award was given in recognition of her contributions to music in South Jersey. Awards were given in eight arts and humanities categories to South Jersey professionals.

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

*Reverberations* makes every effort to trace ownership of copyrighted materials and to secure permission from copyright holders. In the event that there is a question regarding ownership of any materials, we are pleased to make the necessary correction in an upcoming issue.

Submission deadlines are as follows:

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

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

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## Lesson ideas: Building with PVC Pipe

### Creating Your Own Boom Pipes

(An Inexpensive alternative to bass bars)

Boom pipes are inexpensive, easy to make, and lots of fun. A full set costs around \$30 depending upon prices in your part of the country.

#### Materials needed:

- Lengths of 4" PVC thin-wall drain pipe. This is available at building supply stores, and home improvement chains. Be sure to get the pipe *without holes*. Most drain pipe of this type is white, sometimes with a black interior.
- End caps, which are sold separately. Purchase one cap for each boom pipe you plan to make.

#### Procedure:

Cut each pipe to the following lengths. When measuring, leave a little extra on each piece to allow you to fine-tune it. Put the cap on each piece before cutting it. Remember that each pipe is ten feet long, so get as much as you can from each pipe by planning which lengths you will cut from each pipe before you cut.

#### Boom Pipe Lengths

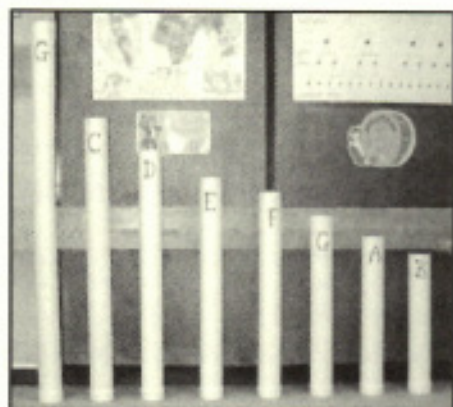
E	19 inches	F	37 $\frac{3}{4}$ inches
D	22 inches	E	40 $\frac{1}{2}$ inches
C	24 $\frac{3}{4}$ inches	D	45 inches
B	26 $\frac{1}{2}$ inches	C	50 $\frac{1}{2}$ inches
A	29 $\frac{1}{2}$ inches	B	55 inches
G	33 $\frac{1}{2}$ inches	A	61 inches
F#	35 $\frac{1}{2}$ inches	G	68 $\frac{1}{4}$ inches

If a pipe is slightly flat in pitch, cut only 1/4 inch off at a time.

To change the pitch of your boom pipe, put water in the pipe until you have the desired pitch.

Boom pipes are played by bouncing (or "booming") them on the floor with the open end up. The pipes sound best on carpeted floors or carpet squares. They also sound great outside. They are remarkably loud and resonant.

— Carol Greene, California and Steve Daigle, New Hampshire



Send ideas to Barbara A. Potter, bpottermus@aol.com

### Instructions for PVC-Pipe Shadow Screen

Another way to use puppets is to use a shadow screen.

#### Materials needed:

- 1 white king-sized sheet,
- 4 10-foot lengths of 1" PVC tubing (schedule 40),
- 4 1" PVC couplers and elbows (90 degree corners).

Using 2" X 4" wood, cut 2 16" pieces,  
4 24" pieces, 2 32" pieces, and 4 6" pieces.

Option: if you wish to make other configurations such as a 46" X 102" screen, (long puppet screen frame; just add a curtain), you will need 2 1" tee-connectors. See figure 3.

#### Sheet Preparation:

**Option One:** Sew a 6 1/2" piece of fabric down all four edges of the sheet. Fold it back and stitch, making a 3" pocket for the tubing.

**Option Two:** fold in the corners 8" and stitch down, (see figure 1), then fold all four sheet edges over 3" and stitch to make tubing pocket.

#### Tubing Preparation:

For option Two: cut two of the 10' pipes into 4 lengths each 45 1/2" long. Cut the remaining two 10' lengths into four 42 1/4" lengths.

#### Assembly:

Use elbow joints at the corners, and couplings to join the lengths together at the center, (see figure 2).

For Option One: each pipe will be cut approximately 3" longer.

#### Support/Standards Preparation:

Attach one 16" piece of 2" X 4" wood to the middle of one 32" piece. Using two of the 24" pieces, connect end of the 32" piece to middle of 16" piece. Mark angles, cut and attach with nails/screws. Leave space in middle of 16" piece for 1" tubing to slip into. Using two 6" pieces, attach to center of 32" board, leaving space for tubing.



Figure 1



Figure 3



Figure 2



Figure 4

— Sandy and Denny Lezotte, Colorado

## Reflections

**Overture 2000! Reflections of the Past, Focus on the Future.** AOSA's national conference in Rochester, NY, last November, was host to OPUS (Orff Programs in Urban Schools), a demonstration group consisting of students from schools in the Rochester City School District. This essay is a reflection of the experience of one of the participants.

I can't imagine anyone not totally loving the experience [of participating in OPUS]. We got to sing songs in the Irish language. We also learned a song about our names. It was called, *Dance Us Your Name, We Will Do the Same*. We had to improvise in two separate groups to compose a song with every group member's name and movement. Then we learned a play about the Irish giant and the Scottish giant. We also learned a song called *Iko*. We learned an Irish lullaby.

For lunch, we had three or four slices of pizza, or more, if time allowed. There was a break every two hours. We sure didn't need a break. Maybe the teachers needed the break. I could do this forever and never grow tired of it.

One of my roles was the Irish giant. The other person [from my school] in this class was Dannah Quinn. He was an Irish giant as well. There were actually four giants, all equal. There was a war. The war was between the Scottish and Irish giants. At the end, one group ran away because we were too smart. We came up with a great plan and we fooled the Scottish [giant].

I thank you for choosing me for this experience. I will never forget it. I know I represented the Rochester City School District and School #16 in the best possible way. So did Dannah, Shanquana, Essence and Jontrell. Now teachers from many distant places know that School #16 is a great place to learn and grow. I thank you for letting me show off my talent. This only makes me hunger for more. I wish everyone could share this experience. I know that can't be and [I] feel honored to be [one] of the chosen few!!! Thank you.

— Terrance Jones, Fifth Grade Student of Alice Pratt, Rochester, NY

## Industry News

NotationStation ([www.notationstation.net](http://www.notationstation.net)) has been officially adopted by MENC as the "Industry Standard Platform for Online Music Education." This adoption is the first of its kind for MENC, the largest organization of music educators, representing 85,000 teachers. As a result of the partnership, all MENC members will be automatically registered at NotationStation and given their own virtual classroom. "Music educators will benefit from this marriage of teaching expertise and technology," said Mike Blakeslee, MENC's Associate Executive Director of Programs. "In doing so, they will reinforce the centrality of music study to the

curriculum as they work on equal footing with colleagues in other disciplines with technological tools...so highly visible in the educational landscape today."

Remo has launched its new Web Site at [www.remo.com](http://www.remo.com). The content and database-driven site offers AOSA members pictures, digital sounds and demonstrations as well as information about their products. Future plans include discussion forums, a Learning Center and clinic schedules. Of special interest to AOSA members is the kids percussion section.

## Recorder Corner

Carl Orff chose the recorder as "the pipe to the drum" because of its elemental nature and because he knew, through Curt Sachs' research, that bone flutes dated back to the Stone Age.

Children love to think about ways in which people who came before them experimented on similar instruments throughout the world. The oldest playable musical instrument ever found, a tiny flute made from the wing bone of a crane, was discovered in China just last year. It is thought to be as much as 9,000 years old, dating from the late Stone

Age, by carbon dating. It is played vertically and has a sweet, high sound. It can be heard, along with an accompanying photograph and more specific information, at the Brookhaven National Laboratory Web Site, <http://www.bnl.gov/bnlweb/flutes.html>.

— The AOSA/ARS Joint Task Force hopes to have a column in each issue of *Reverberations* with helpful information on recorder teaching and learning.

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**Call for Program Proposals**

**36th American Orff-Schulwerk  
Association Conference  
Desert Rhapsody:  
Images in Sound and Motion  
Las Vegas, Nevada  
November 6-10, 2002**

Members and others interested in the goals and purposes of the American Orff-Schulwerk Association are invited to submit proposals for Sessions or Research Reports to be considered for presentation at the American Orff-Schulwerk Association's 36th Conference scheduled for Las Vegas, Nevada, November 6-10, 2002.

Proposals must be received no later than August 1, 2001. All proposals will be considered by the Conference Program Committee and applicants will be notified of the Committee's decision by February 1, 2002.

Relevance of the topic, and the clarity of the proposal (objectives, content, organization, and the approaches of presentation) and the presenter's experience will be major factors considered in the selection process. The Committee will, however, be trying to achieve an overall program balance in the range of topics, the grade levels addressed, and the professional and geographical distribution of the participants. Therefore, in some cases these secondary considerations may enter into the decision of a particular proposal. In cases of proposals receiving similar evaluations, AOSA members will be given preference.

The conference program may include presentations from both extended invitations and approved proposals submitted to the Conference Program Committee.

**APPLICATION FORMS ARE AVAILABLE FROM:**

**AOSA EXECUTIVE HEADQUARTERS  
PO BOX 391089  
CLEVELAND, OH 44139-8089**

**Results of the January 2001 AOSA Elections**

Vice President: Judith Cole

Region V: Paul Beattie

Region III: Julie Scott

Region VI: Susan Ramsay

Region IV: Donna Fleetwood

## What's New

**Kids love rhythm and teachers love it** when kids can learn music facts in a fun and easy way. The Hal Leonard publication, *A Collection for Learning the "Fun"amentals of Music* by Tom Anderson with accompaniment raps by Mark Brymer, teaches composers, musical terms, dynamics, instruments and much more with a variety of original raps. Each rap includes reproducible music pages and lyric-only sheets and there is a lesson plan accompanying each with teaching suggestions, additional activities, suggestions for expanding the lessons and even composing your students' original raps. Also included is a CD with backing rap tracks in several styles including hip hop, reggae, funk and rock. Each track is presented in a slower practice tempo and a faster performance tempo and there is a 2-minute version of each and a longer 4-minute version. Songs include: *Music is Cool, Musical Terms, Rhythm, Rockin' Pop Music, Composers, Instruments, Etiquette, and World Music.*

The Book/CD Pak (with Reproducible Singer Pages), #0997022, is available from your favorite music dealer for \$29.95.

**Thirty Days to MUSIC THEORY, Ready-to-Use Lessons and Reproducible Activities for the General Music Teacher** by Ellen Wilmeth, also published by Hal Leonard Corp., teaches the basics of music theory in a reproducible kit that is appropriate for choirs, bands, general music classes and orchestras. Each of the thirty lessons includes basic music concepts presented in a logical sequence with explanation, vocabulary, activity and practice, all correlated to the National Standards. Also included are games and extension activities to encourage creativity and composition. The lessons can be presented as a comprehensive unit, or stretched throughout the entire semester or year, and can be used for whole group, small group or individual study. The teacher's manual with reproducible student pages, #09970219, is available in music stores for \$24.95.

**Visual supports and visual communication systems** are often critical to learning for young children with developmental disabilities such as autism, Down Syn-

drome, cerebral palsy, and central or language processing disorders. Visual cueing can help a child focus attention, manage transitions, learn routines and respond more quickly and effectively to requests, directions and other verbal prompts. Kidaccess has developed a collection of visual images (called "eye-cons") specifically for music therapy. The collection is now available in a variety of forms including a CD-ROM, \$49.00, durable laminated cards, \$1.15 each and restickable stickers, \$3.99 per sheet. You can preview the collection at [www.kidaccess.com](http://www.kidaccess.com) by clicking on the Special Topics link under Products in the main menu or contact Jill Fain Lehman via email [jill@kidaccess.com](mailto:jill@kidaccess.com), fax 412-521-8556 or phone 412-521-8552.

**MusicTime Online Version 3.0 for Mac** by GVOX has recently been released. This new version brings the Macintosh version into parity with the Windows version, providing features such as GVOX Virtual Instruments and Microphone Input and is also compatible with both Internet Explorer and Netscape Navigator. Details are available at [www.notationstation.net](http://www.notationstation.net).

**GVOX has also announced NotationStation Plus**, a premium package that will be available on June 1st, 2001. This package comes bundled with MENC's "Strategies for Teaching" and is packed with features such as a Student Showcase, GVOX Virtual Instruments, Message Boards, unlimited classrooms and more. For details, please contact [sales@gvox.com](mailto:sales@gvox.com).

**English Country Dances for Children** by Martha Chrisman Riley is now in its second edition complete with CDs and video. The text includes dance instructions, dance diagrams with photographs, music notation with chord symbols, historical information and teaching suggestions. Three CDs or two tapes provide music with verbal instructions and calls to music. A separate CD or tape is provided with music only. The complete set of book, CDs and video sells for \$70 plus shipping. For individual prices, or to order, contact Riverside Productions, PO Box 26, Delphi, IN 46923-0026.

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## Financial Assistance Fund Recipients Say Thank You

I want to thank AOSA for awarding to me the Gunild Keetman Assistance Scholarship. This scholarship made it possible for me to attend the Level II Orff teacher training course at the Eastman School of Music in Rochester, New York. The course work was excellent and the experience and knowledge I gained will aid me tremendously in my daily teaching.

We focused on the Murray edition of *Music for Children*, Volumes I, II and IV, and experienced a variety of directive and explorative teaching approaches. In the area of pedagogy, we were shown how much of this material can be used in most teaching situations. All of the elements of speaking, singing, moving and playing were used in everything we did. We were shown how to allow our students to take ownership of their creativity and to hand our students the role of leadership wherever possible. We discussed issues of limited space, limited instruments and limited time. We also focused on the modes and learned how to utilize the various modes in our classrooms.

The movement section was informative and extremely beneficial. We learned set dances of various time periods, explored our own space and shared space with others and created our own dances and movement as we increased our movement vocabulary. I have used many of the games and activities in my classes with all ages from Kindergarten through grade six.

Learning to play the alto recorder was somewhat challenging but very rewarding. I have several students interested in learning to play the alto recorder and I am now able to teach them correctly. I am also much more comfortable playing the various voices of recorder in my classroom.

Again, I thank you for allowing me the opportunity to attend this course and to increase my knowledge, skills and confidence in teaching Orff Schulwerk. It was an experience that I will continue to use, not only in my teaching, but in my personal life, as well. Because of the experience that I had, I plan on attending Level III at Eastman in the summer of 2001.

— Margaret L. Paul, Orange Park, FL

I am writing to acknowledge the receipt of our instruments that were purchased through the TAP fund. The students at Terry Mill School in Atlanta, Georgia, come from low-income homes. Ninety-five per cent of our students receive free lunch and are lacking in many of the experiences that lead to school success. I believe in the power of music to involve children in school and to stimulate their learning in all areas. Although our PTA budget is small, I want our students to have access to the benefits of the experiences and involvement that Orff instruments provide. This grant has enabled me to start to realize this dream.

The excitement on their faces when they saw the new instruments and the joy they experienced when using them demonstrate the involving power of music to which I referred. We look forward to using the instruments from now on as music comes alive in the hearts and minds of our students. Thank you so much for selecting us for the TAP grant. You can be sure that it will impact the lives of my students. I am very grateful for this opportunity.

— Beth Sullivan, Clarkston, GA

As the ten-week term of East Metro Music Academy's Music and Movement class comes to a close, I must express my gratitude to AOSA for awarding a grant for the purchase of instruments. This is a gift for which EMMA is truly thankful and indebted.

Several times a week, young children ages two through five and their parents gather to sing, dance and play together. This term, the newly purchased instruments enhanced our time in Movement and Music class. These instruments included xylophones, a tubano, a gathering drum, wood blocks, finger cymbals, triangles and hand drums. Thanks to the generous funding of the Shields-Gillespie Scholarship Fund, EMMA students were given new windows of opportunity to explore, improvise and compose sounds to accompany their singing, dancing and storytelling.

On behalf of all the families, students and faculty of EMMA's Music and Movement class, I offer our sincerest gratitude.

— Brian D. Crisp, St. Paul, MN

Don't forget! If you would like to apply for financial assistance, your completed application form for the Gunild Keetman Assistance Fund, the Shields-Gillespie Scholarship or the TAP Fund is due at AOSA Executive Headquarters by January 15, 2002.

## Your Advertisement

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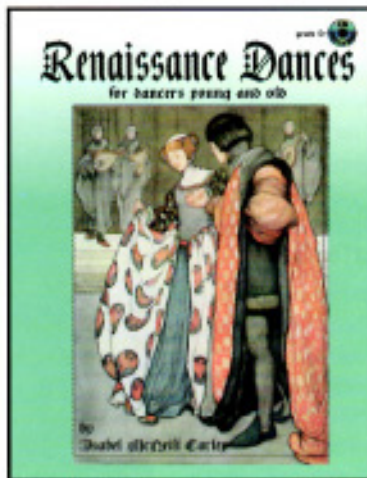
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New from Warner Bros. Publications

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By Isabel McNeil Carley  
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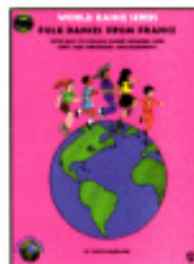
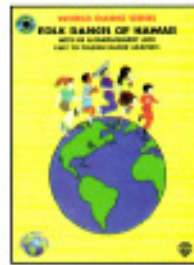
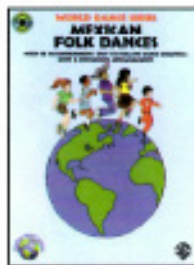
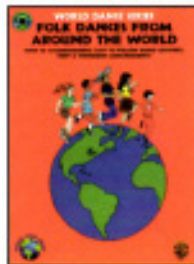
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# Where to Turn: Looking for Folk Dance Resources

Esther Weinstein

Let's say you're a new music teacher. Your curriculum guide reads, as does ours in the Clark County School District in Las Vegas: "In fifth grade, the student will demonstrate organized dance vocabulary and perform simple organized dances, including the Cherkessiya, Grapevine, Step hop and Schottisch steps." You haven't a clue as to what is meant, let alone how to teach something you've never experienced before. If you love music (and who among us doesn't?), if you can count to eight, if you know your left foot from your right (though this isn't even necessary for many dances), are you in for a treat! There is a whole world of music and dance out there for you to explore, and then pass on to your students.

First of all, what are we talking about here? As a definition, folk dances are combinations of certain movements with specific melodies, both of which have ethnic origins in countries all around the world. But those simple facts convey little of the richness that the dances bring with them. They are the dances of the peoples and cultures of their various countries, and carry with them the flavor of their origins — styling points, implications of clothing and footwear. Many grew out of celebrations such as harvest festivals, weddings and religious events, and became part of an ethnic heritage that immigrants brought with them when they came to this country.

The Folk Dance Association's web page (more on this later) includes Balkan dance, Cajun dance, clog dance, contra dance, English country dance, international dance, Irish dance, Israeli dance, Morris dance, Scottish country dance, Southern Mountain big circle dance, swing dance, sword dance, tap dance, turning dance, traditional square dance, vintage dance, Western square dance, Zydeco dance and all other forms of traditional and ethnic dance.

Next question: Where to begin? Keeping in mind again that this is a folk art, the best way is to see and experience

it with those who do it well and can teach others. And this is also the most enjoyable way.

## Dance organizations and workshops

Wherever you live, there is probably some group within striking distance. The Folk Dance Association web site lists groups in every state in the U.S. and every province of Canada. States like Massachusetts have too many groups to even count. Even my sparsely populated state of Nevada boasts half a dozen groups. In other words, go and try it yourself first as an interaction between adults. If you enjoy it, you will pass on your enthusiasm.

Workshop sessions at national conventions are another good place to explore, and your local Orff chapter may have sessions featuring folk dance.

## Books and music

After that, then what? There are books, records, CDs, tapes and videos to help. My local university library lists 122 entries for books on the topic of folk dancing. But if you are new to this game, and even if you are not, it's difficult to know just where to start. Besides, this is probably not an efficient entry point, even though the information is free, because you would then have to chase down the music.

My enlightened district provides every elementary music teacher with the Phyllis S. Weikart text: *Teaching Movement and Dance: A Sequential Approach to Rhythmic Movement* and accompanying *Rhythmically Moving* nine-CD collection. This is a great place to begin because of the comprehensive nature of the collection, the amount of instruction for the teacher and the effective system of dance notation Weikart has evolved over the years. You can obtain these and many other resources from a variety of

catalogue suppliers, many of which advertise in this journal.

Also available is the reissued Bowmar *World Dance* series, an excellent collection of volumes on dance from France, Canada, Hawaii, Latin America and Mexico produced by Warner Bros. Publications Inc. Each book comes with CD accompaniment. If you think English Country Dancing might be your thing, try Martha Riley's collection, *English Country Dances*, with accompanying CD. This points to one nice feature of all modern materials; you don't have to go fishing for the right music, since most come with either tape or CD.

An exceptionally "fun" collection includes three volumes from New England Dancing Masters. *Jump Jim Joe* contains 20 American, traditional African-American and English singing games; *Chimes of Dunkirk* has 19 dances from the U.S. and England; and *Listen to the Mockingbird* boasts 23 dances including longways sets, circle, Sicilian circle, square dances and contra-dances. My district has these as part of a lending library available to us by request.

*Cultures and Styling in Folk Dance* by Sanna H. Longdon and Phyllis S. Weikart provides background information on dances from 27 different areas of the world. Each chapter ends with a list of resources used; at the back of the book are nine pages of annotated listings of general resources by category — books, clothing and costumes, music and videos. If you're in need of material for a school multicultural festival, this could be a big help.

## Recordings

Educational Record Center (800-438-1637) has extensive square dance collections, no-partner dances from Buzz Glass and Rudy Franklin as well as easy old favorites like the Hokey Pokey, Bunny Hop and Conga, along with the more contemporary Electric Slide,

continued on page 34...

### Focus on Folk Music and Dance

YMCA, La Bamba and Macarena. There are two more multi-volume collections of international dance: the *World of Fun* from the legendary Michael and Mary Ann Herman and the seven-volume *Young People's Folk Dance Library*, both with directions and illustrations.

It's best if you can see materials before you buy in order to check practicality for your and your students' levels. Again, conventions, workshops and Orff teacher training courses are good places to browse.

### Internet resources

The Internet offers a great place to gather information, some of which you didn't even know you wanted to find out. My Excite search engine pointed me immediately to <http://www.folkdancing.org>, an amazing place to start. It makes you realize just how encompassing this art form really is. In addition to the numerous groups already mentioned, there are summer camps, week-long sessions, weekend workshops, cruises and foreign tours. (I've got my eye on a folk dance tour of Israel, though "Dancing in Scottish Castles" certainly sounds intriguing, as does the Alaska Inside Passage folk dance cruise. From that clearinghouse, there are links to

connections literally all over the world.

Interesting but not as extensive is <http://www.io.com/~hbp/folkdance/fd.html>, the "International of Folk Dance Resource Guide." Point and click from there to Scottish Dancing, Morris Dancing, Country Dance and International. If, for example, you're dying to know about all the balls, dance concerts, performances and festivals in Paris from September 2000 to May 2001, you have it there at a click — information that I find not absolutely necessary but somehow nice to know.

And so what to do? Attend a few dance sessions if you can. Browse through materials if possible and see if you can find some funds for purchase. Talk to someone who has taught folk dance. And then just plunge in! If you've taught singing and playing, there is no reason you can't use the same techniques to teach movement.

*Esther Weinstein has taught elementary music for the Clark County School District in Las Vegas, Nev., for 10 years. Though her specialty is the steel pan and her private passion is classical chamber music, she is an avid folk dance fan. She can be reached at [estherweinstein@hotmail.com](mailto:estherweinstein@hotmail.com)*

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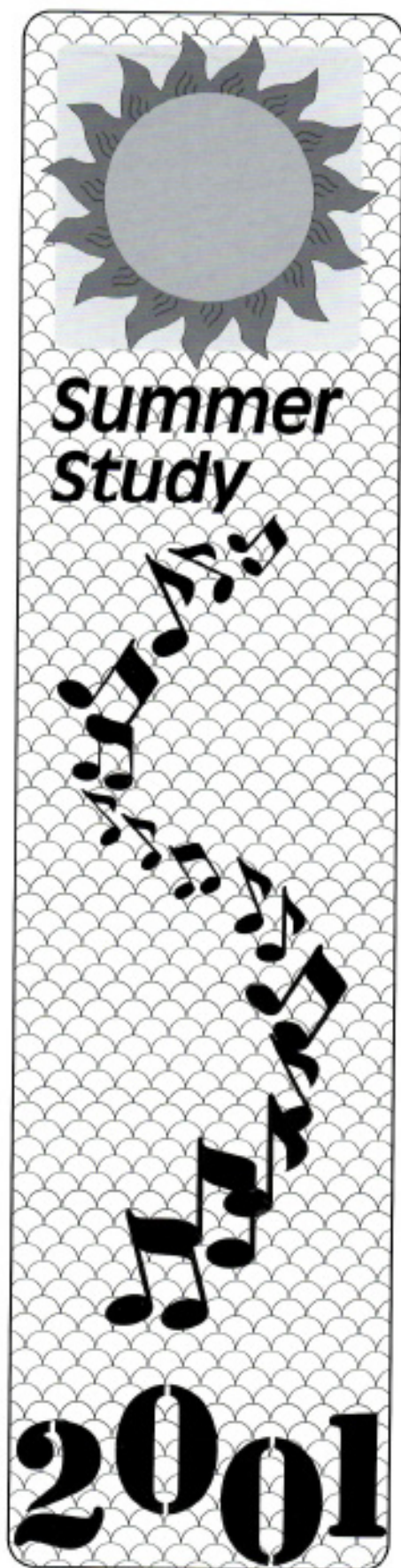
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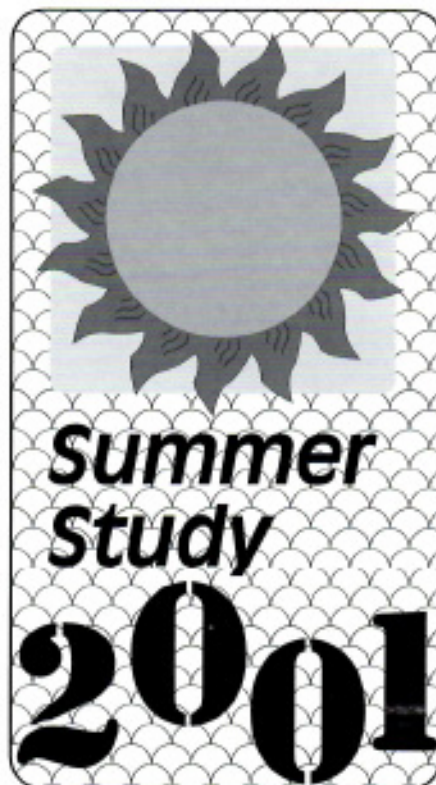
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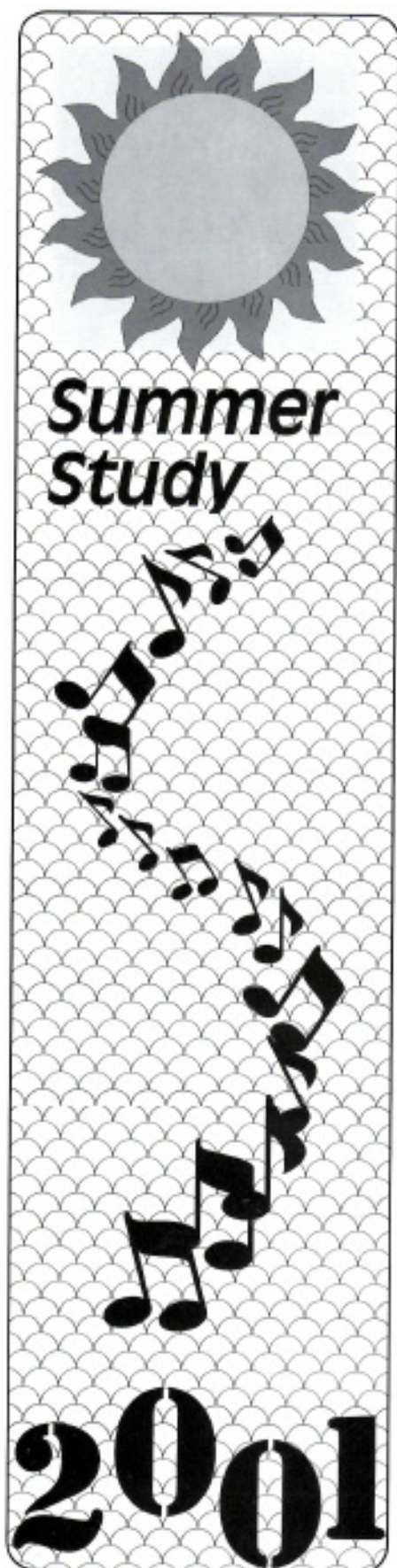
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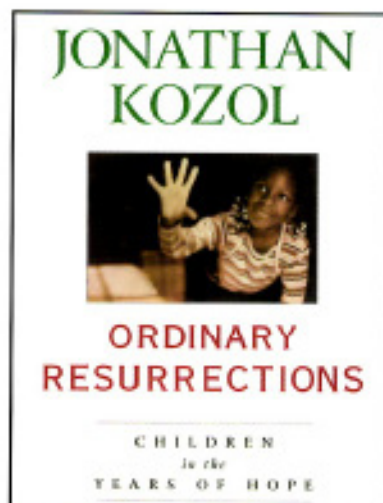


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## Reviews

### Judith Cole and Marina Gorny, Editors

The opinions stated are those of the reviewer and not of the editors or the American Orff-Schulwerk Association. The editors wish to thank those publishers and members of industry who graciously donate copies of books and material for review.



#### ORDINARY RESURRECTIONS

Children in the Years of Hope

By Jonathan Kozol

Crown Publishers. \$25

Imagine a place where 75% of men are unemployed, families live on \$10,000 or less per year, and AIDS plagues the population. These may sound like statistics from a Third World country in crisis but actually they are a reality for people who live in a section of the South Bronx called Mott Haven. Jonathan Kozol's latest book, *Ordinary Resurrections: Children in the Years of Hope*, is an intimate exploration of the young children who live, work and play in this neighborhood.

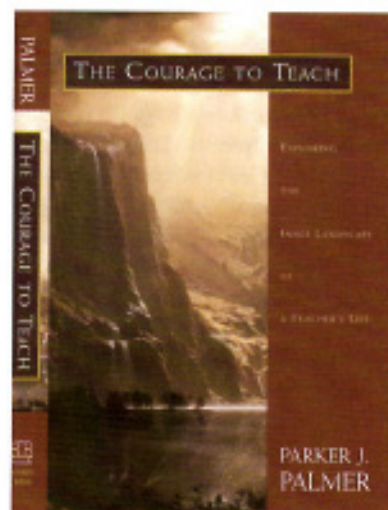
Kozol, an author, educator and activist, graduated from Harvard in the mid-'60s and became a fourth grade teacher in Boston's inner city. Not long after observing and overcoming the challenges of teaching and learning in the inner city, he began writing about the inequalities in the public schools, speaking for those who often go unheard. He has devoted himself to writing prize-winning books, articles and lectures detailing the outrageous conditions of American inner city schools. Some of the urban school problems he has focused on include racial segregation, homelessness, social injustice and medical conditions of the poor.

In *Ordinary Resurrections*, Kozol offers a glimpse at the unfolding dramas of children in one of the most deeply segregated neighborhoods in the U.S. Along his journey, he introduces us to the teachers, priests, parents and grandparents who strive against all odds to make the children's lives a little better. Kozol observes that the children - ranging in age from six to 12 and either African-American or Hispanic - are too young to be hardened by the world, yet old enough to understand that father is in prison or mother is not getting along with step-dad. These children's lives are filled with hope, happiness and possibilities despite the "bad statistics" that permeate their lives. This is a book about survivors who learn to adapt and make sense of the world around them - with the help of a teacher, a grandparent or a friend.

*Ordinary Resurrections* is not a book with a predetermined agenda. The children's actions and words naturally lead the narrative. Like a musician improvising, the author knows the general area to explore but does not plan the route. Kozol spends most of his time wandering through "a good but grossly underfunded public school" and a small church in the same neighborhood. By allowing the children to tell their stories, sing their songs, and share their beliefs, Kozol lets the reader see the world through a child's eye. His approach reminds us, even on our busiest days, to stop and listen - children have something valuable to share.

This book is a must for anyone who has, works with, or cares about children. It will make you want to reach out to the children of Mott Haven - children who are no different from their privileged counterparts around this country. You will be reminded of the powerful role an adult plays in a child's life. You will realize that despite burdens and obstacles, the young have an amazing ability and will to survive. You will want to sing with them, move with them, and hug them.

-Carlos Abril



#### THE COURAGE TO TEACH

Exploring the Inner Landscape of a Teacher's Life

By Parker J. Palmer

Jossey-Bass. \$22

Rarely, if ever, have I read a book about teaching that has enthralled and excited me as much as *The Courage to Teach*. Author Parker J. Palmer has written for teachers who care deeply about teaching. He says on the first page, "If you are a teacher who never has bad days, or who has them but does not care, this book is not for you. This book is for teachers who have good days and bad days, and whose bad days bring the suffering that comes only from something one loves. It is for teachers who refuse to harden their hearts because they love learners, learning and the teaching life." This spoke to me deeply. He had me hooked from page one, literally! I often found myself putting down the book to think about how Parker's thoughts relate to my teaching and Orff Schulwerk. For example, he speaks with clarity and honesty about two types of teachers we see all around us, and within ourselves at different times. Exaggerated to stereotypes, the first teacher values content above all things; the students are secondary. The second, at the other

continued on page 48 . . .

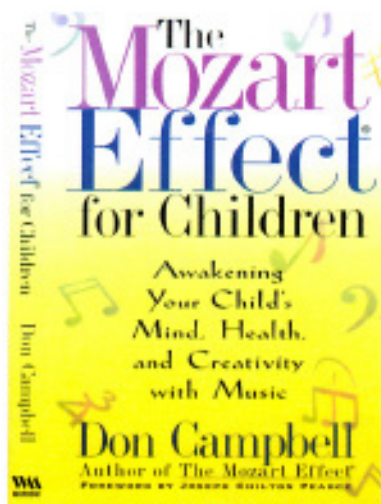
extreme, places the children first in all considerations; the curriculum is less important than making the learning experience rich and meaningful.

I found it easy to create stereotypical Orff Schulwerk teachers in both categories: one, who values music literacy, in-tune singing, solid percussion skills, clear improvisations and artful movement above all things; and the other, who creates learning experiences that give the students an abundance of opportunities to dance freely, improvise and create at the instruments. In this teacher's classroom the students feel what they do deeply and the level of skill is secondary to artistic expression. Though these stereotypes are extreme, each of us probably leans somewhat in one direction or the other. Personally, I notice my direction shift back and forth over time, as both students and curricular content are important to me.

In the chapter titled "Knowing in Community: Joined by the Grace of Great Things," Palmer addresses this dilemma of balancing curriculum coverage with the desire to meet the students "where they are at" in a way that resonates for them. He suggests engaging students very deeply in the "big ideas" of a subject, by which they acquire the skills and understandings of the discipline and build a meaningful relationship with it. I found myself thinking that this is, without conscious effort, how I organize my classroom. I have had to let go of the possibility of "covering everything." Instead I have decided to organize any given curriculum around certain core concepts that we address in depth, knowing that other concepts and skills will be picked up along the way. I must trust that this will happen. It requires faith that less really is more. While I believe this, I nonetheless find myself sometimes doubting my choices and wondering if I am underserving my students by failing to touch on every item on the curriculum that exists on paper or in my head.

There are no easy answers to the questions that Palmer presents in this powerful text. Certainly there are no definitive answers. But if you enjoy thinking carefully about this profession that can make your heart sing and then turn around and break it, I suggest that Palmer J. Parker's *The Courage to Teach* might nourish your soul.

-Roger Sams



### THE MOZART EFFECT FOR CHILDREN

**Awakening Your Child's Mind, Health, and Creativity with Music**

**By Don Campbell**

**William Morrow. \$25**

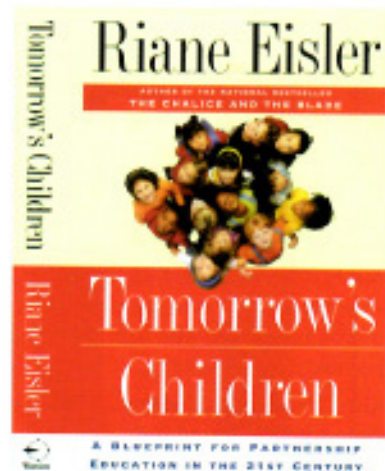
If I won the lottery, I would have 100 copies of this book in the backseat of my car to give away. I'd definitely take copies with me into the grocery store for the harassed mother of the happily shrieking child.

Don Campbell's ninth book, *The Mozart Effect for Children*, is a very readable how-to aimed at parents wishing to provide the richest possible educational opportunities for their infant, toddler or child, and who want to learn ways in which music can enrich their child's intellectual and emotional growth. Those interested in understanding neurological developments pre-birth through age 10, and their implications for behavior and abilities, will find a wealth of easily accessible information.

*The Mozart Effect for Children* is divided into nine chapters. The first chapter serves as an overview and rationale for the importance of music and its effect in children's intellectual and emotional growth and empowers parents and caregivers to be an active participant with their child. Chapters two through nine highlight developmental time frames, with each chapter providing neurological information for that age group; research and study information; development expectations; and suggestions for songs, movement and other activities to share with your child.

Further ideas, activities, suggestions and information are scattered throughout the text in sidebars titled "A Musical Recipe," "A Sound Solution," "Tune In, Tune Up," and "For Your Child's Health." A "Spotlight on the Specialist" section features thumbnail sketches of various approaches or music education programs such as Kodály, Orff Schulwerk, Suzuki, Musikgarten, Kindermusik and others. The chapters are rich with quotes and anecdotal support, each chapter ending with "A Mozart Musical Menu" of suggested musical selections and age-appropriate ideas on how to use them with your child. In the beginning chapters, the use of the word "rhythm" appears to be interchangeable with the word "beat," which may cause some confusion. However, this seems a small quibble when looking at the book as a whole. I notice that I have highlighted nearly one third of the book to remember, to use, and to add to the "ammunition" folder that I have kept throughout my teaching career. Definitely a worthwhile read.

-Jan Moebus



### TOMORROW'S CHILDREN

**A Blueprint for Partnership Education in the 21st Century**

**By Riane Eisler**

**Westview Press. \$25**

Riane Eisler envisions two possible scenarios for the children of tomorrow. In one future, the unsustainable growth of technology and population despoils and pollutes the earth. Terrorism and

warfare persist unabated. Religious fundamentalism continues to engender public and private violence, the view of "others" as scapegoats, and absolute domination by males. Unregulated mega-corporations control economic resources and governments. "Women's work" of caring and care-taking continue to be in the lowest paid (or non-paid) category. The gap between the rich and poor continues to widen. In this scenario (which reflects much of our current situation), technologies are used to control and dominate those who are not the elite.

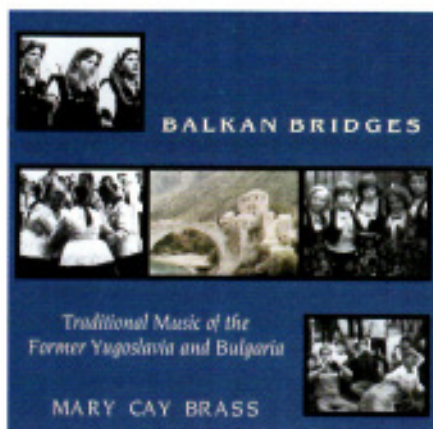
In contrast to the above scenario, which is based on what Eisler calls a "dominator model," is another based on the "partnership model." In this future, advanced technologies are used to promote environmental balance and to build on the strengths of the great untapped potential of human diversity. International regulations and partnership education recognize the value of the work of caring and care-taking, and discourage violence, exploitation and the despoiling of nature. To move toward this second, brighter future requires fundamental change in our society and especially in our schools. In order to provide a better life for tomorrow's children, we must reform the education of today's children. Eisler shows how this can be done — without denying the difficulty of the task. After defining the terms "dominator" and "partnership" as the opposite ends of a continuum upon which all civilizations are based, Eisler presents a "human adventure story" (from the creation of the universe to the present) which bows to neither a fundamentalist interpretation nor to the commonly accepted misunderstanding of Darwin's theory of evolution in which the most violent male in a community is consistently the victor. In case after case she shows examples of partnership in both the human and animal worlds, where females take their rightful place as full members of the community, where both sexes care for the young, and where weapons exist but do not deplete disproportionate amounts of resources.

The final section of the book details how partnership values can be taught in schools, both in traditional subjects and in other subjects that are vitally important and interesting to the students (such as

environmental studies, childcare, and growth and human development). Three appendices give a great deal of sample curriculum materials and handouts.

While Eisler does not specifically address the teaching of music, her ideas certainly apply to music educators. Indeed all teachers who envision a healthy, happy and responsible future for their students need to read this book and try to create a more partner-oriented classroom. Then they need to convince their administrators to read it!

-Alan Purdon



### BALKAN BRIDGES

Traditional Music of the Former Yugoslavia and Bulgaria.

CD and songbook Compiled, edited and produced by Mary Cay Brass.

New England Dancing Masters ([www.dancingmasters.com](http://www.dancingmasters.com))

CD \$15; songbook \$10

Mary Cay Brass, with the renowned New England Dancing Masters, has published traditional English songs and dances for use in schools and communities. Following the same format of recording songs with accompanying transcriptions, she has now selected 19 varied and delightful songs in original languages from Serbia, Bosnia, Croatia, Macedonia and Bulgaria.

From 1976 to 1978, Ms. Brass traveled in the former Yugoslavia on a Fulbright Scholarship. She lived in villages, studied the languages, songs and dances, and immortalized her travels with her own photography (which she uses to illustrate this songbook). In her introduction she writes: "We have hopped through

our singing of these beautiful songs to 'humanize' the peoples of the former Yugoslavia; to give a picture of their lives through dance songs, love songs, wedding and ritual songs, songs of joy and sadness. In creating this book with its companion CD, we hope to make these songs accessible to a wider variety of people. And, through our sharing of these songs, help to build some new bridges between peoples."

Ms. Brass, now living in Vermont, continues her ethnic music-making through contacts with immigrants, refugees and fellow folk musicians who enjoy the Balkan esthetic. Ms. Brass conducts amateur choirs whose repertoire consists solely of this music. They perform at festivals and concerts to benefit the victims of war in Bosnia and Kosovo. It is appropriate, then, that these people — so-called village people (albeit Vermonters) — have made these recordings. Although the recording emphasizes voice, and many songs are *a cappella*, Ms. Brass, along with other talented musicians, provides authentic backup on accordion, santuri, bass, dumbek, tamburicas and guitar.

The CD is organized for the listener's pleasure. *A cappella* songs are juxtaposed with instrumental interludes; dance music alternates with love songs or hymns; equal beats and standard phrasing contrast with odd phrasings and unequal beats; unusual modes and dissonance are interspersed with more Western-sounding harmonies. These songs are tame enough for young children to learn yet interesting enough to appeal to a sophisticated audience. Annotations on the liner notes add flavor and background to each song.

In contrast, the songbook is arranged in alphabetical order by title. Only the vocal line is transcribed. Songs vary from unison singing to duets, to three- and four-part harmony. Although instruments on the recording convey energy and joy, accompaniment is not necessary; all the selections can be sung *a cappella*. Songs are short, with several verses; all have general translations. The accompanying photographs and comments add to the musical context. The pronunciation guide at the beginning is quite helpful, especially when combined with careful listening of the CD for timing, spirit and vocal quality.

*continued on page 51...*

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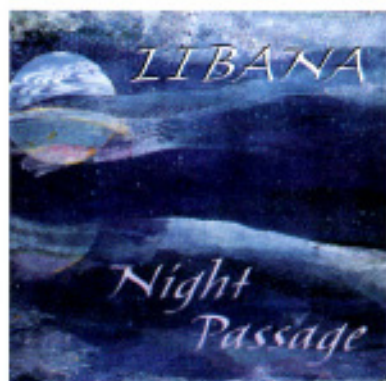
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This collection is a valuable addition to our repertoire of beautiful, rhythmic music from other regions of our ever-shrinking world. Although this reviewer has been listening to Balkan music for 30 years, only the catchy 2+2+2+3 song "Niska Banja" was familiar. Ms. Brass has done a wonderful service in making this music available and keeping its ethnic integrity. There will undoubtedly be many songs in this collection that will appeal to your group, no matter what level, and will provide for joyous singing, listening and moving.

-Terry Boyarsky



### Night Passage

#### Invocations for the Journey

CD or tape; songbook sold separately

By Libana ([www.libana.com](http://www.libana.com))

Spinning Records

CD \$16; cassette \$12; songbook \$14

(suggested retail prices)

Libana, a group of seven women singers, explore, develop and record songs, chants and music from world cultures. Original songs are sung in canon or *per adizione* form, with some subtle instrumental support that complements the silky vocal texture.

"Night Passage," their recent CD, subtitled "Invocation for the Journey," is the third in a trilogy that includes "A Circle Is Cast" and "Fire Within." This recording focuses on the cycles and seasons of life and is dedicated to those friends well remembered. Composed and traditional songs and canons come from Scandinavia, Sicily, and the Shaker, Jewish, West African (Xhosa) and Yoruba traditions. All are sung with Libana's unique vocal congruence, perhaps best described as silver strands of sound. It is

almost impossible to differentiate the individual voices, so smooth and close is the blend.

The opening song, "Whatever Circles Comes from the Center," sets the tone, with Barbara Gaynas' melody to Sufi poetry. "Dark of the Moon," discreetly supported by the bombo drum, is a planting guide to assure the crop will ripen by the full moon.

"Bim Bam" is from the 18th century Hassidic Jewish tradition of inspirational wordless song, traditionally done by men only. It is meant to accompany joyous improvised dancing before the Holy Ark. Libana's near-reverent arrangement validates the Hassidic counsel, "Silence is better than speech, but song is better than silence."

To frame a song to a Yoruba goddess, "Yemaya," harmonies build in layers over a quiet drum beat. Composed by Marytha Paffrath, percussionist member of Libana, the lyrics confirm all of life's affinity for water — as ocean or tears. Its form and rhythms will summon ideas for movement improvisation.

"V'asu Li Mikdash," an accessible two-part round with a range of less than an octave, offers singable English words: "Make sacred space for me to dwell and I will be with you."

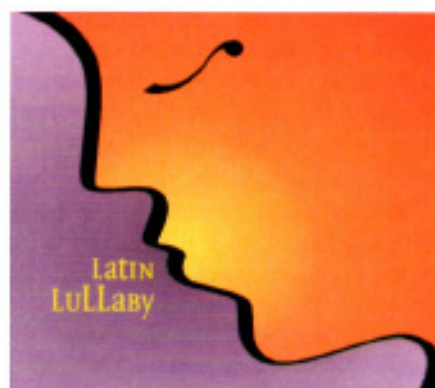
Most memorable of all is the last cut, "Deep Peace," a Gaelic blessing by Bill Douglas and set in four parts. Its sound is so close to free chant that we are unaware of its 7/8 time.

Some may decry the slight echo effect, but it simply adds to the ethereal clarity of the voices. (To me, it was reminiscent of voices of nuns, singing unseen in an ancient Salzburg cloister.) The sound is distinctive and unrivaled — and unforgettable.

This recording makes it possible to be drawn into their almost mystical sound. In a thoughtful and wise gesture to encourage this entering and sharing, Libana has consistently published books of music concurrently with the recordings. Seeing the music makes joining in tantalizing, especially in the canons.

Contemplative, meditative and transporting, Libana's "Night Passage" is an enriching experience for anyone's ear and mind.

-Tossi Aaron



### LATIN LULLABY

By various artists (CD)

Ellipsis Arts ([www.ellipsisarts.com](http://www.ellipsisarts.com))

\$15.95

Ellipsis Arts has produced a collection of authentic songs that reflect the colorful tapestry of the Latin American psyche. Listening to this CD is like delving into the heart of a people who generously share their most intimate, gentle and loving musical treasures. Images of food, mysticism, surrealism and religion - so much a part of the Latin culture - are brought to life in this diverse collection of music. It is no surprise that *Latin Lullaby* earned the Parent's Choice Gold Award.

This CD is not merely a collection of lullabies from Latin America. It is a treasury of new and traditional lullabies, cradle songs, game songs and instrumental pieces from Cuba, Puerto Rico, Venezuela, Argentina, Brazil and Mexico. Folk artists interpret the music in a style and with a feeling that represents the distinct flavor of each country.

The traditional lullabies include: "A La Nanita Nana," a 6/8 Christmas lullaby sung in most Spanish-speaking countries; "Señora Santana," performed *a capella* on this recording and sung in variations throughout Latin America; and "Duermete Mi Niño," an enchanting lullaby whose melody is Venezuela's national anthem.

Some newly written songs in the collection include: "Bambalalao," a Brazilian song which calls to the moon for help in raising the newborn baby; and "Veronica's Dream," a cradle song that melds the traditional Afro-Cuban musical

*continued on page 52...*

style with contemporary musical elements. This song is composed and performed by exiled Cuban singer-song writer Juan-Carlos Formel.

Some of the songs engage a child in movement and play. The game song "Arroz con Leche" is performed on this recording in a Mexican polka style. "Al Niño Le Gusta el Son," a song that entices a child to dance, includes the joyous exclamation, "The child likes dancing because dancing means happiness." This song's syncopations and irregular rhythms are quite rousing.

The most memorable song on the CD is "Drume Negrita," which was written and performed by one of Cuba's popular singers of the late 50's, Bola Denieve. It is sung in an Afro-Spanish dialect and performed in an Afro-Cuban musical style called the Guajira. The syncopated rhythms in the melody and the 3 against 2 in the accompaniment give the song a unique flavor. In this classic 1959 recording, Bola Denieve shines as both pianist and singer.

Like all quality children's music, *Latin Lullaby* will be enjoyed by young and old, time after time. This CD is a must-have for all people interested in children's music - from the person unfamiliar with the music of Latin America to the person who grew up in the Hispanic culture. *Latin Lullaby* will ease the little ones to sleep, engage children in dance and play, and enchant the grownups.

Ellipsis Arts, which produces a wide array of world music CDs, initiated a series called World Music for Little Ears. This series features lullaby collections from around the world including: Celtic Lullaby, Brazilian Lullaby, Cuban Lullaby, African Lullaby and Mediterranean Lullaby. The quality of the performances, recordings and musical selections are reason enough to listen carefully to these CDs. You and your children will be happy you did.

-Carlos Abril

### New from a member of The Orff Echo Editorial Board

This spring Alfred Publishing will release a new book by Editorial Board member Liz Gilpatrick. *Sing with Me! Learn with Me!* is a collection of 41 rounds, canons, partner songs and short songs, many with chord symbols and recorder and Orff accompaniment. The pieces, which are recommended for grades K-5, focus on academic areas such as health, science, history, geography or music as well as subjects like friendship. Suggestions for performance and activities are also included. The book, complete with reproducible student song sheets, will be available from music dealers for \$24.95.

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See review of *Balkan Bridges* in this issue.

## First Steps to Folk Dancing

Linda K. Robinson



Preschoolers play the musical game "Rig-a-Jig-Jig."



Folk music and dance not only serve to introduce children to unique cultures and traditions, but provide a rich listening and performing environment through which a foundation for musicianship can be formed. An observant teacher can determine the developmental level of the children, choose appropriate materials, and plan methods of presenting the musical experience that will strengthen the children's growing musicianship.

As music specialist at the Jessamine Early Learning Village in Wilmore, Kentucky, I find that folk music provides a basic repertoire that can be experienced on many different levels to meet the developmental needs of our preschoolers. All of our three-year-olds and many of our four-year-old students have language or developmental delays. Even though there is a wide range of abilities from our three-year-olds to the more advanced kindergarten students, the same folk songs and/or dances can be used, but presented in different ways.

### Beginning to move

Before any folk dancing is possible, the youngest students need many experiences with locomotor movement. The first two priorities in this type of movement are learning to move in "shared space" and gaining control of stopping and starting the movement. Songs such as "Walk and Stop" that add language to the movement are successful

as first experiences. In my classes, some students with language delays may begin to say "stop" at the end of the phrases. Often I use sign language for "stop" to reinforce the concept. The children are delighted with this activity which allows the "game" to be repeated with various types of movement. The preschool children are most successful with walk, run, jump, tiptoe, march and gallop; the kindergarten children are ready to add hop on one foot and skip to their movement repertoire. Improvised music on drum, recorder or piano can be used as a



cue for locomotor movement experiences as the children develop their skills.

### Playing and moving

Singing games provide material that helps develop abilities needed for folk dancing. Games that give the students opportunity for individual movement are great starters (for example, "Punchinello": one student moves and the others imitate). Partner games such as "Bow Belinda," where two children interact during the song, are more difficult. Circle singing games give the students new challenges: keeping the circle, moving with the whole group instead of only a partner, and directionality. My younger students walk around a circle taped on the floor in single file (not holding hands), whereas the kindergarten children can begin to successfully hold hands while they walk. (The taped circle is still a big help for definition of space for the older students as well.)

### Adapting for age and ability

One example of adapting material for different skill levels can be observed in

*continued on page 54...*



Kindergartners in the double circle formation of "Rig-a-Jig-Jig."

the singing game "Rig-a-Jig-Jig." I use this music to provide an experience of two different meters and AB form through movement. For the youngest children, simply walking in free space while holding a partner's hand for the first section (duple meter), and then standing facing the partner while "see-sawing" both arms back and forth with the partner for the second section (triple meter), makes it possible for all children to be successful performing two different movements. This change of movement highlights the change in meter and the presence of two different sections in the music.

Kindergarten children experience this on a more complex level. With teacher assistance, the children choose partners, hold one hand, and stand in a double circle facing counter-clockwise. In the first section of the song, the partners walk together around the circle. For the second section, the partners stand facing each other both holding hands, "see-sawing" them back and forth. At the end of the song, each child takes one side

step to the right to begin the song again with a new partner.

Both the younger and older groups of children are generally successful, showing an appropriate level of response, and are able to grasp from the experience some conceptual knowledge about meter and form.

Some folk dances can be adapted for younger children simply by using basic elements of the dance in steps that the children can perform successfully. In the "Mexican Hat Dance," the elements include hop/clap for the first part and moving in a circle for the second part. The preschool adaptation might be to jump three times and clap twice; then walk single file around the circle. Kindergarten students could learn to hop, alternate feet and hold the position while clapping twice. They might enjoy skipping around the circle and eventually hold hands while moving. By continuing to use quality folk music in a variety of ways, the children learn it well, build on their successes, and develop a life-long repertoire of music from various cultures.

## Building skills

Children can be successful in their first stages of folk dancing if the foundations for movement are carefully chosen, planned and taught in ways that make each experience rewarding. By observing the children's kinesthetic skill level, then building into the next level by adding one new challenge at a time, their movement vocabulary will be extended. Certain skills can be reinforced by choosing another singing game or dance in which that skill is practiced before moving ahead.

The social nature of dancing and the delight of singing and moving together make these shared experiences based on folk music and dance a favorite with young children. It is a treasure to share with all our children and families!

*Linda K. Robinson has taught for 30 years, 25 of them with preschoolers. A teacher trainer for Musikgarten, she is co-author of the book God's Children Sing. She was Kentucky's 1994 Music Teacher of the Year in the elementary category.*

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## Teacher to Teacher

Liz Gilpatrick, Editor

Dear TTT:

The children I teach love to include narrative and dialogue in their programs, but they always speak in a flat, uninflected voice. When they read narratives, even ones they have written themselves, their voices are uninteresting. Once I encouraged them to improvise their own dialogue in performance, but the result was not successful. How can I help them to enliven their voices?

Sincerely,  
Tongue-Tied

Dear Tongue-Tied:

As you described your problem, I could hear that halting, boring reading voice in my memory. Many young readers are so absorbed in the task of decoding written language that it is simply impossible for them to comprehend a text well enough to enliven it emotionally. Perhaps many children read that way because we adults fail to provide interesting modeling. Involve students in lively echo-play with narrative and dialogue, and as heretical as it may sound, put away the written page. You can model speaking the dialogue, enlivening it with facial expression and gesture. Invite children to echo and imitate; encourage laughter and genuine expression of emotion. These techniques can dramatically increase comprehension, and this increased understanding can give speakers the confidence to continuously change and improvise their dialogues, for they truly understand what they are talking about. Enlivening the sound of language is as important to comprehension as decoding the written word and is something we Orff teachers do best!

It helps to keep narrative and dialogue speeches short, and have children invent their own dialogue whenever possible. Orff specialist Meg Worth uses the following technique to encourage lively speaking, and to help children organize, write and deliver their own original dialogue and narrative.

With the current educational trend toward weaving literacy throughout the curriculum, many music teachers are searching for meaningful ways to work writing into their classes without consuming inordinate amounts of time. An idea that has worked well at my school is to allow students to write the dialogue for their music programs.

The first attempt was to write the connecting speech for a third grade presentation, "An Evening Around the Campfire." When all the songs, dances, and one skit were learned, we gathered to find a logical way to connect them. I wrote all of the titles in a large circle on the board, and the group discussion that followed led to consensus on ways to connect them: as children went out into the night to collect firewood, they would stumble upon an artifact that would trigger a discussion leading to an activity. A mining pan reminded them of Clementine; a dinosaur bone took them to song about paleontologists digging up ancient bones; an old boot sent them to a lively folk dance.

Each student was required to compose and speak a minimum of at least one line. While having students jot down their own lines is ideal from the literacy point of view, children seemed to have more fluid and natural discourse when they spoke the line(s) while I wrote them down. It stands to

reason that children who have trouble writing will tend to create very short lines if required to put them on paper.

The same structure has been successful in several other programs: for "A Week at Camp," students shared their experiences through either journal entries or letters to their families. In a fifth grade immigration program, students shared a bit of their history while on their trip to America. In another fifth grade program, "A Musical Journey Through the Solar System," "realtors" from various planets attempted to entice space travelers to relocate to their planets through a presentation of facts modified in the inimitable style of the real estate professional.

This process generally takes one or two class periods, and requires little time for memorization. In the end, we had shows with very realistic dialogue that children learned easily and enjoyed.

Meg Worth,

Coal Creek Elementary, Louisville, Colorado; Boulder Valley Public Schools.

*Do you have a question to pose to Teacher to Teacher? Send by e-mail to Liz Gilpatrick at [oh4tuna67@aol.com](mailto:oh4tuna67@aol.com).*

## Tossi Aaron: "Folk Dances from Europe and Israel"

*Beth lafigliola*

"Dancing is not only with your feet, it's with your whole body and your whole self — it comes from within."

-Tossi Aaron

The folk dances of Europe meld and shape dance in the new lands where European immigrants thrive. Each night, in the dance clubs of Israel, new ideas spring from the seeds of the old. There are even prizes for the most interesting or intricate steps, states presenter Tossi Aaron.

This Rochester 2000 AOSA Conference session brims with enthusiastic interest as the participants carefully follow the gracious guidance of a master teacher. With a gentle sway and uplifted hands, Ms. Aaron initiates the first dance without a word. "Zemer Atik" begins. The participants quickly form a ring and the rhythmic movement ripples throughout the room. Soon all are swaying with the recorded music, moving in an undulating line of steps and claps. Through attentive listening, the dancers make corrections and form a concerted clan.

Finding recordings for traditional folk dances is very difficult, admits Ms. Aaron. The session handout includes a discography of modern recordings, Web addresses, and suggested producers from the past. The other alternative is to form your own band, states Ms. Aaron. National dances are often paired with songs that can be played on recorder with drum, tambourine or guitar accompaniment. Ms. Aaron often introduces new movements by singing the dance instructions using the tune of the accompaniment.

The session notes not only contain the transcribed melody and movement for seven dances, but also a brief history of Israeli dance, the origin of each dance, and a key to dance vocabulary and symbols. In the session, Ms. Aaron goes one step beyond, giving the viewer a clear instructional model by offering

variations on ways to introduce each dance. The group learns dance steps through observation and imitation, clapping rhythmic patterns, singing step directions, or following graphics.

The session continues with a dance from Serbia. Wherever there are sheep, there are bagpipes, states Ms. Aaron. The *kolo*, or circle dance, "Seljancica Kolo" is conducive to a drone accompaniment, common in an agrarian society. Record-ers play the three-part dance melody. Ms. Aaron suggests adding other instruments in the Orff Schulwerk instrumentarium as the drone. The presenter demonstrates the footwork while the cameras work to get several angles. At times, the microphone picks up the rustling sound of the presenter's jacket, but the viewer should have no trouble understanding the dance instructions in this clear presentation.

Ms. Aaron introduces "Simi Yudech" with a gentle, graceful sway forward and back. The left foot becomes the traveling foot and movement to the left around the circle begins as the left foot moves to the side with each repetition. Through careful instruction and in a subtle

metamorphosis of motion, the dancers develop the grapevine step. The whole process is natural and easy. The hands and arms become part of the dance by slightly swinging the right hand across the body and clapping the open, dangling left hand. A hand drum replaces the left-hand clap. Always conscious of the needs of teachers, Ms. Aaron suggests that this Austrian-influenced dance would make a picturesque assembly piece.

Even though the participants are tired and steamy from this intense session, they trust the presenter to give them guidance in a way that will be sensitive to their own special needs. Adults and children alike struggle with unfamiliar movement, at times, and Ms. Aaron eases the awkwardness by offering choices. In the Israeli "Hora," one of the most popular dance requests, the circle members may decide the way they want to hold on to each other by choosing a hand, shoulder or waist hold. Throughout all the dances, Ms. Aaron continues to encourage total body involvement and relaxation. You dance from within, she glowingly says.

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The session ends with an Israeli harvest dance that depicts bending sheaves of wheat. With a clear model and an excellent list of resources, this videotape should become a favorite in the AOSA AV Library. (AOSA AV Library: 107 TA)

New additions to AOSA AV Library from the Rochester 2000 AOSA Conference:

- 23 RH Ruth Hamm, Founders Interview
- 23 NG Norman Goldberg, Founders Interview
- 43 BG Barbara Grenoble "Orff's Wildflowers in America"
- 59 NF Nancy Ferguson, DSA Interview
- 59 MS Mary Shamrock, DSA Interview
- 107 TA Tossi Aaron  
"Folk Dances from Europe and Israel"
- 108 A+VD Fran Addicott and Susan van Dyck  
"With Mallets and Forethought"
- 109 CONF AOSA Conference 2000  
"Opening Session"
- 110 WH Walt Hampton  
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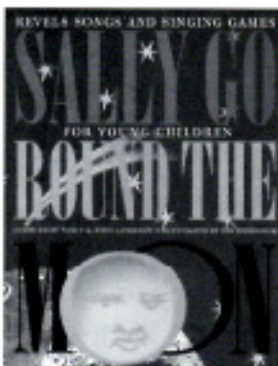
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Fall 2001	Improvisation Revisited	June 1, 2001
Winter 2002	Advocating Orff Schulwerk	September 1, 2001
Spring 2002	Using <i>Music for Children</i>	December 1, 2001
Summer 2002	Roots of Orff Schulwerk	March 1, 2002

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



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