



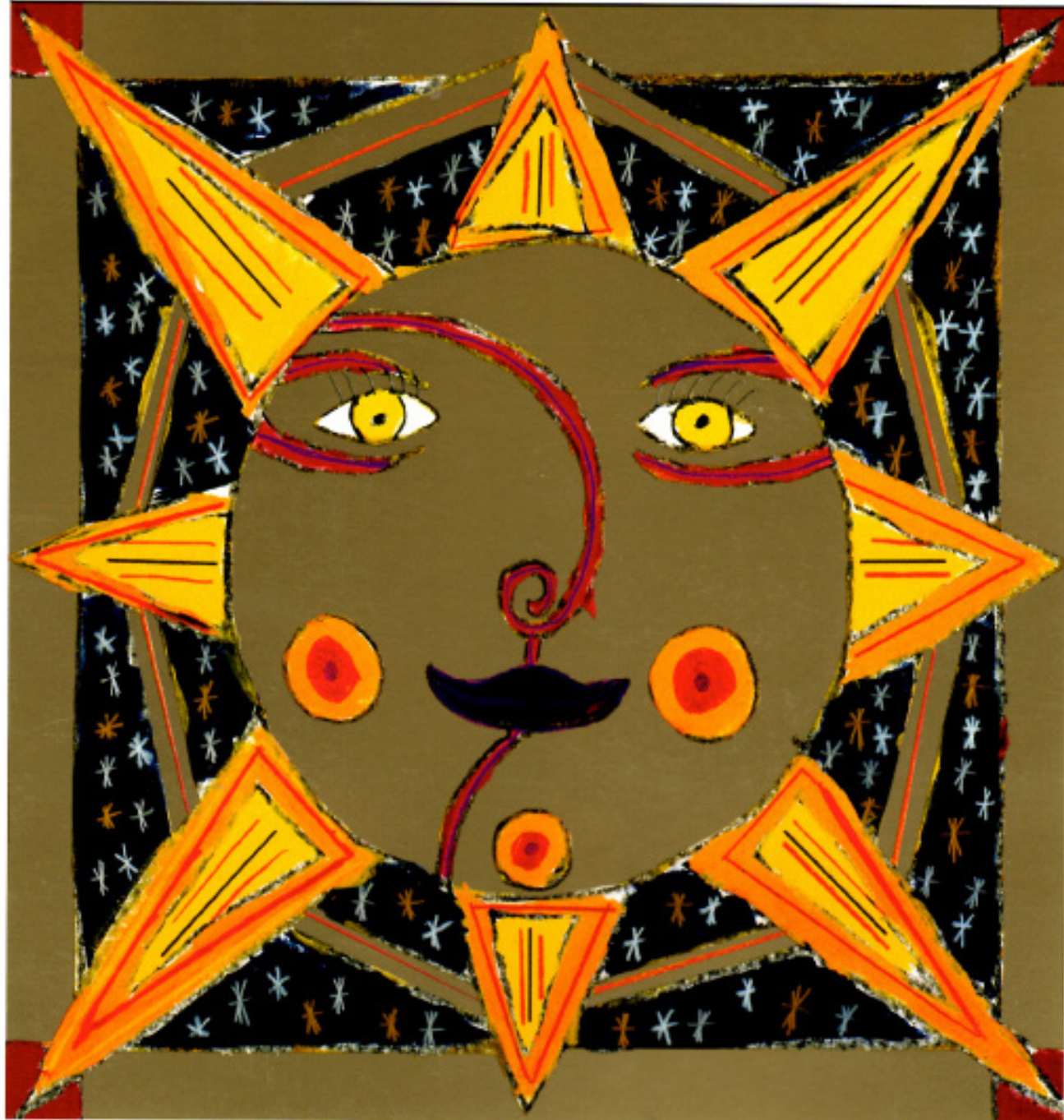
The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

Music and Movement Education

Summer 2001

Volume XXXIII Number 4





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Our mission is:

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

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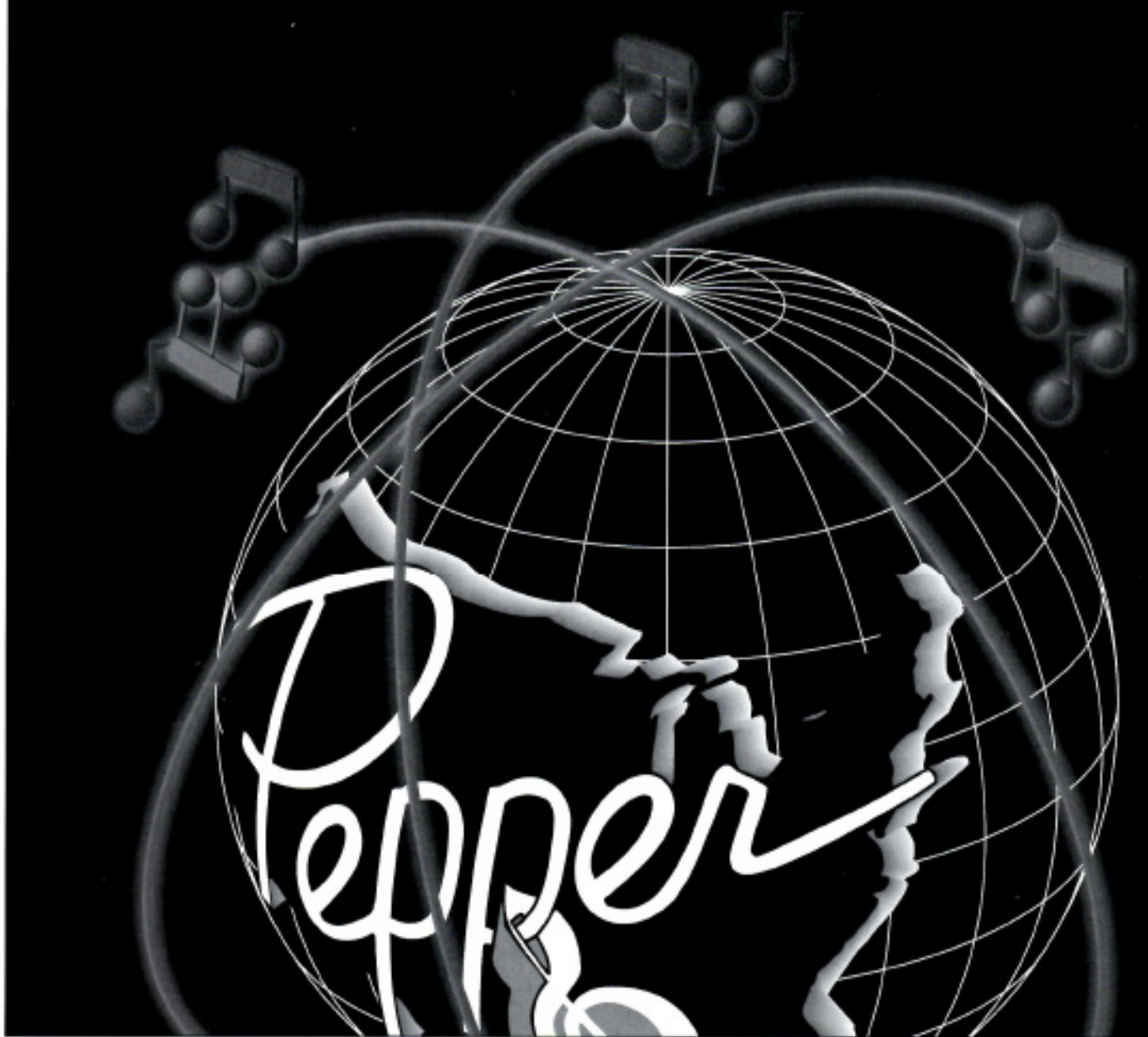
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From the Editor

Every November, at our national conference, I try to find people who are attending their first AOSA conference. I want to know how they feel about what they see going on around them. What excites them? What will they take back to their classrooms? Are they learning, sharing, playing, having fun? The answers are as varied as the people, but there's one thing nearly everyone comments on: the reaffirming, unifying spirit of community they feel over the five days.

We all know this feeling — one of common purpose, of the joy in sharing, of the energy that results when our individual acts of creation come together to make something bigger than the sum of its parts. We have made a community among ourselves.

In this issue's special focus section, coordinated by Editorial Board members Carol Erion and Janet Robbins, we look at the ways in which we build communities cemented by the bonds of music and dance — in our classrooms, in our schools and in the places where we live.

With this issue, we also introduce an ongoing series of articles.

Perhaps one of the reasons AOSA feels so much like a community is that we have the components of a village, if you will: the long-term residents, the newcomers, and — in our classrooms — the children. And unlike organizations that spring up overnight, we have something else — the elders. These are the people who gave rise to Orff Schulwerk in North America, saw it through its development, taught the next generation, and remain an integral part of AOSA and Orff Schulwerk in America.

Over a year ago *The Orff Echo* Editorial Board decided to initiate a series of portraits of these people who set us on the path we follow today. During the past year we have interviewed many of them and will continue to do so over coming months. Our first portrait is of Grace Nash, teacher, mentor and friend to many. Her story, on page 22 written by Judith Cole, is sure to kindle reflection and inspiration. Enjoy.

-Donna Marchetti

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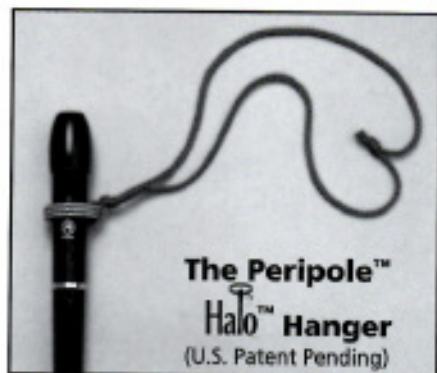
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President's Message Linda Ahlstedt, AOSA President

If You Want to Know the Future, Create It

The National Board of Trustees took a giant leap toward the future in the creation of a Strategic Plan for the American Orff-Schulwerk Association at the March 2001 board meeting in Las Vegas, Nevada. With the guidance of business consultant Phillip Kuehl, this strategic plan was developed to present a long-term focus and direction for AOSA and define short-term implementation processes and priorities consistent with the association's intent.

The following six issues are, in the board's view, key factors that must be addressed in the Strategic Plan.

Priority AOSA Planning Issues

1. National membership will grow if AOSA improves its collection, evaluation and dissemination of materials, programs and services to meet the needs of current and potential members in a cost-effective manner.

2. The Orff Schulwerk approach and practices are not, at present, an integral part of undergraduate music education and this circumstance impedes the ability of Orff Schulwerk to become established as the mainstream approach in general music education.

3. AOSA is not attracting or retaining large numbers of new members among novice teachers.

4. The delivery of information and education by electronic delivery systems is valued, sought and used by many younger teachers.

5. At present, AOSA leadership does not have accurate and comprehensive membership composition information and needs data to support its decision-making processes.

6. The association's current governance structure is inadequate and inefficient at all levels.

The second step in the planning process was to establish the association's desired strategic position, focus and direction. The completion of this step

produced a full definition of AOSA's desired identity, reason for existence and scope of activities.

AOSA's Identity-Belief-Mission

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

- To demonstrate and promote the value of Orff Schulwerk
- To support professional development opportunities
- To align applications of the Orff

Schulwerk approach with the changing needs of American society.

We then developed three objectives to articulate our key directions and thrusts.

Membership: Attract and retain a growing national membership.

1.1 Conduct credible research to identify the needs of current members, potential members and former members and incorporate the findings into AOSA's decision-making processes.

1.2 Provide a superior and distinctive package of benefits to fully satisfy the needs of all members.

1.3 Increase AOSA's visibility and involvement with organizations that do or could have strong interests in the Orff Schulwerk approach.

continued on page 6...

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1.4 Implement a fully functional and content-rich Web site with member and non-member access privileges.

1.5 Work with local chapters to develop and implement a shared strategy that promotes national membership.

Advocacy: Assure the integration of the Orff Schulwerk philosophy and approach in music education curricula at all levels.

2.1 Develop, disseminate and support implementation of undergraduate music education models that embrace the Orff Schulwerk active music-making approach.

2.2 Provide cost-effective and meaningful professional development opportunities based on the Orff Schulwerk approach.

2.3 Develop an agenda to prioritize issues that should be addressed by classroom- and practitioner-focused research.

2.4 Increase AOSA's public relations efforts and effectiveness.

Organizational Development: Strengthen the resources and capacity of AOSA to successfully pursue its mission.

3.1 Develop and implement a process to determine the ideal size and composition of the association's Board of Directors.

3.2 Develop and implement a process to redefine the roles and relationships among the Executive Committee, Regional Representatives and Advisory Board.

3.3 Provide regional leadership training programs for current and potential AOSA volunteers

3.4 Develop and implement a process to determine if AOSA should affiliate with other music-related organizations in a manner that facilitates the achievement of the mission, preserves the association's identity, and protects the integrity of the Orff Schulwerk philosophy and approach.

3.5 Develop a transition plan for the AOSA Executive Director to ensure continuity in this key management position.

3.6 Increase AOSA's ability to attract and use financial and human resources needed to accomplish the association's mission.

The third step in the planning process was to establish AOSA's implementation priorities.

1. Conduct credible research to identify the needs of current members, potential members and former members and incorporate these findings into AOSA's decision-making processes.

The Board voted to hire a professional research team to help us determine our members' needs. We want to know what services you find most valuable from AOSA. What can we do to encourage local members to join AOSA? What can AOSA do differently to make a difference for you? We'll also develop a survey for workshop participants and teachers completing Orff teacher training courses. We must find out why our membership has gone from 5,000 national members to 4,200.

2. Implement a fully functional and content-rich Web site with member and non-member access privileges.

We have accepted a bid from TIMS (Technology Information Management Services) to design our new Web site. It will be completed by August 1, 2001. It will include on-line registration for conference and membership. You'll find apprentice forms, conference call, conference evaluations, pictures/bios of presenters, and information about the Orff Corps. You'll be able to download scholarship applications. Members will be able to give us feedback on these strategic plan issues. A/V Library materials will be available and we'll be sharing exciting lesson plans that meet the National Standards. We greatly appreciate your patience as we've conducted a search for Web design and management this year.

3. Develop and implement a process to determine if AOSA should affiliate with other music-related organizations in a manner that facilitates achievement of the mission, preserves the association's identity, and protects the

integrity of the Orff Schulwerk philosophy and approach.

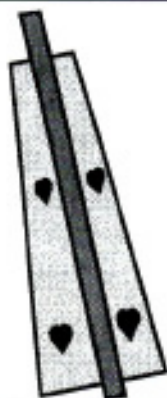
I have appointed an *ad hoc* committee to investigate the possibilities of affiliation with MENC, the National Music Education Association and/or OAKE, the Organization of American Kodály Educators. The committee includes AOSA past presidents Jane Frazee, Del Bohlmyer and Marilyn Davidson; OAKE president Jill Trinka and president-elect of MENC, Willie Hill. As we use our resources in overlapping services and compete for membership, we'll explore creative ways to collectively further the cause of music education. This committee will present their findings at the National Board of Trustees meeting in November 2001.

4. Provide a superior and distinctive package of benefits to fully satisfy the needs of all members.

AOSA's publicity/public relations committee is developing a CD-ROM to demonstrate national music standards through the Orff Schulwerk approach. We're developing a video, "The Winning Way," for advocacy and membership growth. We have decided to send *Reverberations*, our national newsletter to you as a separate mailing from *The Orff Echo*, so you'll receive eight mailings from AOSA next year. I have appointed an *ad hoc* committee to design a member support package which will include these exciting projects and other advocacy materials. Please let us know how we can further serve your needs.

As the NBT members came to the conclusion of this exhausting but exhilarating process, we were filled with great hope for our future. The AOSA Strategic Plan has helped us focus on the future and will undergo continuing updating and evaluation. It has been a joy and a privilege to serve as your president. As I turn the gavel over to my friend, incoming president Carol Huffman, I ask you to help us ensure that the gift of the Schulwerk is perpetually renewed. We need your ideas, creative thinking, dedication and passion to keep the wildflower blooming in the body, mind and spirit of children of all ages.

If you want to know the future, create it with us.



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Building Community

When Orff teachers get together at workshops and national conferences there is an immediate sense of community; we are bound to each other by those fundamental qualities in Orff Schulwerk that speak to our common understandings and experiences of shared music-making. That sense of community is not everywhere present in the larger society.

In his best-selling book of the year 2000, *Bowling Alone: The Collapse and Revival of American Community*, Robert D. Putnam claims that our failure as Americans at the end of the 20th century to participate in civic and community affairs poses a serious threat to democracy and our quality of life. That we now seem to prefer bowling alone instead of with friends and in leagues is Putnam's central metaphor for the erosion of social capital, the disengagement in civic affairs and the disconnection we feel with our community.

As educators we understand the critical need to develop communities of learners in our schools. We know that a classroom that has developed a sense of community can readily make music together. Creating a sense of community becomes our central task as teachers, but it isn't always easy. Nor is it easy to define.

What is community? The "mysterious, miraculous, and unfathomable" nature of community that M. Scott Peck writes about in *The Different Drum* (1987) is something that writers for this issue's featured theme, Building Community, help us examine. Several articles look beyond the classroom at various intergenerational "communities" where musical traditions unite families and neighbors at events such as weekend contra dances and weddings. Others take us inside Orff classrooms where community is built upon shared decision-making, trust and the collective celebration of individual ideas. In all instances, one finds students, teachers and music connecting in ways to create something that would not exist without the other.

"Music cannot be made where there is no community," writes Avon Gillespie in *Teaching Music in the Twentieth Century* (1986). In short, it is within the ensemble that the individual child becomes part of something larger. The same is true for adults. Who hasn't felt the powerful connection to community while creating music with others? It is quite palpable. Despite the elusive nature of community, we know it when we feel it.

Within this issue, we have brought together writers who have spent much time thinking about the nature of communities we build as music educators, how we can build them, and why we should reflect on the quality of our communities. It is clear that the seeds of community reside in our individual and collective work, both within and beyond the Orff Schulwerk classroom. We hope that the stories of community that follow will resonate with your own ideas, as well as stimulate new growth.

- Carol Erion and Janet Robbins



The Musical Community

Doug Goodkin

"Musicking is about relationships, not so much about those which actually exist in our lives as about those that we desire to exist and long to experience."

- Christopher Small

"Music builds community." Perhaps we have said this to skeptical parents as we defend the virtues of music education. We speak about the cooperation vital to success in the musical ensemble. We talk about the outward discipline of learning your parts and showing up for rehearsal. We reflect on the inward discipline of tuning and blending your voice, adjusting to the group beat, listening with attention to each moment in the act of communal music making. We point out the social intelligence required to play music successfully, constantly giving over the demands of the self to the greater good of the group. If we are Orff Schulwerk teachers, we discuss the special demands of improvisation - the need to listen closely and complement, extend, highlight, re-work the conversational offering of the fellow musicians - and tell of the many activities in which the group creates a dance, piece or dramatic scene together. We offer testimony from countless people who have experienced the joy of being one voice of many in the choir or one part in the orchestra and felt a deep sense of communion with fellow musicians, with the audience, with the music itself. We note that the word that describes accord between people - harmony - is also a musical term that means accord between sounds. It seems transparently clear: music builds character, develops our social and emotional intelligences, and creates community. If every child had a good music education and if we all played music our whole lives, the world would be a better place.

Would that it were so. The truth is that harmony within the musical ensemble does not necessarily translate to harmony in human relations. A look at any band, orchestra, or dance troupe would reveal the same conflicts, rivalries, abuses, jealousies, personality disorders and authoritarian clashes found in any other



PHOTO: Drew Story

group of people (if not more so!). Witness the hateful lyrics of Eminem, or the Nazi doctors who performed unspeakable acts of cruelty by day and played Beethoven string quartets at night. Clearly, music is not the panacea that leads us to universal brotherhood: And yet, if it is wrong to claim too much for music, it feels equally wrong to claim too little. Music alone may be insufficient to create a harmonious community, but that is not to say that it has nothing to contribute to the process.

The quote at the beginning of this article suggests that in any act of musical participation we enter the world of idealized, potential relationships that we thoroughly understand and experience *in the midst of the musical moment*. Immersed in music, both as listeners and players, we are drawn into a world of coherent, flowing and beautiful relationships. When the last note rings, we may feel an afterglow of redemption, a warmth of fellow-feeling for hours after the performance. But when we wake up the next morning, our old self has crystallized again, mostly unchanged — at least until the next performance. Matisse was once asked, "Do you believe in God?" and was reported to have replied, "Yes, when I work." So might

we be asked, "Do you experience a sense of loving participation in the human community?" and respond, "Yes, when I make music." Because its gifts are temporal, music alone cannot build a lasting sense of communion. Yet just as our daily food builds our physical bodies, so can repeated experiences of music help build a social and emotional body, renewed time and time again with each successive musical encounter. In the worlds of both food and music, there is endless debate over what constitutes a healthy diet. Those of us who have chosen the Orff approach to music making may have discovered it to be rich in community-building nutrients — and delicious as well! Consider just a few moments from last week's teaching.

The Orff community

Saturday brings a workshop given by Heidi Tzortzis and James Harding for our local Orff Chapter. There are 140 attendees, many of whom I have come to know simply because we sing, dance and play together three times a year. At lunchtime, the past chapter presidents are introduced and every single one of the last 10 presidents is present! New people are asked to stand and are given a warm

round of applause. Both the dedication of longtime members and the welcoming of newcomers speak highly of this community. And then there's the workshop itself.

Heidi has us singing songs about planting seeds and watching them grow. We reflect on the texts — metaphors for our work as teachers — and delight in the opportunity to act out the songs. James adapts the dance "Les Saluts" to highlight the values of the music class by bowing to three things worthy of respect: the instruments, the teacher and each other. We then recite the Golden Rule in a captivating rhythm, brainstorm other important school rules in small groups and create rhythmic ostinati with gestures to perform in rondo fashion. In this workshop, content and process are seamlessly woven to give both explicit and implicit messages about social grace.

On Monday, I go to the San Francisco Conservatory of Music, where I teach a class in Orff Schulwerk to college students. Though the students play music with each other every day of the week, they never have played musical games together. Amidst the seriousness of their professional pursuit, a buried child-like spirit is called forth and hence, a different kind of community created. As one student wrote later: "When we played the games last week, I felt the same apprehensions I felt as a child. 'Please don't pick me as leader! What if I don't do it right!' But playing the games again I had fun! And when we messed up, we laughed!" After class, I go across the hall and teach the four-year-olds in the Preparatory Division. Ten kids who only see each other once a week are learning a common repertoire of songs, games, rhymes and dances - and hence, a little community is forming.

Tuesday I'm back at The San Francisco School, where the Orff-based music curriculum has helped create a community united not only by a body of songs, dances and school celebrations, but a way of doing things that fits the children's longing to belong and to be known. Today begins with 30 sixth graders playing a game that the 14 kids new to the program have never played, just one of many strategies to help initiate them into the school culture. Later that morning, four-year-olds from each separate preschool classroom join

together for a special combined music class. They clap, gesture and sing each other's names, dance with partners from the opposite class and hug each other goodbye at the end of class while singing the song "Love Somebody, Yes I Do." It is the thread of music that helps stitch the invisible connections between kids from separate classes.

Later that week, a group of adults participate in a class titled "Music-making for Adults." Teachers, parents and administrators from my school join in with adults from outside the school who have decided to bring music into their lives. We improvise on drums, bells and Orff instruments and learn a variety of elemental pieces. I watch their faces as the music settles in a groove, see their eyes close as they enter a space that, in the words of drummer Art Blakey, "washes off the dust off the world." Some whoop with delight at the end of an energetic piece while others sigh with contentment as the more gentle music fades to silence. They (and myself as well!) come in tired and leave refreshed, some feeling for the first time in their lives what it's like to be inside a piece of music that sounds so good! As one parent testified, "Each part is so simple, but together the effect is extraordinary!" An apt metaphor for the power and beauty of community.

On Friday, my colleague Sofia Lopez-Ibor arranges a surprise performance for a fifth grader leaving to live in Peru for a year. Her classmates, who have secretly



PHOTO: Drew Story

Focus on Building Community

learned a Peruvian piece, perform it for her and tape it. Every time she plays this tape in her new home, the notes will evoke the presence and love of her friends. At our singing time, a classmate suggests we sing "Jamaica Farewell" to say good-bye to her as a whole school. From the hundred and more songs we sing each year, this student remembered a song about saying goodbye to fit the occasion - yet another affirmation of music's role in building community.

Though, as we have noted, music alone cannot fulfill each child's humanitarian promise, it can contribute significantly to the process, providing both the metaphor for and the temporal experience of the idealized community. In these little stories above, we find the uniqueness of the individual celebrated within the circle of community. The relationships embodied by Orff Schulwerk offer a particular model of that community, one that accents communion and conviviality over mere virtuosity and stardom, and values self expression while balancing it with the needs and limits of the community.

This is a myth for our time. When we reach for the stars unmindful of the earth beneath our feet, we create a culture of isolation and alienation, one all too visible in the violence, substance abuse and depression we see in our children. It is the balance between the solo and the ensemble that Orff Schulwerk so brilliantly achieves through the nature of its work. When children feel equally the beauty of blending their voices into the whole and the power of standing out in the improvised solo, they receive the gifts of feeling both connected and known. As Ira Gershwin said, "Who could ask for anything more?"

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.

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Building Community with a Collaborative Approach

Chris Judah-Lauder

How does one create an environment that is enjoyable and creative, safe while motivational, builds trust and community within the classroom setting, allows for student-generated compositions and also provides opportunities for assessment? Can one really expect this much from the general music classroom setting? My response is: Absolutely!

A very good place to start working toward these objectives is to structure classroom activities with a "collaborative" approach in mind. It is through this cooperative setting that my students learn to make music together.

I have always taught music from the perspective that it is the *students'* ideas that are important and are to be respected. Without their input, I am afraid I would have left this profession many years ago. I am constantly amazed by the wonderful new ideas that students create despite my preconceived idea of what a composition might and should be. The twinkle in their eyes, the shouting, "Wait, I have an idea," "Let's try this!" or the waving arms anxiously waiting to share one more idea is proof alone that children want to be heard! When we are brave enough to listen, embrace and implement their ideas, the students will then enthusiastically take ownership of the composition. From this point on, anything is possible!

My teaching style is to allow the creative noises to flourish, to patiently stand back while letting the children "work it out," to tolerate the cacophony of simultaneous practice (often, without a common beat or even key!), and to hold children accountable through assessment. It becomes a "give and take" scenario as I listen and experiment with their ideas, provide constructive criticism, and constantly encourage them to take risks while discovering new angles for experimentation.

I tell my students that the music class will be a wonderful and fun experience once we establish a safe environment. To do this we follow general classroom



PHOTO: Chris Judah-Lauder

rules: 1) Listen; 2) Keep hands and feet to yourself; 3) Be on time; and 4) No put-downs. We spend a good amount of time role-playing each of these with special emphasis on "No put-downs," both verbal and non-verbal. Students are quite good at giving examples, enjoying the role modeling and immediately acknowledging the significance of these rules. Through their implementation, students learn to be respectful of each other from day one. When I have gained their trust, it's like magic—the air is filled with excitement and energy that exclaims, "Yes I can do this!" or "No one is going to make fun of me in here!" or "It's okay to make a mistake!"

The second area to address is the process of the lesson presentation. When presenting a new concept, I make sure the students understand the objective of the lesson. Experience has shown me that students and adults will acquire many of their initial ideas from imitating the teacher. It therefore becomes imperative to provide excellent musical examples and to model a wide variety of ideas for students to observe, experience and expand upon. Following the imitation activities, I will often work through a "class example" that provides the role model for the group activity they will try

next. It is here that teacher expectations should be clearly defined from the start; students should have an opportunity to ask questions that will clarify what is expected of them. If appropriate, students should know ahead of time that this will be a graded project.

When implementing a group project, I like to keep the groups fairly small, usually four to six students, depending on the activity. If the groups are too large, children will find ways to "slough" and become wallflowers. In smaller groups, they are held more accountable, which means all students are needed to accomplish the task at hand. What a great feeling it is to know that your presence and mind make a difference! This instantly makes them feel important and needed, which sparks the interest to participate, care and contribute. Depending on the class and activity, there are a variety of ways to group: students select, teacher selects, grouped by gender, random selection, or equal distribution of abilities.

When working in groups, I encourage students to stand in a circle, facing in. This formation helps maintain their focus, eliminates peer watching and intervention, and allows the ideas to

Building Community — a Principal's Perspective

Douglas Wilson

Building an elementary school into one community is a difficult task. Students come to school from many different communities. The children who attend the church on the corner feel a sense of community. The students who live in the apartment complex down the street develop a sense of community. The Spanish-speaking community sends their children to the school. Once at school, students align themselves into new groups. The fifth grade students in Ms. Bell's class, the students selected for choir, the students who are part of the counselor's anger management class — all form their own communities.

A school administrator, with staff support, must take all the small communi-

ties of students and merge them into one community whose members feel safe to share ideas, feel safe to disagree, and feel safe expressing their views and dreams in reading, writing and the arts. For a school to be successful, the administration and staff must work together to develop an even broader sense of community that includes staff, students, parents and the surrounding neighborhood.

High schools foster solidarity through team sports, both for the athletes and the spectators who are unified by a sense of pride and belonging when they sit in the stands and cheer for the team. Many college alumni still feel a sense of community years after graduating when attending sporting events that involve their college or university.

Music programs can develop community among groups of students in much the same way sports programs do. When a group of people all join in singing, dancing or drumming together, a sense of community is created.

In order to bring a whole school together, the school must develop an overall philosophy of education. The Orff Schulwerk approach offers such a tool. It is the basic philosophy — the underlying ideas of the Schulwerk — that create community, not the borduns, instruments, *ustinati* and movement. Founded on the principle that students create first and then seek the theoretical to keep what they have created, the Schulwerk fosters community in the music classroom, and can serve further

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evolve more quickly. When necessary, depending on the medium used, students will be asked to experiment with different spatial floor patterns such as squares or lines.

A key element in the exploration stage is simultaneous practice, which fosters inward group cooperation. The students get to "try out" these new ideas presented by the teacher within their intimate assigned groups. Unfortunately, teachers often tend to rush through this stage because we are always pushed to plow through the material to get to the final product. Regardless, students should have permission to "get their feet wet," to "check it out," to "take a risk" based on the teacher's initial ideas and drawing upon past experiences as well as other students' input. At this stage I am conscious of keeping the pace moving quickly by providing very short time segments to create, sometimes as brief as two to five minutes. Students know that I will expect to see how they have utilized their practice time by inviting each group to share their ideas with the class, even if it is merely a 30-second segment. Why? Because it is a way to keep the students on task and to hold them accountable. Sharing with their peers stimulates new ideas. It is also a means of assessment



PHOTO: Chris Jurath-Lauder

and the beginning of making music together. Furthermore, students will quit working if you never take time to see what you keep asking them to do.

Do some groups argue the whole time, ending with nothing to present? Of course. How do I deal with this? It's easy. When it is their time to share, I ask them to perform as much as possible. Sometimes, it just means standing there quietly. My typical response might be: "Thank you for your nice standing

positions" and then I move on to the next group. Or perhaps I'll ask for feedback as to what roadblocks they encountered as a group. After the next simultaneous practice time, this same group will hustle to play "catch up" and will often be the first group that volunteers to share.

Once the "peer sharing" becomes comfortable and part of the teaching process, students thrive on making their composition a little more unique and

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Focus on Building Community Building Community with a Collaborative Approach ...continued

special than their peers'. Inhibitions and insecurities begin to disappear, the music starts to "gel" and they are quite anxious to share over and over again with the class.

As the composition develops, the teacher must continuously provide the working framework for each assigned task. One must be careful to present new directions in small increments and refrain from adding another step until it is obvious the students show a good understanding of the previous set of directions. If you ask for too much in the beginning, it becomes overwhelming and students will give up quickly. This is where behavior problems develop and the dreaded phrases begin to ring in the air: "This is dumb" or "When is class over?" If a particular group works at a much faster pace than others, I am quick to challenge them with another new idea — perhaps adding movement, a canon, or a new section.

After the core of the composition is grounded, you have several choices: share, enjoy and move onto the next piece, analyze the composition or continue forward by adding the "icing." (The really good stuff!) There are endless possibilities to choose from: introductions, codas, interludes, variations, contrasting sections, movement, levels and more. Transitions and possibly staging considerations are other areas that could be addressed if you are anticipating using the composition at the performance level.

Making music is a joy to be shared. Children have wonderful ideas and want to be listened to! In today's society, too often no one takes the time to listen to them. What a loss! We, as music teachers of Orff Schulwerk, have the luxury of giving them the safe and creative environment in which beautiful music can be nourished, developed and shared. I am a strong advocate of empowering children with choices that can indeed lead to the creation of exciting and musical compositions. Remember, these are the same young folks who, as adults, will someday instill their love of music in many generations to come.

Chris Judah-Lauder teaches at the Good Shepherd Episcopal School in Dallas, Texas. She has served on the ASOA National Board of Trustees as Region III representative and was Local Conference co-chair for the 1995 AOSA

conference. She has recently published Fun With Boomwhackers®! through Warner Bros Publications and Hand Drums on the Move through Beatin' Path Publications, Ltd.

Building Community — a Principal's Perspective ...continued

as the pedagogical principle on which an entire school community is based.

Beyond the music classroom, the basic idea of children creating first is used in many schools, in many different ways. "Write to Read" asks students to create using the written word. In the youngest children the writing is not much more than a scribble, but the students can stand in front of the class and translate their stories into a masterpiece. Students quickly learn that in order for others to read their stories, they must follow the concepts of print — write from left to right, top to bottom, with proper spacing between words. As the students write, the teacher refines the process by asking them to form letters appropriately, put one-finger spaces between words, and place a period at the end of the sentence. Just as in music, as the student becomes more sophisticated in the creative process, the teacher is able to present more sophisticated concepts of reading and writing. Always, the philosophy remains the same: students create first. The teacher must maintain an atmosphere of mutual respect so that students feel safe to explore and to share what they have created. Through the sharing process students learn to read, and a sense of community in the classroom is formed.

This philosophy of students creating first is a basic principle also used in science. Students ask questions regarding the environment, biology, botany and other areas of science. They hypothesize, exploring possible solutions or answers. In most cases, the annual science project begins with a student creating a question and a possible solution and then seeking scientific observation to prove the hypothesis.

In every case, if a student is expected to begin by creating, the teacher and school must develop and maintain an atmosphere

of mutual respect. In all subject areas, students can be asked to create as a group, but unless they have learned to be responsible and respectful of others, unless they have developed a sense of community, group work is not effective.

If the students are being asked to be creative, shouldn't teachers also approach their jobs creatively? An administrator must value and encourage the creative energies of the staff, encouraging teachers to go beyond what they learned in the university classroom. Teachers must continually search for new and better ways to help children, often improvising on what they've learned before. In a climate of mutual respect, they must be willing to offer suggestions and accept help from their peers.

If administrators would allow the staff to approach education using the Orff Schulwerk philosophy, implement staff development activities to build on teachers' understanding of the philosophy, and nurture mutual respect and understanding, a sense of community would emerge. The school would be a safe environment for all students and staff. The Orff Schulwerk philosophy, if implemented school wide, can be an essential tool for developing a community. And it is the atmosphere of community that is most important in the schools of the 21st century.

Douglas Wilson is the principal at Ronnow-Edison Elementary School in Clark County District, Las Vegas, Nevada. The school has 1,100 students and over 75 teaching and support staff. Doug is also the organist at the Community Lutheran Church in Las Vegas. He has served three times as the AOSA National Conference Chairperson, and also served as a Regional Representative on the AOSA National Board of Trustees.



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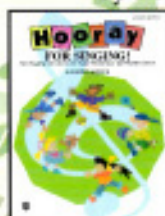
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Building a Singing and Dancing Community

Peter Amidon

When I left Townshend Elementary School, a rural, public, K-6 Vermont school with about 90 students where I'd been a music teacher for two years, the school found itself without a music teacher. The school's new principal was involved in a local choral singing group, and there were a few proactive parents who loved music and singing. To make up for not having a music teacher, they started singing every morning as the children came off the playground into the school building.

Townshend had only classrooms; no teacher room, no cafeteria, no gymnasium. As the children came into the building they would gather onto the stairs that went up to the second floor on both the right and the left, and they would crowd around the piano that had been moved into the little entrance hallway. Parent volunteers made up big word sheets and played simple piano accompaniments to the songs. The whole school — kids, parents, teachers — sang every morning, every day that year, and an extraordinary transformation took place.

The children — all the children — became enthusiastic, skilled and wonderful singers. Singing became a basic ingredient of their school life: math, reading, writing, singing. The whole spirit of the school changed, from a school of separate classrooms with separate personalities, to a school with a strong positive sense of identity and community. The whole school started going on trips to give singing concerts in neighboring public elementary schools. Most of the schools where they performed were inspired to start their own all-school sings, usually once a week.

Fortunately, it is becoming increasingly accepted that a school's sense of identity and community is an important predictor of the students' academic and social success. Furthermore, academics and education leaders are recognizing the importance of music in developing a child's academic skills and self-esteem. In this article, I will be giving some



PHOTO: Jim Powers

personal reflections on my experiences of music as a community-building force.

By "building community" I mean a group of people developing a sense of connectedness with each other as the result of having had repeated positive group experiences. Being part of a community is one of our basic human needs, one of the essential requirements for maintaining our self esteem.

Some of the most powerful community-building tools in a school are also some of the simplest to implement: daily singing in the classroom, weekly singing meetings in bigger groups (the whole school, or a school wing). Group movement and dance activities can be part of these singing meetings. One of the most dynamic and powerful activities for developing a sense of community in a school is an evening community dance, where a dance caller leads children, parents, teachers, friends and neighbors in dancing together to live music. A community dance is even more successful if the children are already dancing every week in school.

I was fortunate to live in a dancing community when I was growing up in Monterey, a small town in the Berkshires

of Massachusetts. In the 1950s I was a student in Monterey's one-room elementary schoolhouse. Our visiting physical education teacher, Mrs. Shaw, called square dances to the music of her own piano playing for much of our winter in-the-classroom physical education program. By the time we were in sixth grade we were all great dancers and we loved to dance. Square dances were held a few times a year for the whole Monterey community, sometimes with "Wild" Bill Hall calling to the music of his electrified country band, sometimes with another local fellow who called square dancing to his own accordion playing. Here is one memory that stands out:

I am about 12 years old, part of a group of Monterey kids, teenagers and adults who are in the big main room of Gould Farm. We have just arrived here from Christmas caroling — riding around in a school bus visiting and singing to several of the older folks and "shut-ins" in the town. I am finishing a cup of hot chocolate I got from a table laid out with Christmas goodies. In the middle of the room a jolly fellow with a loud voice and an accordion is telling folks to grab a partner and make square sets. As I am about to ask Terry Stevens to dance, I experience a rush of happiness: that peculiar combination of feeling and thought that is as delicious as it is indescribable. I relish the feeling as I look around at all of my friends and neighbors getting organized into square sets, and then I join them.

The dancing seemed to stop in my village and school life when I was about 14. It was 12 years before I felt this particular kind of happiness again, when, as a 26-year-old just discovering the world of folk music and dance in Cambridge, Massachusetts, I went to my first contra dance. I felt as if I had never stopped dancing, and I have been dancing ever since.

Let me take you into the middle of a typical evening contra dance. We are in the Greenfield, Massachusetts, Guiding

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Focus on Building Community



PHOTO: Tall Brown

Star Grange hall, rented to dance caller David Kaynor and the Greenfield Dance Band for their popular second-Friday-of-the-month contra dance. There are 150 folks on the floor dancing to the exuberant music of the musicians on the stage playing fiddles, accordion, piano and bass. The music ends, the dancers cheer and clap, and there are about 60 seconds of chaos while each dancer finds a new partner. I walk into the middle of the mess and scan the crowd, looking for a likely partner. I catch a woman's eye; we both need partners. She is the first to ask: "Would you like to dance?" "Yes, thank you," I answer. I take her hand and we walk to the bottom of the nearest line, and stand across from each other. We have enough time to introduce ourselves and chat a little bit when the caller starts walking the us through the dance: "Balance and swing your neighbor. Gents allemande left in the center once and a half, and swing your partner. End that swing facing across the set, and take hands in a ring..."

After walking through the dance once or twice, we return to place, the music starts and we begin dancing. The 30-second dance sequence corresponds exactly to the ubiquitous AABB sections of the reel the musicians are playing. My partner and I dance the figures with a neighboring couple and each other. Each time through the sequence we progress to new neighbors. The caller prompts less and less, until the dancers have the figures memorized and internalized.

After a while, when the caller stops calling, I find I can really get lost in the music and the dancing. The pleasure here

is on several levels. There is the sheer physical pleasure of moving to the rhythm of the music. There is the surprise of an unexpectedly wonderful dancing interaction with a neighbor or with my partner. There is the overall sense of sharing this extraordinary experience with a roomful of dancers.

This feeling of jubilant happiness is what draws me back to contra dances year after year. Even if I feel sleepy or tired when arriving at a dance, my whole body and mind comes alive in waves of pleasure once I start dancing.

This is the feeling that I try to bring into my dance sessions with school children. My primary goal as a dance teacher is to give them a positive dancing experience. While there are various teaching techniques I use to keep the experience positive for the children, I know that my most important job is to have a good time myself. Much as I enjoy calling dances to my accordion playing, I almost always would rather dance myself. By using CDs of my favorite dance musicians, I can get myself a partner and dance with the children. At best, I lose myself in the music and movement, the same way I do when I am at a contra dance. Often there are one or more other adults dancing with

us: the children's classroom teacher, the music or phys/ed teacher, visiting parents, or the principal. If these adults can shed their "adult" roles and simply enjoy the dancing, then the children's positive experience is magnified that much more.

While traditional dance can be as positive and powerful an experience as group singing, the two activities each have their own characteristic emotional impact. Traditional dance at its best makes us feel like jumping, shouting and clapping for joy. Group singing at its best touches us deeply and directly in the seat of our emotions; at its most intense, it makes us cry.

In short, the good news here is that regular singing and dancing are two of the simplest and most effective vehicles for fostering a positive sense of community, the feeling of connectedness that is so essential for a child's emotional and intellectual success in school and in life. Furthermore, when children grow up in a singing and dancing community that includes their friends, parents, teachers and neighbors, they are much more likely to become lifelong singers and dancers.

Peter Amidon is a leader of traditional dance and harmony singing, and a performing singer and storyteller. He is a founding member of New England Dancing Masters, publishers of traditional dance books, recordings and videos for teachers and children. Peter and Mary Alice Amidon, along with their sons Sam and Stefan, have recorded six albums of songs for children and adults.



PHOTO: Jim Powers

Wedding Dances: A Slice of Community Life

Martha Riley

All over the world, one of the best excuses for celebration is a wedding! In many cultures, dancing is a big part of the event, with all generations joining together in dances old and new. I thought it would be interesting to look more closely at some of these dancing traditions, so I spoke with friends and friends of friends about their wedding receptions. They were eager to share their stories and their photographs, and so I share with you these scenes of community life.

Arlene Kindel began folk dancing in the sixth grade. "Our student teacher asked us if we'd like to try it and we said, 'Yes,' so he took us over to the gym and started teaching us," Arlene remembers. She has been dancing ever since. Arlene's husband, Peter Baker, is a caller for community dances and in schools. "My great-grandfather led community dance. I didn't know him, but I consider that I am continuing the legacy," says Peter.

Arlene and Peter's wedding reception was a community dance. They did contra dances in long lines, circle dances, couple dances like waltzes and polkas, centuries-old English country dances and more modern dances like the "Chicken Dance." Many experienced folk dancers came, but students, local residents, family and non-dancing friends of all ages also joined in the fun.

Kent Gilbert and Jan Pearce met at a folk dance soon after Kent came to Berea, Kentucky, as a new pastor. Originally from Colorado, Kent grew up dancing. "We did community contras, English folk dances, waltzes, round dances and old-time squares," says Kent. "My father was a caller." Jan began dancing when she came to Berea College as a faculty member and discovered the rich heritage of community dance in this folk-loving town.

Kent and Jan's wedding is remembered in Berea as one of the great community events of the year. "There were three important bands in our lives," explains Kent. "We invited them all to



Kent Gilbert and Jan Pearce

play at the dance. We had two main callers and some guest callers. My father was one of the callers. He also composed a dance for us called 'Preacher's Delight.'" Five hundred people were at the reception, including practically the entire congregation of Kent's church. Most of them already knew how to folk dance — it's part of community tradition in Berea.

Marisa and Felipe had a Mexican Conjunto Band at their wedding reception. "In our culture [Mexican], there is always a dance at the wedding," Marisa explains. "We usually have a big band because that's what people want to do — dance! Many people get married outside, so there is room for everyone. If you don't know the couple, just go anyway. Everyone can go and dance, even if you're not invited." In Mexican tradition, the first dance is begun by the wedding couple while everyone forms a circle around them. As names of special people are called, they join in the dance — parents, godparents, friends or relatives who had an important part in the young couple's teaching and upbringing. This is followed by lively music for free-style couple dancing. The only large-group dance is "The Snake of the Sea" dance,

in which everyone makes a snake (or train) and dances all around the room.

Dancing is part of Reform and Orthodox Jewish weddings, too. There is always a big *hora*, with sometimes hundreds of dancers in concentric circles. This dance may go on for 20 or 30 minutes. "The Chair Dance" is a traditional favorite, in which friends of the bride and groom lift them up on chairs in the center of the circle. The couple holds a handkerchief between them, a custom from Orthodox Jewish tradition in which men and women are not allowed to hold hands with each other. In addition to many basic Israeli dances, Klezmer dances are becoming more and more popular at both Reform Jewish and non-Jewish wedding dances. These are communal Jewish dances, easy for people to learn quickly, even if dancing is new to them.

The Orthodox Jewish wedding begins with the *Bedeken* dance. In this ritual, the groom and his friends sing and dance to the room where the bride and her friends are preparing. The groom bounds into the room and lifts the bride's veil to make sure he has the right girl, so as not to repeat the mistake his forefather Jacob made in marrying Leah instead of Rachel.

At Orthodox Jewish receptions, men and women are separated by a barrier, and the two groups dance on opposite sides of the room. One traditional orthodox dance is the *Broiges tanz*, done by the two mothers or two fathers. "It's a 'make-up' dance, signifying that they will bury any differences that might have come up during the months of wedding preparations," explains Cyrelle Simon of Lafayette, Indiana. Other dances are designed to entertain the bride and groom as they are seated on their separate sides of the room. Women dance for the bride with motions portraying the activities of married life, such as rocking the baby or doing the laundry. Men do the "Bottle Dance" with soda bottles on their heads. Examples of these dances can be seen in

continued on page 20...

Focus on Building Community

the movie "Fiddler on the Roof." Some of the dances have Hebrew words specific to weddings. Others are Israeli dances done at many occasions, such as at a Bar Mitzvah. "Children grow up knowing these dances from celebrations of all kinds," says Cyrelle. "It's a dancing culture."

Couples who have not grown up in a dancing community usually do not know how to dance beyond free-style popular dancing. As their wedding date approaches, they wish they could dance at least a waltz or a swing at their own reception. Sanna and Mars Longden are folk dance callers and teachers in the Chicago area who sometimes teach ballroom dances to these couples. "It's like pre-marriage therapy," says Sanna. "When we teach a young couple ballroom dancing, we have to teach him how to lead and her how to give up control and follow. We laugh and say that their level of success in these pre-wedding dance lessons is an indication of their success in their marriage!"



"The Chicken Dance" flap at Arlene and Peter's wedding



"The Bedeken Dance" at Baruch and Ronit Comrov's wedding

Two popular dances done at weddings to teach to your students:

The Chicken Dance

(also known as "Little Bird Dance," originally from Italy)

Text:

"Do a little bit of this and a little bit of that, and wiggle your tail." (clap clap clap)

Formation:

Partners facing in a circle or scattered about the room.

- 1 Make a duck-quacking motion with hands — open and close fingers and thumbs four times.
- 2 Tuck hands under armpits and flap elbows four times.
- 3 Waggle "tail feathers" four times while moving body downwards.
- 4 Clap hands four times.

Chorus:

Swing partner with a right-elbow swing, then left-elbow swing.

If desired, couples may change partners at the end of the swinging section.

The Hora (Israeli)

Formation:

Circle (no partners) all facing center with hands joined.

- 1 Step left with left foot
- 2 Cross right foot behind left.
- 3 Step left with left foot.
- 4 Hop on left foot while swinging right leg diagonally across.
- 5 Step to the right with the right foot.
- 6 Hop on right foot while swinging left leg diagonally across.

Many couples hire a disk jockey to guide their wedding reception. Scott Milks, a deejay from Lafayette, Indiana, says the dancing always begins with the wedding couple. A father-bride and mother-groom dance is followed by a dance for the entire wedding party. Then the floor is opened for everyone. Scott usually plays fast dance music for free-style dancing for the first half hour or so. The type of music varies with the crowd — it could be pop, rock, country, oldies, jazz or anything the couple likes.

Later in the evening, Scott programs the community favorites that have become popular at weddings in the last few years. He says "YMCA" is by far the most requested dance these days: everyone dances free-style until the chorus, when they form the letters YMCA with their arms. In "Locomotion," people line up in a train and dance around the room, weaving in and out among the tables and picking up more people in the line. Other popular favorites are solo dances, such as the "Electric



"The Macarena" at Pat and Heather Circle's wedding

Slide" and the "Macarena." Most popular of all with people of all ages is the "Chicken Dance."

Susan English is a folk dancer and caller who has planned and called dances for a number of wedding receptions. "People come to me and say, 'We want to have a barn dance.' They usually don't know exactly what they want, but they are looking for an alternative to the deejay reception and have an image in their minds of an 'old-timey' wedding," says Susan. She helps them put into words the picture they have — formal, informal, elegant, hoe-downy, fun or stately. This determines the selection of the dances a bit, but more, the manner in which Susan approaches the guests, how she dresses, and how she calls.

If the couple is not a dancing couple, the guests usually have little dance experience as well. This is no problem for Susan. She begins with a grand march to get people moving, then goes on to teach the "Virginia Reel" (without the

reel figure), an easy circle waltz for families, some contras and old favorites like "Haste to the Wedding." For the children, she teaches singing games like "Jump Jim Joe." For older people who cannot dance, she sometimes teaches an Israeli dance with hand motions that they can do seated in their chairs.

Last fall, Susan married her friend and fellow caller, Bill Alkire. "Sing, dance, and make merry at our wedding celebration!" said the wedding announcements, and guests were invited to "bring your ax," that is, bring your stringed instrument if you want to play in the band. "In this area [Wooster, Ohio], old-time visiting-couple squares have not died out," says Susan. "All the old folks know them. For many children, however, this was their first opportunity. My high school-age nieces and nephews from Indiana came and thought it was cool."

Sandra Highbaugh, a deejay from Lafayette, Indiana, who has seen hundreds of dances, sums up the experience

Focus on Building Community

of wedding dances this way: "A traditional wedding is not only wearing white — it's a time to pass on customs, especially dances. People want to do the dances they were raised with. It's their heritage. They want to pass it on to their kids." For some children, the experience at a wedding dance may open up a world of life-long dancing pleasure.

Martha Riley is a Professor of Music at Purdue University in Indiana. She grew up in a folk-dancing community and has always loved dancing and teaching folk dances. She is well-known as a presenter of workshops and conference sessions across the country, as well as for her publications on folk dance.



"The Hora" at Jim and Laurie Lefko's wedding



Contra dance at Arlene and Peter's wedding



Beginning of the "Wind Up" at Kent and Jan's wedding



A little one learning how it's done at Arlene and Peter's wedding

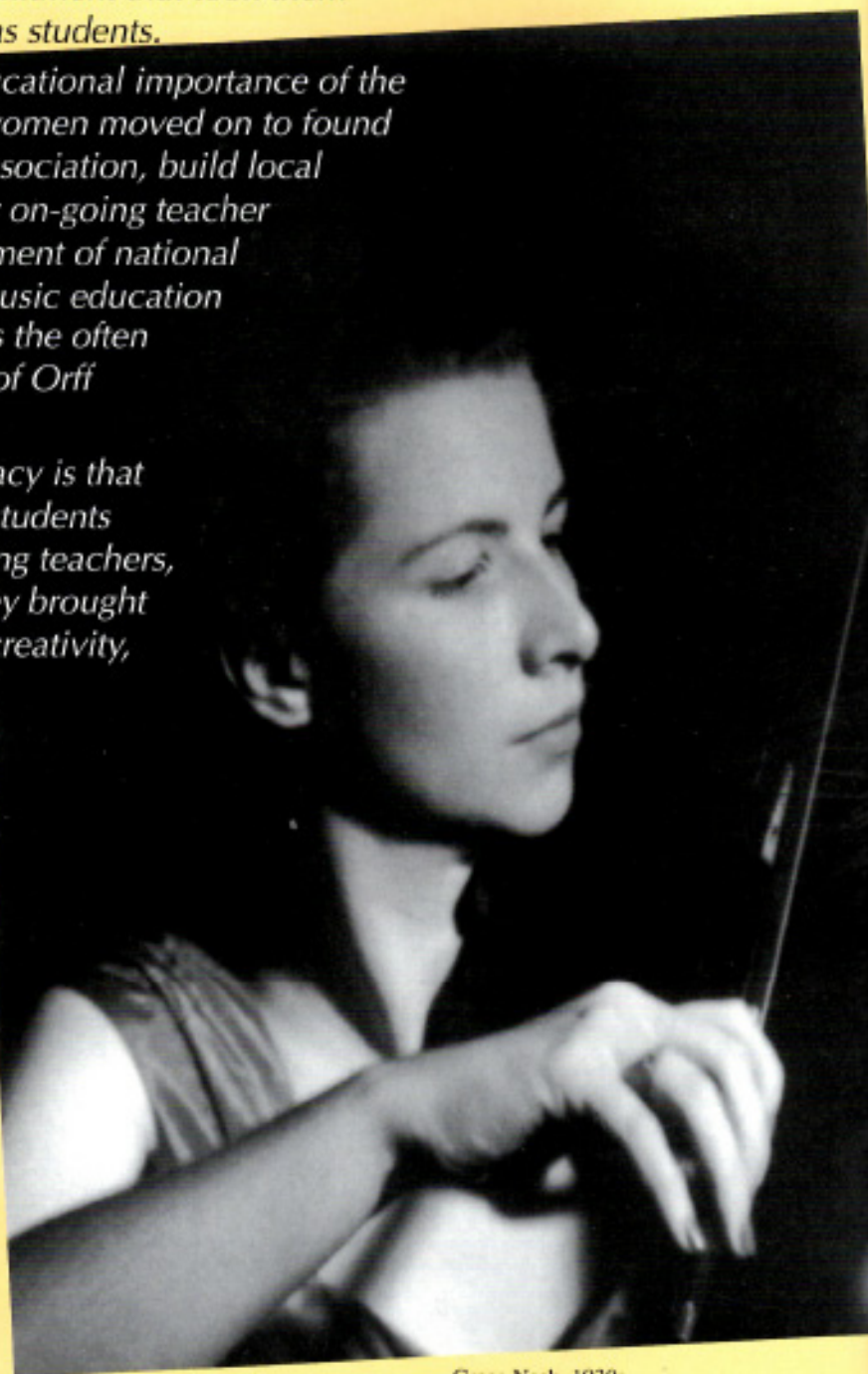
It is with great pleasure that we introduce a series of articles about the men and women in the United States whose vision and hard work brought the Schulwerk to our country. Nearly 40 years after the first North American teacher training sessions began in Toronto, the voices of these American pioneers echo with the same spirit of adventure, excitement and commitment that took them into the heart of the Schulwerk as students.

Recognizing the profound educational importance of the Orff approach, these men and women moved on to found the American Orff-Schulwerk Association, build local chapters, foster opportunities for on-going teacher education through the establishment of national conferences, and build a vital music education industry that serves and supports the often specialized needs of thousands of Orff teachers nationwide.

But, perhaps their greatest legacy is that these first American Schulwerk students became our inspired and inspiring teachers, mentors, guides and friends. They brought the passion, energy, discipline, creativity, joy and wisdom to the classes and workshops that continue to draw hundreds of teachers nationwide.

In this issue, we unveil the first of our continuing series with a portrait of Grace Nash, whose Orff Schulwerk teaching has touched literally thousands of teachers. We hope this first story will move you and leave you looking forward to the next one with high anticipation.

-Liz Gilpatrick



Grace Nash, 1930s

Rivers Need a Spring: A Portrait of Grace Chapman Nash

Judith W. Cole

"And because their cups hold a larger store,
When they drink, they drink far more."

Thus concludes the poem "There are Those" by Nathan Levy. I cannot read that poem without recalling the amazing odyssey of Grace Nash. Each layer of her personal saga is rich with experience, deep with insight, and more than enough to overflow the largest of vessels. I visited Grace at her home in Tallahassee, Florida, last December. Our walks around the 94-acre wooded grounds of Westminster Oaks Retirement Community yielded reflections of her extraordinary life and work in music education.

Grace's spacious apartment bears witness to her need for simplicity and comfort. The living room is home to paintings by her sister, Mabel Wursthorn, and ceramics by her daughter-in-law, Grete Nash. A well-worn copy of Bach's Two Part Inventions sits open at the piano. The hallway gallery of family photographs leading to her office whispers of milestones along life's journey. In her office, file cabinets overflow with course outlines, lesson plans and arrangements. Bookshelves are full to the brim with volumes on child development, Orff Schulwerk and poetry. One section is devoted to books written by fellow prisoner-of-war survivors. Her desk reveals evidence of yet another of her books in the making. A checklist posted by the door tracks daily routines such as piano practice, walking and exercise classes.

Grace began our conversation by saying that her life seems to have been a series of crises and coincidences. She wondered aloud whether it had been part of some greater, prearranged plan, but did not know. Before elaborating, she shared a copy of a message from her son in Norway telling of the miraculous

continued on page 25...



"Gather out of stardust..."



"One handful of dreamdust not for sale"

credit: © Tallahassee Democrat; photographer: Phil Coatta

credit: © Tallahassee Democrat; photographer: Phil Coatta



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CREATIVITY

Cincinnati 2001 Fountain of Creativity



Historic Fountain Square blends the old and the new in downtown Cincinnati

AOSA National Conference November 14-18, 2001 Cincinnati Convention Center

**Rosemary Koepfle, National Conference Chairperson
Peggy True, Local Conference Chairperson**

*Cincinnati ... nestled on the banks of the Ohio River
in the heart of America*

Coming to the center of Cincinnati, AOSA Conference attendees will encounter the 43 foot Tyler Davidson Fountain — the best known and loved symbol of Cincinnati. Just as water streams from the outstretched hands of the nine foot tall female figure representing the Genius of Water, members of the Greater Cincinnati Chapter of AOSA will stretch out their hands to welcome AOSA members from around the world. Inspired by the life sustaining uses of water from the fountain, organizers of the 2001 AOSA National Conference want to share the life sustaining uses of music and movement in the lives of those we reach. Creativity and children predominate throughout the 2001 National Conference. Here is a brief overview of presenters ready to share their knowledge. Watch for summer's Conference Call for the full schedule of all the presenters and their sessions.



Newsletter
of the
American
Orff-Schulwerk
Association

Summer 2001

continued on page 2 . . .

Opening Session

Join the children of the Cincinnati Public Schools under the direction of their music teachers and special coordinator **Rene Boyer Alexander** as they present *The History of the Underground Railroad*. With speech, song, instruments, movement and drama, the Cincinnati Public School children have been researching and tracing the route of the slaves from the south through the Cincinnati area. Listen to the songs and watch the drama unfold as the children present this living history.

Orff Schulwerk Lessons

Well known presenters bringing their expertise to the Cincinnati Conference include **Wolfgang Hartmann**, an international and Cincinnati



Danaï Gagné



Virginia Mead

favorite, presenting three sessions: *Let's Make Our Own Music: Fire and Water, Earth and Air*, and *The Four Elements*. **Reinhold Wirsching**, in his first American AOSA Conference presentation, will lead participants in *Models Integrating Speech, Movement and Music*, *Keeping the Beat*, and *Discovering New Soundscapes with our Voice*.

Responding to members' requests for more process sessions, the 2001 AOSA Fountain of Creativity will include **Suzanne Burgess**, *What's The Big Idea?*, **Don DuPont** and **Brian Hiller**, *Lessons that Engage*, **Jo Ella Hug**, *Imitation to Creation*, **Deborah Imiolo-Schriner** *2-4-6/8 What About 5?*, **Kay Lehto**, *Games that Teach*, **Cak Marshall**, *2,4,6,8, Basics We Appreciate*, **Linda O'Donnell**, *Focus on Process*, and **Judy Sills**, *Beyond the Bordon*. Bringing process and jazz together, **Doug Goodkin** will presents two sessions, one of which is *Roots of Jazz*.

Special Needs

We welcome **Mary Adamek**, President of the American Music Therapy Association, presenting a session of timely

interest for teaching students with special needs. **Jane Hughes** and **Brenda Rice** share their expertise in *Harnessing the Power of Music for All: Inclusion Strategies*. **Karen Medley** shares techniques for teachers working with at-risk students.

Dance and Movement

Special Presenter, **Virginia Mead**, an international authority on Dalcroze Eurhythmics, will share her expertise in three sessions, including *It Starts with Imagination*, *Dalcroze, Orff and Creativity*, and *Music as a Tapestry of Sound in Movement*. **David Frego**, President of the Dalcroze Society of America, will present three sessions: *Dalcroze Eurhythmics: Introductory Level, Intermediate Level and Advanced Level*. **Nikola Clay** and **Jason Hann** will present sessions on West African song and dance as well as late night drum and dance sessions. **David Connors** will present *From Nature to Line Dancing*.

Early Childhood

Sessions addressing early childhood will include **Melissa Berke**, *Create a Hit with Children's Lit*, **Meg De Mougín** and **Sallie Davis**, *Creative Improvisation: Going Buggy*, **Beth Nelson**, *Childsplay: Nurturing Creativity*, **Cindy Teresi**, *Stories for Young Singers*.

Drama and Literature

Linda and Doug Ahlstedt will lead attendees in a session entitled, *Let's Create the Magic*



Jane Hughes



Jo Ella Hug



Don DaPont

Way, to enact the opera and enter the story of Mozart's *The Magic Flute*, with improvisation and composition. **Judith Thomas** and **Danaï Gagné** will join to present *Keeping Our Musical Gardens Growing at Program Times*, sharing examples of participation techniques in classroom preparation for programs.

Choral

Among those presenting at the 2001 Conference are **Marilyn Wood**, *From First Rehearsal to Final Performance*, and **Cheryl Tierney**, sharing ideas for working with intermediate school singers.

Recorder

Presenting ideas for recorder students of all ages are **Matt McCoy**, *Playing With Fables*, **Oscar Munoz**, *The CAGED Recorder*, and **Julie Scott**, *Let's Start at the Very Beginning*.

Drumming

Jason Hann, *Drumming in the Classroom*, and **Jean Wilmouth**, *Creative Use of Hand Drums*



Linda Ahlstedt



Doug Ahlstedt



and **Jean Wilmouth**, will share their knowledge and techniques for successful use of drumming in the classroom.

Brian Hiller

Orff with Seniors

As Orff teachers expand their horizons and begin working with senior citizens, **Diane Quitmeyer** and **Mary Lou Richardson** will present strategies for getting started and then demonstrate their experiences with a group of seniors from a local community center.

Introduction to Orff (IS)

Classroom and beginning music teachers will again have their own mini-course in small group sessions. This year, taught by **Alan Purdum**, **Linda Hill**, and **Deborah Szajnberg**, and coordinated by **B.J. Lahman**, participants will experience speech, movement, recorder, song and basic Orff pedagogy.

Jazz Master Series

A new master mini-course on creativity and jazz is being offered to experienced Schulwerk teachers. Participants will work in small groups led by **Nancy Ferguson**, **Marie Blaney**, **Gloria Fuoco-Lawson** and coordinated by **Vivian Murray**.

Special Events

Begin the 2001 Conference on Wednesday evening with a reception recognizing AOSA's tremendous supporters — our exhibitors.

On Thursday evening, there will be a special event to benefit **TAP**, AOSA's Training and Projects Fund, which supports the development of Orff Schulwerk programs in low-income communities. Watch for details in the Summer Conference Call. This is a special event you will not want to miss!

Friday evening, the **Cincinnati Symphony Orchestra** will perform *Tanzende Faune* by Carl Orff — a U.S. premiere. Maestro **Paavo Jarvi** has specially chosen this premiere for AOSA. Join us at historic Music Hall for this work as well as another premiere by **Erkki-Sven Taur** and Beethoven's *Symphony No. 4* in B-flat Major.

Saturday evening, bring out your *dirndls* and *lederhosen* and join the festivities for an **Oktoberfest Zinzinnati Banquet**.

In addition, there will be late night dancing following each evening's activities.



Judith Thomas



Brenda Rice



Marilyn Wood

COME TO CINCINNATI

- to meet long time friends
- to make new friends
- to take home a binder full of ideas and teaching strategies
- to shop from the wealth of materials our exhibitors bring
- to support AOSA scholarship funds at the Boutique

Meet Our New President

Once again the gavel has been passed, and we have a new leader at AOSA.

Carol Huffman, our new President, has taken a fascinating route to this office. Her career started out much like many of us, as you will see.

At Indiana University, Carol was a piano major with a flute minor, where she had her heart set on becoming a high school band director. She student taught at a brand new high school, teaching orchestra, marching band, all the choirs and music theory. She loved it and even started a vocal jazz group, complete with choreography. (Look out Orff Schulwerk, here she comes!). When they needed to hire a new choir director the following year, Carol's hopes were high, only to be dashed when someone else was chosen for the position. Carol was offered, instead, an elementary position "out in the hinterlands of the district." When she went to see the facility, she discovered instruments she had never seen before. They had bars on them like xylophones and vibraphones. They were stacked in a closet on top of each other. Then she noticed the tiny desks and chairs. "What was I going to do with these little ones? Well, at least I'll be teaching strings after school," she thought.

Upset about this apparent setback to her new career, she noticed a flyer posted in the halls of the music school announcing a two week summer course geared toward elementary music teachers to be taught in Colorado by Barbara Grenoble. The first day she walked into the course, she saw a set of the very same instruments she had discovered in her new music room! "I was ecstatic! This was the course for me." By the end of the course, the seed had been planted. "I couldn't imagine not having this course before teaching little people!" Carol continued her studies with Avon Gillespie, Jane Frazee and Jos Wuytack. She has also taken many Dalcroze courses, both at Kent State University with Virginia Mead and at Oberlin Conservatory of Music.

Carol will never forget the first national conference she attended, in Detroit. "I drove up there by myself and knew no one. At the opening ceremony, I sat alone in the balcony in a trance watching first the Cranbrook School performing, and then the Toronto Children's Chorus singing. I knew that this was the most important thing in my life to pursue at this time. I couldn't imagine teaching any other way. It became my obsession and my dedication. I wanted to make it my life's work."

Carol has had a busy teaching career.

Besides teaching grades K-6 in the Parma School District at Lt. Col. John Glenn Elementary, where she has been for the past twenty-three years, Carol has taught all ages from preschoolers through adults. Having taught numerous



Carol Huffman (l) receiving gavel from Linda Ahlstedt

workshops throughout the United States and Canada, Carol reflects, "It never ceases to amaze me how supportive and warm and friendly Orff people are when I go around to different chapters ... and how dedicated they are to be there on a Saturday when the weather is gorgeous outside!" Carol supervises student teachers, and has worked recently for the John F. Kennedy Center for the Performing Arts in connection with *Partnerships in Education*, a program that encourages integrating the arts in other areas of the curriculum. She also enjoys working with Bob de Frece and Donna Basille at Hofstra University's teacher training courses each summer. "We have developed a wonderful course and our friendship has blossomed into something that makes the teaching feel like a vacation!"

Early in her career, Carol was drawn into active participation with AOSA.

Carol has been active with the Greater Cleveland AOSA chapter as secretary, vice president and president, and has served on the National Board of Trustees as Regional Representative, Chicago national conference chairperson, interim treasurer, and vice president. She has published two articles in *The Orff Echo* and has contributed to the *Ohio Triad*, the journal of the Ohio Music Educators Association. "My husband, Phil, has been seen at many conferences... and has grown to know many of you. He thinks we are fun!"

"The one who plants the tree is not the one who will enjoy its shade."

Chinese Proverb

But there's much more to Carol than music and teaching.

Carol likes to read a classic each summer, and "sometimes" likes Oprah's Book Club selections. Her son, Nathan, who attends Ohio State University, is an electrical engineering student, and also plays a mean jazz saxophone! Carol and her husband Phil are avid bikers. Last summer, she and Phil biked in the Loire Valley in France, which "fed" their other interest, eating good food! They download all their favorite recipes from the Internet and invite their friends over to taste their new recipes. Even the local wine shop is involved, recommending appropriate wines for their new culinary adventures. "It's a good thing I like to bike or I would expand like a balloon!"

Carol's wish for AOSA ...

is for members to feel connected to the national organization as much as possible. "I'm so very excited for AOSA. This is a momentous time for the organization. We have a new strategic plan that I believe will drive our future to make a difference in music education throughout the United States and the rest of the world. I want to inform the public of all ages about the Schulwerk and to help make a more musically discriminating society. I hope to communicate more with other musical organizations so that services aren't duplicated and we are not at odds with each other... If each one of us can touch someone that can help change the perception of what is quality music, our nation can become singers, movers, and players."

Please Join Me in Welcoming Carol Huffman as Our New President!

—Martha Evans Osborne



left to right — Top Row: Michael Nichols, Linda Ahlstedt, Deborah Craig Middle: Karen Medley, Kay Lehto Front: Chris Judah-Lauder, Wesley Ball

NBT Says Goodbye

The AOSA National Board of Trustees said goodbye to seven departing members at its meeting in March. These dedicated people gave of their time and talents generously in service to AOSA and Orff Schulwerk. Standing in the top row are Michael Nichols, Region IV, Linda Ahlstedt, President, and Deborah Craig, Region V. In the second row are Karen Medley and Kay Lehto, 2000 Conference Chairpersons and seated are Chris Judah-Lauder, Region III and Wesley Ball, Region VI. Our heartfelt gratitude is extended to all seven. Although their work on the board has come to an end, we know that their dedication to Orff Schulwerk has not, and we look forward to all of them continuing to share their knowledge and expertise as they serve AOSA in other ways.

Jane Frazee Honored

The Minnesota Music Educators Association presented Jane Frazee with the President's Award "in recognition of her extraordinary work in music education." The Awards Banquet was held last February at the Minneapolis Convention Center. She was given the award "for all she's done to further the cause of music education through the many degree and non-degree courses she leads each summer."

Jane is a past president of AOSA and served on the National Board of Trustees for eight years. She received the AOSA Distinguished Service Award in 1993 and the Pro Merito Award from the Orff Schulwerk Foundation in Germany in 1997. Among her published works are *Discovering Orff: A Curriculum for Music Teachers* and *Discovering Keetman*. She is founder and director of Graduate Programs in Music Education at the University of St. Thomas and has taught Orff Schulwerk courses in Canada, Austria, Australia and throughout the United States.

Congratulations, Jane!

New Apprentice Preparation Program

The AOSA Professional Development Committee and the ad-hoc Post Level III Development Committee have been working on an upgrade of the Apprentice Preparation Program. Please note the changes described below if you are planning to apply for the position of apprentice within a summer levels teacher training course.

This fall, the committees will pilot a new program for people who are interested in apprenticing at teacher training courses. This Apprentice Preparation Program will start with teachers who want to apprentice in the summer of 2002.

As of September 2001, apprentice applications will be submitted using new forms with a September 1 deadline. Please contact AOSA Headquarters for an application. The Professional Development Committee and the Post Level III Development Committee will provide a screening process of applicants that will take place during the first two weeks of September. For each applicant, the screening process will include a review of the following:

1. instructional skills
2. musicianship
3. movement technique
4. lesson and plan development and the application of these skills
5. experiences working with people in positive ways

On Wednesday November 13, 2001, the day before the Cincinnati conference, there will be a one-day professional development program for prospective apprentices, which will be taught by two master teachers. This one-day of training will provide the apprentice with a review of content for training courses using the AOSA guidelines, organization for training courses, and practice in designing training course content.

Summer 2002 — Apprenticeship will occur with a master teacher who has taught four Level I courses for a period of four years. A teacher training levels course instructor may accept an apprentice after that instructor has been the primary content teacher for that level for no less than four years prior to accepting the apprentice. This work experience will allow the master teacher to have worked out the content and flow of the course before trying to pass that knowledge base on to another teacher.

November 2002 — A reflective session will take place the Wednesday night preceding the Las Vegas conference. At this time, the recent summer's apprentice teachers from around the United States will come together to reflect on the experience, the content, the organization of the course and the personal learning that have impacted their work since that time, and to discuss plans for future work.

For more information, please contact Karen Gephart, Professional Development Chair, kedelhart@aol.com.



Alternative Approach to Orff Schulwerk Teacher Training: Semester-Long Course Offered

Under the umbrella of the Trevor Institute for Life-Long Learning, Judith Thomas, Chris Landriau and Director Danaï Gagné taught the three-hour per week AOSA approved course running from this past February through June, 2001. The Institute has an affiliation with SUNY (State University of New York) Empire State College that awards undergraduate or graduate credit.

The Trevor Day Institute administration, along with the faculty and course participants, are pleased to be in this "semester" situation where the learning can be spaced over a longer period of time, resulting in teachers being better able to utilize materials and formulate questions along the way. Various schools in Manhattan have been running semester Orff Schulwerk teacher training over the past years and it has universally been felt that the long range time frame makes for better material absorption.

Long-range plans of the Trevor Institute for Life-Long-Learning include courses in music and technology, music in connection with language arts, poetry and music, and more. Next fall, the Institute will again offer Level I, adding Levels II and III in subsequent semesters.

— Judith Thomas, Nyack, NY

News from the AOSA Research Interest Group (RIG)

This message marks my **first** official communication as the new chairperson of the Research Interest Group. I am excited to have this opportunity to interact with you and to facilitate the sharing of knowledge related to teaching and learning music. **Thank You, Curtis Funk**, for your leadership as RIG chair for the past three years.

Whether you are active in doing research or just interested in reading about research findings, you are always welcome to join in the dialogue. I work closely with the **Research Committee**, chaired by Wesley Ball, and with the **Research Advisory Review Panel** whose current members are Lori Custodero, Tim Brophy, and Roy Legette. Together, we plan and implement research events at conferences and oversee research grants. Beginning July 1, Karen Larson will take over as Chair of AOSA's Research Committee, and Barbara O'Hagin will replace Lori Custodero on RARP. Thank you, Wes and Lori for making research vibrant in AOSA.

I am delighted to announce that the National Board of Trustees has approved a new **AOSA Research Partnership Grant**. The purpose of this grant is to encourage K-12 music teachers to do research with a mentor from a college or university. Whether you wish to do a graduate research

project or classroom research, you may apply for support to cover some expenses related to your project. Please contact AOSA headquarters for an application form.

Instead of using snail mail for the **RIG newsletter**, I believe RIG members can communicate more efficiently via electronic means. **To request a newsletter**, contact me at cecilia@pop.uky.edu using "AOSA RIG" as the subject.. I encourage your input as to what research topics or issues you would like RIG members to discuss. In addition, I will be working on the content of a web page for the AOSA research community. This will be incorporated into the AOSA main web site when ready.

Check your Conference book for the **RIG meeting** scheduled at the national conference in Cincinnati. Please come to share your ideas, meet other members, ask research questions, etc. Remember that RIG is a place where our common goal is to promote Orff Schulwerk related research. Your input will be needed to shape our future.

Plan to apply for a research grant soon!

— Cecilia Wang, RIG Chair

UMCOLO!: The Kimberly Project

The photos used with Miriam Schiff's South African appeal (*Reverberations*, Spring 2001) were of students from Molehabangwa and Sol Plaatje Primary schools in Kimberley, South Africa and music teacher Colleen Law of Philadelphia, PA. These music-makers were participants in Umcolo! The Kimberley Project sponsored by the Eastman School of Music, Rochester, NY.

Umcolo! The Kimberley Project is a music teaching/learning/cultural exchange program which provides general/choral music educators with the experience of teaching, living among, and learning from people in an unfamiliar culture known for its rich indigenous musical traditions. For 6-8 weeks each July and August, teachers travel to South Africa and share music experiences with primary and secondary age children in local schools and with Kimberley community musicians and choir leaders. Participants have

many opportunities to learn, first-hand, traditional South African vocal musics to enhance their personal musicianship skills and to share with their American students. Joining Umcolo! can be a life-changing experience!

Since its beginning in 1997, this project has touched the lives of thousands of music makers in Kimberley and throughout the United States. This year, five teachers from the United States and Canada will be travelling to Kimberley. If you are interested in joining the Umcolo! team, please contact program director Dr. Kathy Robinson at the Eastman School (rbns@mail.rochester.edu or 716-274-1542). The opportunity is open to any experienced vocal or choral teacher. More information is available at the Kimberley Project Web Site, <http://www.rochester.edu/eastman/musiceducation/kimberley>.

Correction:

Many thanks to Professor Dr. Hermann Regner who wrote, "Fifty years ago, now 51 years ago, the first volume of the German original edition came out. The adaptation by Margaret Murray was edited from 1958-1966." *Reverberations* regrets inadvertently writing "Margaret Murray edition" instead of "original German edition by Carl Orff and Gunild Keetman" in the article, "The Evolution of One Human Being Continues..." (Winter 2000). We are responsible for the error which is not a reflection on the author's accurate information. And Dr. Regner continues, "But there are still seven more years to prepare celebrations for first publication of the first volume of Margaret Murray's books. Also an important milestone!" Sounds like a great idea!

Chapter News

CALIFORNIA

Members of the **Santa Barbara Chapter** gave a wonderful performance of Orff Schulwerk music for the Santa Barbara community last February, as a part of their community outreach program. They were co-sponsored by the Santa Barbara Symphony Association. Fourteen chapter members played the Orff instrumentarium in the one-hour program, which included audience participation with singing and moving. Although their target age was pre-school to grade four, older children and adults enjoyed the program, as well. The event was publicized on local radio and in local newspapers, and flyers were distributed in schools and other locations around town. More than 160 people attended the standing room only event held at the Faulkner Gallery inside the Santa Barbara Downtown Library. Chapter members: **Oba Bohn, Jon Brady, Lisa Kuehn, Rosemarie Ledbetter, Donna Massel-Chiacos, Jeffrey Peterson, Judy Sims, Suzanne Tomlinson-Brown, Barbara Tullis, Nancy Van Tassel, Tina Villadolid, Rita Vrtis, Sela Viscarra, Eugene Ward and Mary Jane Wilkie** participated in this community outreach program.

NEW YORK

Congratulations to **Northern Lights Chapter** members involved in this year's *PEAK Classroom Music Festival*. Designed to give Clinton County fourth and fifth graders and their parents an extended insight into classroom music, it was a huge success. Chapter members involved as clinicians were: **Sandy Caswell**, General Chair; **Marcia Peck** and **Barb Slosson**, Vocal; **Diane Sabourin**, Movement; **Tim Korman**, Recorder; **Jane Seguin Ayres** and **Jeanette McKinney**, Instrumental. Other members involved included **Lita Kelly Pascak, Lorri Spaulding, Sandra Stortz, Aisha Carter, Carolyn Wilson, and Brian Schneckenburger**.

OREGON

Students of **Portland Chapter** members **Clare Bourquein, Tony Jamesbarry, Peggy McDonnell, Denise Phillips, Regina Pirruccello** and **Nedra Schnoor** performed a joint program entitled *Turn the World Around* in February. The program featured music from around the world orchestrated and choreographed in part by the chapter members involved. The students, about 20-30 from each school, also provided creative input on movement, drama and music. This is the sixth time in the past ten years that this festival has oc-



curred. It provides the students with a music-making activity that may be of a more complex nature than may be possible at their individual schools and provides the teachers the opportunity to delight in the artistic and personal growth that result from the process of collaboration.

PENNSYLVANIA

Philadelphia Area Chapter member **Linda Wardell** was nominated as *Teacher of the Year* by her peers at Penn Beach Elementary School in the Pennsville, NJ, School District. Congratulations, Linda! The **Philadelphia Area Chapter** started a plan whereby members can give a "gift workshop" certificate to a friend. What a great way to get someone hooked on Orff Schulwerk!

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*, 9215 White Eagle Court, Raleigh, NC 27617. Telephone, (919) 247-5141; Fax (919) 598-0388, 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 |

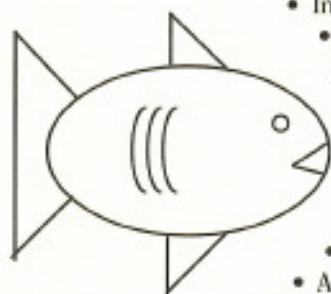
Mention of products and events is intended to provide information and does not imply endorsement.

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Lesson ideas: Starting the Year

Bulletin Board Ideas

Fishing for good barred instrument technique!
Duplicate fish with instructions like:



- Cross-legged
 - In the middle of the bar
 - With alternating hands
 - With a light bounce
- An ostinato
 - A steady beat
 - With elbows out
 - A pentatonic scale
- A cross-over pattern
- A rhythmic bordun
- A tremolo
- An eight tone scale

Meg suggests attaching a real can for the "can of worms" (bait);

Use can to store labels for fish until needed.

Attach to board with self-stick cup hooks, holes in fish.

—Meg Franks, Central Carolina

Rhyme Books - Extended

Books by Kin Eagle,
Illustrated by Rob Gilbert:

Hey, Diddle Diddle -

the continued saga.

ISBN 1-87905-97-6

Rub a Dub Dub -

some of Humpty's other mishaps.

ISBN 1-58089-008-3

It's Raining, It's Pouring -

what happened to the old man in all kinds of weather?

ISBN 1-879085-88-7

Each book has extended versions of the popular rhyme as well as melodies and chords.

—Diane Sabourin, Northern Lights

A Beanbag Game



Every student has a beanbag. Hand back and forth on the beat while singing the song. Repeat two or three times. Stop. Teacher gives a spelling word, students repeat the word, spell the word, then speak the word again. The song starts again and a new word is given after next two or three times through the song.

Extension: Have students walk the beat while singing. All other stays the same.

Math extension: When the song stops, the teacher gives the first number of a series of numbers (how many will be pre-determined by the teacher) and the counting begins, handing the bean bags back and forth to the continuing beat. Example: Teacher has set a grouping of eight numbers. This time starting on "3" and continuing to count: 3,4,5,6,7,8,9,10. Next time: Teacher says 5, counting is 5,6,7,8,9,10,11,12.

Another math extension: One number can be given as a multiple, and the students say the multiples of that number. Example: At the end of the song the teacher says, "4's to forty" and students then count by 4's until they reach forty.

—Used with permission from *Do It My Way: The Child's Way of Learning* published by Alfred Publishing, Authors: Grace Nash, Barbara Potter, Pat Riello, Jerry Jones

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.

Editorial Board Seeks Applicants

The Orff Echo Editorial Board is seeking applicants for an opening in spring 2002. This is a four-year, renewable term. For information or application please contact Donna Marchetti, editor, *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118; 216-321-7573; dmarchetti@gateway.net.

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.

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

What's New

Elizabeth Carlton and Phyllis Weikart have published the fifth in a series of *Guides to Rhythmically Moving*. Currently, guides are available for CDs one through five. The guides contain information regarding each band of music, such as length, tempo, key or mode, country of origin, major instruments, and melodic form. Each also includes a section on musical concepts with activity suggestions, location of the accompanying folk dance and additional pertinent information. In addition, each melody is transcribed with chords. Individual guides sell for \$9.95 and are available from High/Scope Press at 1-800-40-PRESS.

The Soprano Recorder Player's Book of Rounds, compiled and arranged by Deborah Greenblatt, is designed as a beginning recorder student ensemble experience. The 25-page booklet contains 40 tunes in 13 keys from 12 different countries, many with lyrics. Companion books for other instruments are also available, thus allowing for expanded instrumentation. Each book is spiral bound, printed on recycled paper and is available for \$10.00 plus \$2.50 shipping/handling from Greenblatt & Seay, The Old Schoolhouse, Avoca, NE, 68307. A free catalog is available upon request.

New from Warner Bros. is *Music for Fun! With Bob McGrath and Marilyn Davidson*. Bob McGrath of Sesame Street™ has teamed with Marilyn Davidson to compile a full color pupil book that includes five listening maps, a teacher's book and CD. There are 12 songs, seven listening activities and a poem, all organized into seven lesson sequences. Each lesson includes a listening selection and at least one song. McGrath has recorded the songs, some of which are original, and Davidson has written the lessons. Many of the activities are Orff related and there is some use of instruments, primarily very easy, age-appropriate improvisation. The volume is designed to help teachers work toward the early childhood standards in an enjoyable, light-hearted, non-threatening way. The teacher's book and CD are available for \$34.95. Student books, with punch-outs and other activities, can be purchased for \$3.95. Ordering may be done through Warner Brothers or your favorite educational dealer.

Also new from Warner Bros. is ***Hooray for Singing! Part Singing Adventures for Upper Elementary and Middle School*** by Robert de Frece. This book contains nine compositions and arrangements that will help develop part-singing and sight-singing skills. Teaching suggestions are included for each selection. Some pieces include movement suggestions and/or arrangements for Orff instrumentation. Songs include "Come and Sing a Round," "The Lion Sleeps Tonight," and "Deck the Hall." The book sells for \$14.95 and a singers' 5-pack is available separately.

Robert de Frece has also composed and arranged the Orff musical, *Mi-Re-Do: The Game Show*, based on a game show in which Joe (or Jane) Kid tries his (or her) luck competing against Mozart, Bach and Orff, answering musical questions. The composers all have "theme songs" which are played by the "studio audience". A reproducible skit, written by Sue Harvie is also included. The complete show, also from Warner Bros., sells for \$16.95.

Lynn Kleiner's book, *All Kinds of Weather* (\$16.95) from Warner Bros., is a 34 page, easy-to-follow book of lesson plans for toddlers and primary grades. It includes photographs, puppet/felt board patterns, movement activities and instrument playing. An instrument making section for rain sticks, ocean drums and wind chimes is also included. Traditional songs such as "Mr. Sun" and "The Chubby Little Snowman," are included as part of the weather theme. Just recently, an accompanying CD (\$14.95) was completed, containing all 34 songs and activities.

Wilma Salzman and Table Top Press have recently released a CD (\$15.00) and Cassette (\$12.00) for her ***BIG BOOKS for Little Kids: SING TO READ***. The recordings feature 28 of her book titles, including such titles as *I-2-Tie My Shoe*, *Miss Mary Mack*, *De Colores*, *Rain on the Green Grass* and a tri-lingual version of *Frere Jacques*. Also new are stick puppet patterns that can be made to accompany some of the songs. All items are available through Table Top Press, 5812 Coronado Ridge, El Paso, TX 79912.

— Diane Sabourin

Recorder Corner

Get excited about recorder! Your enthusiasm and skill will inspire your students. Summer is a great time to:

- **Pump up your playing:** take some lessons, play with friends/colleagues, expand your comfort zone, try alto or tenor (sopranino or bass)
- **Entice your ears:** enjoy live or recorded performances by fine recorder players
- **Let yourself go:** indulge in improvisation ... start small, reserve judgment, have fun!
- **Visit Orff Schulwerk publications:** Orff Schulwerk materials are full of recorder gems, including some melodies or

pieces written for voice or barred instruments.

- **Gather together:** attend an AOSA course, check out American Recorder Society activities and materials, join ARTA (American Recorder Teachers Association).
- **Upgrade your "hardware":** better instrument, better sound, better example, more satisfaction.
- **Take good care:** temperature extremes can cause damage, clogging, and intonation problems. And those plastic recorders would love a warm, soapy bath.
- **Relax when you play ... and enjoy!**

— Linda Lunbeck, lunbeck@mail.frii.com

Financial Assistance Fund Recipients Say Thank You

Thank you for your generous scholarship from the Gunild Keetman Fund. In August, 2000, I attended the St. Thomas University's teacher training program and had an absolutely wonderful Orff Schulwerk experience!

I was primed and ready for Level II, because during the previous summer, my class in Montana had been canceled. Instead, I repeated Level I and did an extended composition assignment. What I didn't realize was that Level I training was just the tip of the iceberg. In Level II teacher training, you begin to grasp much more of the teaching process, and now I know that I need to continue with Level III to make my training complete.

Being able to study out of state was a very rich experience. I received excellent training at home in Montana, but the class was attended primarily by participants from Montana and Wyoming — people I already knew. This year, thanks to AOSA's scholarship, I was able to broaden the scope of my experience. My roommates in the dorm were from Pennsylvania, Florida, and Ohio. Other classmates came from Texas, Alaska, Massachusetts, Colorado, Indiana, Minnesota and Ohio. The networking that developed from spending two weeks with these people was invaluable, and it has led to correspondence and friendships that will last a lifetime.

One quality of the excellent staff at St. Thomas was their cohesiveness. They took great care in collaborating on the material to be presented and in staying in sync with each other. One could tell they took delight in planning unified lessons that complemented one another and integrated concepts through the Orff media. Roger Sams and Jo Ella Hug had been my teachers in Montana, and continued to demonstrate their expertise by stretching themselves to use new materials and activities. They provided us with teaching models that demanded high quality, yet gave comfortable parameters. Jacque Schrader was able to blend the practical application of movement concepts with the creative process in a special way that always resulted in a satisfying experience.

One highlight of my experience was the brief choral experience with Angie Broeker. I say brief, because all three Levels combined for a 30-minute session with her each day. She had an amazing efficient style of teaching, breaking down a piece of choral music in ingenious ways, and reconstructing it so that you were fully engaged in the activity and were able to retain what you learned.

Another highlight was seeing a performance of *Schulfunk*. They are an adult Orff performance group who use all the Orff media we know and love! So often when I return home from conventions or classes where I have had these unique experiences, I am at a loss to know how to

describe them to my family and friends. If you've ever felt this way, you'll understand my dismay when my camera wouldn't function. The battery was overextended after taking so many flash pictures that day, and refused to cooperate for the *Schulfunk* concert. I had hoped I could at least have some pictures with which to try to explain the variety of creative things they were doing, when I returned home. But, like so many other times, I just had to take it all in and enjoy the moment.

Thank you again for giving me the opportunity to develop and extend my own musicianship and teaching abilities. I am looking forward to continuing my teacher training in the future.

— Anna Hansen-Lane, Cut Bank, Montana

I would like to thank AOSA for a Gunild Keetman Scholarship. With the aid of this scholarship, I attended an Orff Schulwerk Level I teacher training course at the University of St. Thomas in St. Paul, Minnesota, and had an extraordinary experience.

The daily schedule for students consisted of classes in composition, literature, technique, improvisation, pedagogy, recorder, choral rehearsal techniques and movement. Although the coursework was intense and exhausting, it was also inspirational. The instructors' enthusiasm for the work was evident in their teaching. At the end of each day, my classmates and I discussed our enthusiasm for the coming school year and how we hoped to implement the Schulwerk in our teaching. The instructors, as well as the students, displayed a genuine passion for the Orff philosophy.

This course stressed the importance of the process of teaching. Song material was derived from the *Music for Children* volumes in addition to original folk songs and rhymes. Students were encouraged to use their own creativity in arranging Orff accompaniments and teaching their own lessons. I began Level I with some understanding of the process, but after completing the course, I learned that Orff Schulwerk is not only a way of teaching, but a child-centered philosophy that promotes learning by doing. The children learn by actively participating in musical experiences and creating their own music.

Thank you once again for assisting me in my endeavors toward Orff Schulwerk teacher training certification. Studying at the University of St. Thomas was very inspirational, and I am looking forward to returning for Levels II and III.

— Gina DePaoli, Woburn, MA

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.

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survival of his daughter, Kristin, and her husband and son, who were aboard a Greek ferry that sank taking more than 100 of its passengers with it. Careful forethought and quick judgment by Kristin's husband saved them in the nick of time. The story gave me pause to consider whether Grace's guardian angels had expanded their duty roster. Before we could resume our conversation about her life, Grace shared an invitation she had received to attend the 50th anniversary celebration of the Dushkin School, later named the Music Center of the North Shore, at Winnetka, Illinois. Jokingly, she confessed that she would attend only if she could be seated next to the guest of honor, Isaac Stern. How had Grace come to receive an invitation to such an auspicious occasion? How had her guardian angels been at work throughout her life? And what were these crises and coincidences about which she spoke?

Grace Elinor Chapman was born November 19, 1909, in the rural community of Garrettsville, Ohio, near Cleveland. She was the middle of five children. Her earliest musical training included piano lessons taught by her mother, who had studied at Oberlin Conservatory. Grace's love affair with the violin began at around age ten, when her handsome uncle visited from William and Mary College and dazzled her with his rendition of "Souvenir" by Franz Drdla. Soon after, he presented her with her very own three-quarter size violin and she started lessons with her aunt. Later, Grace studied violin seriously with Claudia Page at neighboring Hiram College. Although she was still a high school student when her parents moved from Garrettsville to Akron, Grace stayed behind to live with her aunt in order to continue her studies and graduate with her high school class. This showed a remarkably early sense of independence.

Upon graduation, she enrolled at Hiram College, today home to her donated library collection. After two years, she transferred to Ohio Wesleyan University where she earned a bachelor's degree in 1930 with a double major in music and French and a double minor in education and English. She dreamed of performing. However, the Great

Depression had crippled many orchestras and her dream had to be delayed. Instead, Grace accepted a teaching position, thinking that, "I may as well get it over with as soon as possible." Regarding her undergraduate music education courses, Grace says, "They were a waste of time. Instead, I could have been practicing violin!" Coincidentally, this dissatisfaction with the status quo in music education turned out to be the very thing that catapulted her into a search for effective teaching methods. She exclaimed, "Can you believe that for my master's thesis, I developed a new method for teaching violin?"

"How long does it take a brain cell to die? That's how long you should remain in the company of a negative person!"

Happy to be employed during economic hard times, Grace taught five years, 1930-1935, first at Strongsville, then at North Royalton Public Schools, and last at Orange Township. At North Royalton, she had 51 fourth-graders in her class. Her teaching day was eight to five and during her planning period, she made the rounds teaching music. No piano was available in the classroom, so she discovered her violin to be a useful tool for securing pitch accuracy with young singers. Amid the demands of the teaching schedule, Grace found time to continue violin study at Baldwin-Wallace Conservatory, take classes at Case Western Reserve University and teach a string class there, lead a children's orchestra, and study conducting with Cleveland Symphony Orchestra assistant conductor Rudolph Ringwall. Her energy seemed boundless.

In 1933, Grace attended an MENC conference at Chicago, where she was offered a scholarship to study violin with Max Fischel at the Chicago Musical College. She studied with him during the

summers, while still teaching in Ohio, but resigned her position in 1935 in order to study full time. She was awarded a second baccalaureate degree in December 1935 and the Master of Music in violin and composition in June 1936. In 1928, when she was 19 and home from college for a visit, Grace stopped in Mr. Rellini's Akron, Ohio, violin shop to purchase strings. The dismal economy had made it necessary for a young woman in financial need to place her violin in his shop for immediate resale. Grace acquired the violin under the conditions that she would never sell it or reveal the price she had paid for it. To this day, she has honored both requests. About a decade ago, she made a gift of this treasured instrument to the Colburn School of Performing Arts at Los Angeles, where it is being used by a promising young scholarship student. Ownership of this instrument not only would empower Grace's dream of performing, but also hold a key to survival for a prisoner-of-war.

The next coincidence occurred on New Year's Day 1936, following Grace's holiday visit to Ohio. As she boarded the train to return to Chicago, a gentleman assisted with her luggage — all ten suitcases, hatboxes and instrument cases. After a whirlwind courtship lasting six days, Grace accepted Ralph Nash's marriage proposal. She reflects, "At the time, it did not seem like a risk." Ralph was an engineer on leave from his office in the Philippines. Grace was caught in a dilemma. She was working two part-time jobs in order to pay for her education, yet felt the need to kick into high gear to finish her degree requirements. As if by magic, her mother's cousin, Grace, appeared in Chicago for a brief visit and wished to take her namesake to dinner. Upon hearing of the marriage plans, cousin Grace drafted one check to pay for tuition and another to cover living expenses, making it possible for Grace to quit her jobs and devote full attention to completing her degree.

Grace and Ralph were married a few days after she arrived in Manila in October 1936. For a few fleeting years, they enjoyed a life of successful careers,

continued on page 26...

dinner parties and concert-going. The dream of performing that had been set aside earlier became a reality. She chose to play Max Bruch's g minor Violin Concerto for her debut with the Manila Symphony Orchestra. She became the orchestra's assistant concert mistress, only female member, and only American. A person of immeasurable energy, ability and conviction, she also taught at the American School and led the city's youth orchestra while parenting two young boys. But, again, her promising career and privileged lifestyle were put on hold. During World War II, the Japanese invaded the Philippines, confiscated property and imprisoned Americans. The Nash family lost their tropical paradise home and endured more than three years of internment in concentration camps, with many near-death encounters. A third son was born, bringing joy into the miserable situation. The only material possession to survive was Grace's beloved violin from Mr. Rellini's shop.

Had it not been for her willingness to take a risk, Grace may not have survived

to tell her story. Often during her internment, she would steal away to a secluded place to play for brief moments. Once, she was discovered by a Japanese guard and felt that more than her practice session was over. Instead, he demanded "Mozart," then "Beethoven!" Next, she was playing secretly for the guard and his trusted comrade. In exchange, she found a cache of smuggled food.

Grace has made those years in the Philippines the subject of a deeply moving book, *That We Might Live*. In it, she explains, "Not a day goes by without vivid reminders of those years which ended with a miraculous rescue just hours prior to extermination." From those life-altering experiences, Grace emerged with the determination to live each day to its fullest, focusing only on the positive. One asks, "Why?" and Grace responds, "Why not?" She often "thumps her thymus" and asks students, "How long does it take a brain cell to die?" Without waiting for an answer, she continues, "That's how long you should remain in the company of a negative person!" She

also says that, "Our lives are on lease, a wonderful lease that might never expire if we but give it to others."

Several years after the war, Grace returned to teaching and playing in Winnetka, Illinois. Her goal was to give fairness, a challenge and a sense of success to every child everyday. She reconnected with Viennese conductor Herbert Zipper, who had survived Hitler's death camps at Buchenwald and Dachau before becoming the conductor of the Manila Symphony Orchestra.* Zipper had been a personal friend and inspiration to her in Manila. After the war, Zipper moved to Chicago to become president of the National Guild of Community Music Schools and director of the Music Center of the North Shore. Grace was his assistant director and also taught violin and theory. Malnutrition during the war years and arthritis had detrimental effects so that by the late 1950s, Grace faced a declining ability to perform. Just when one door was closing, another opened. Dr. Zipper suggested that she attend the Guild conference at

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Toronto in February 1960. As chance would have it, Doreen Hall was to be on the conference program leading a demonstration of Orff Schulwerk with children. When asked about her first impressions of Orff Schulwerk, Grace exclaimed, "This was the answer to how music should be taught — the child's way! I knew there had to be more to teaching than naming key signatures. I feel like I had been waiting in the wings for Orff Schulwerk, but up 'til that time, I couldn't have said what I was waiting for." Grace realized that she could never return to a traditional curriculum after learning about Orff Schulwerk.

In July 1960, Grace returned to Toronto to attend the first North American one-week Orff Schulwerk workshop led by Doreen Hall. The following summer, Doreen came to Winnetka to teach a week-long workshop. Grace says, "I scrounged seven states to find 16 participants — enough to pay Doreen's salary." The workshop included a 45-minute demonstration with children each day. Dr. Zipper thought it might take as many as ten years for the Orff approach to catch on in America. Grace thought it might take 25 years to be fully accepted and says, "We are far from where we should be in Orff Schulwerk."

The first "official" two-week North American Orff Schulwerk workshop was held at Toronto in 1962. The faculty included Gunild Keetman, Barbara Haselbach, Wilhelm Keller, and Lotte Flack from the Orff Institute in Salzburg, along with Hugh Orr and Doreen Hall. Grace spoke of Keetman's ability to convey powerful messages with the slightest twitch of an eyelash. Although present, Carl Orff did not teach classes. He did, however, present an evening performance of *Astutli*, about which Grace noted his remarkable ability to hold the audience through dramatic expression. Grace returned to Toronto for a second two-week session in 1964.

That same year, Grace resigned her teaching position in order to move with Ralph to Scottsdale, Arizona. Before leaving, she assisted Dr. Zipper in finding a suitable replacement. Wilma McCool, now Wilma Salzman, from Toronto had been trained in Orff Schulwerk and was hired. Grace threw herself wholeheartedly into the study of child development

and behavioral sciences. She began presenting workshops and developing materials "because none were available." She began learning about the Kodály method from Mary Helen Richards in 1966, and a year later attended a symposium at Stanford University that included Kodály on the faculty.

In 1967, Grace was invited to participate in a Title III project to guide musical development using Orff and Kodály in the Madera, California, County Schools. Arnold Burkhardt was the project director and hired Grace because she had attended

the Toronto workshops. Grace says, "Orff Schulwerk got into many schools through the back door — through special education and Title III projects." It was not until after she arrived that she learned she would see the students only three times per month. This disappointment, compounded by organizational problems, led her to withdraw from the project. "There was no room for movement and teachers called it the 'patty-cake' program." What kept her going were evening sessions playing violin and piano, and Ralph's

continued on page 28...

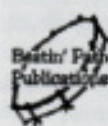
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unfailing support. While her overall evaluation of the project was less than satisfactory, she recounts many positive effects, such as, "Joe was a special ed child. He never crept or crawled and had to work very hard while we were making the films. He gained one and a half years in reading during a short time span as a result of the music!"

The next year, Grace went to Wellesley, Massachusetts, to teach Orff and Kodály classes while Denise Bacon was on sabbatical leave. Reflecting, Grace said, "If I have any regrets, it is that I had already committed to Wellesley when Herbert wanted me to take over while he was in Manila for the year." She explains that, had she been in Chicago instead of Massachusetts, she likely would have been a founding member of AOSA, for many Orff enthusiasts in the upper Midwest were initiating efforts to form the association that year.

In the mid-1960s, Grace traveled to London to meet Vera Gray and observe movement classes based on Rudolf Laban's work. She began synthesizing the approaches of Orff, Kodály, and Laban. With these three, she recognized a way for children to reach their greatest potential. In 1976, she directed and taught a three-week summer training and certification course sponsored by Northern Arizona University. She easily recalled the names of each participant and still believes that "the absorption takes place in the third week." That three-week course was a part of the Master of Music Education Degree with Emphasis in Orff, Kodály and Laban until 1987, when university leadership and priorities shifted. The course and its faculty relocated to Colorado State University in 1988 and realigned its time frame to coincide with other two-week certification programs. After the move, Grace continued teaching in the program for two more summers but gave the directorship to Liz Gilpatrick. During the 1990s, she returned many times to provide special guest lectures.

From 1995 to 1999, Grace taught Orff certification courses at Florida State University. It is estimated that Grace taught more than 1,200 students in those

training courses. She presented more than 50 one-week workshops at universities in 32 states, in addition to countless one-, two- and three-day workshops. Grace beamed as she mentioned the accomplishments of her former students. However, her most treasured teaching experience was when her Norwegian granddaughter, Kristin, came to Colorado to take Level I from "Mormor."

Grace's work and influence in music education has been recognized and was the subject of Sue Orrell's doctoral dissertation at the University of Houston in 1985. Grace received the Doctor of Humane Letters degree from Canaan College in New Hampshire in 1973, the Arizona Music Educator of the Year in 1984, and the Alumni Achievement Award from both Hiram College and Ohio Wesleyan. She was awarded the

***"We have knowledge,
wealth and the capacity to
use it. Neglecting educa-
tion is child abuse."***

first Distinguished Service Award by AOSA in 1989. Her dear colleague, Jan Rapley, made the presentation.

As our weekend visit drew to a close, I asked Grace to dream aloud about an ideal school. She responded, "One like the Crossroads School in Los Angeles where the arts are at the center of the curriculum and serve to enhance health, well-being and lifelong learning. The arts have the power to transform society." She noted that we should teach children how to teach themselves. Through Orff Schulwerk, "What the children learn, they keep." She stressed the importance of movement. "Whenever you express in two media simultaneously, one of them physical, learning is enhanced. Laban operates on extra-sensory perception. There is a feeling connected with each one of the senses. We could guide

children in knowing so much more, such as how a particular color feels. Pitch has a feeling, as well. We have knowledge, wealth and the capacity to use it. Neglecting education is child abuse."

About teacher training, Grace said this: "There are not enough Orff teachers. We have become a nation of specialists who can't see the relationship of things. Universities need to replace their Principles of Education and Computer courses with Orff Schulwerk. Undergraduate theory should start with a chant, bordun and parallel fifths. Hand signals should be used for tonal acuity and to aid memory of tonal patterns. The pentatonic scale is the pillar of all Western scales. If Orff, Kodály and Laban were included in undergraduate education, we would eliminate all the 'unlearning' that takes place later. Development of the imagination is critical. There needs to be a course in intuitive teaching."

Grace advised that AOSA should encourage more people to complete Levels II and III by designating scholarships for that purpose. She strongly suggests that classroom teachers be encouraged to take Level I. "Coordination between academics and the arts is essential. Orff Schulwerk teachers have a real chance to affect children through music — to learn life itself. Too many teachers think of themselves as teachers of a subject, a thing, rather than teachers of children."

In conclusion, Grace said, "Ask a teacher how many other people's lives they have changed. That is the real test." If so, then one must recognize that her life has been a fountainhead from which a mighty river flows. Rivers need a spring. As I departed, I studied one last time the portrait propped against the dining room wall painted by a fellow resident of Westminster Oaks — a portrait of Grace with arms reaching toward the sky, expressing through movement the words of Langston Hughes' poem "Gather out of star-dust... one handful of dream-dust, not for sale."

*To learn about his incredible saga, I suggest *Dachau Song* by Paul Cummins.

Judith Cole serves on the AOSA Editorial Board.

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Reflections on “Community Music” and Musical Communities

Patricia Shehan Campbell

Musical communities are of considerable interest to anthropologists, ethnomusicologists and folklorists who for decades have been raising the question of music as social expression. These social scientists study the music made by music communities, probing how it is that individual musicians gather in social groups - families, neighborhoods, villages - to make music that is a reflection of the collective and collaborative spirit.

Music communities and “community music” are also the stuff of educational practice. “Educationists” (or music education researchers) observe and examine practices that surround them, curious about such things as how it is that children become musical before and beyond school, or how well a school music program “fits” its children of particular socioeconomic and ethnic-cultural circumstances, or how it is that teachers can be influential in the life of a culture. Practicing teachers approach the concept of community in their commitment to building a musical culture within their schools and classrooms. They bring the outside community into their schools as well as carry their musical and instructional know-how into the community, running song-writing sessions for troubled youth at a community health center, teaching piano (or West African drumming) in an after-school center, and directing the church choir in rehearsal and weekend performances.

What follows are reflections on musical communities (and also Community Music) as they relate to teachers and their students, and the relationship of schools to their environment. These reflections are drawn from the work of social scientists, educationists, and practicing musicians and teachers.

Music as a social act

We know what scholars have confirmed — that music is largely a social act (Blacking, 1973). We may perform solo, but we do it so that others may feel what we feel, hear what we see (and hear), and experience the music as a merging of thoughts of the composer, the performer, and the listener. Moreover, we play as a member of a musical group, and therein lies the essence of a communal sense like no other. The very act of our performance, according to anthropologist John Blacking, is “a test of one of the fundamental truths of life: all matter is a manifestation of the spirit; in the process of playing, the process of allowing your body to submit to the musical act, you experience a fellow-being with other humans and the world of nature” (Howard, 1991). Blacking’s life-long intrigue was with the Venda community of South Africa, where he observed that the majority of society were singers, dancers and players (Blacking, 1967, 1973; Campbell, 2001). None among the Venda were considered “unmusical” or thought to be destined for some peripheral auditor’s role; instead, the Venda expected that every member of their society could sing, dance, and when appropriate, play instruments such as reeds, pipes and xylophones. Blacking’s work begs an issue deserving serious consideration in any educational setting: as much as music is social, it is also communal and is a means of building relationships in one of the most profound of human ways. In truth, music bonds.

Music as a collective groove

In *Music Grooves* (1994), Charlie Keil and Steve Feld speak to the significance of musical communities, calling music our last and best source of “participatory

consciousness.” They describe music as an immediate way of feeling a part of a community, since it captures our attention and draws us into making it together, into feeling a part of the whole. Keil is passionate about his focus on musical participation in communities of young people: “I want to get kids moving. I want everybody playing, grooving, jamming... I want more participatory immersion, more cultured creations, fewer mediated substitutions, even less civilized criticism” (p. 20). Within the experience of a community of people making music, be they children in a marimba ensemble, high schoolers in a wind band, or adults in a church choir, Keil’s view is that “everybody be allowed to find their own time feel and their own sense of pitch, timbre, and voice” (p. 172). To this end, Keil founded “MUSE, Inc” (Musicians United for Superior Education) to support dancing and drumming projects in schools, with funding for adult musicians of salsa, samba and the like to turn a class or an entire school into a “moving and grooving” entity (see <http://www.musekids.org>). In addition, those who have performed in Keil’s 12/8 path bands of brass and Latin-styled percussion genres at conferences, on campuses, and in street parades know the sense of participatory consciousness for which he strives (see <http://www.128path.org>). In experiences like these, we find our own individual expression even as we also sense the amazing power of giving to the group’s collective groove.

Communal music as children see it

Musical communities: Isn’t that what children want, too — belonging to a group, making and keeping friends, discovering and delighting in a shared

identity? All of this is possible through music. Manuel, a nine-year-old drummer, spoke of a type of musical community he would one day make with his peers: "I hope to form a band with kids my age, kids that live in my apartment building. We know a lot of the same music, and could be good; that's what I'd like to do when I grow up, play in a band." Seven-year-old Ramona gave compelling evidence of music's ability to provide emotional support to a family that gathers together: "Like at my cousin's funeral, we all sang 'Silver and Gold'; my whole family — my mother, gramma, my cousins, aunts and uncles, my sister and my brothers... my whole family got together, and we sang." Tuyen, the type of musically committed sixth-grader who would qualify as a music major (if there were such a thing in elementary school), offered a compelling reason, pertinent to her family and friends, as to why she enjoys singing: "...when I sing Vietnamese songs, everyone — my aunts, uncles, my parents' friends — seem to like me..." According to children (Campbell, 1998), camaraderie, identity, emotional support, recognition and respect all seem to be important outcomes of membership in a musical community. They make music because it feels good to them, (quite literally, for as six-year-old Darryl observed, "it makes my tummy tickle, kind of like going up on a rolley coaster"), but also because of its socially reinforcing properties.

"Community Music" U.K. style

Since the 1970s, "Community Music" has been a movement of some consequence throughout the United Kingdom, particularly in England, Scotland and Wales as well as in the commonwealth nations of New Zealand and Australia. Lee Higgins of the Liverpool Institute for the Performing Arts, a trainer of community musicians, describes it as "...making music with people. Community music involves musicians working with people to enable them to actively enjoy and participate in music. This can happen anywhere and with anyone, because a 'community' doesn't have to be a geographical one. It can be a group of people who share common interests, experiences, or backgrounds." (1999). In

the U.K., those trained in M.A. programs of Community Music are able to facilitate the music-making of others - women in a shelter for the homeless who sing songs to a guitar accompaniment, elderly people who gather to dance to a deejay or small combo, jobless youth who come to a center to learn guitar and are coached in the rock bands they form. They hone their instrumental skills, learn repertoire and are trained in interpersonal skills, administrative and managerial matters, and grantsmanship. Community musicians do not consider themselves teachers, because "community music starts with where the people are at" rather than from some program of prescribed objectives, according to Goldsmith College (London) instructor Phil Mullins. Nor are they therapists, for they work with populations who have no identifiable special needs. Instead, the facilitators of Community Music are practicing musicians who look for ways to develop musical and expressive skills, with a fervent interest in helping the personal development of participants. Community Music creates musical communities.

ISME's commitment to community music

In the late 1970s, the International Society for Music Education established a commission on Community Music. The impetus for the commission was the recognition that music-making and musical instruction occurred in both informal and formal settings, and in neighborhoods as well as schools. Recent meetings of the Community Music commission in Liverpool, England (1996), Durban, South Africa (1998), and Toronto, Canada (2000), have drawn together community musicians, facilitators, teachers, ethnomusicologists and educationists from as far away as Japan, New Zealand, Europe and North America, Brazil, Ghana, and South Africa. The topics of interest to Community Music commission members are as widespread as the geographic distribution of its members, but they have in common the matter of "making music with people" in an organized and preconceived manner, and "starting with where the people are at" to offer musical experiences that appeal, energize and grow the social bond.

Bahia bands

Joel Luis Barbosa reported the outcomes of a project that brought band music to teenagers who live at social risk in an area of shanties in Salvador, Bahia, Brazil (2000). For many young people with serious health and nutrition problems, and situations associated with drug and sexual abuse, the supply of a set of wind, brass and percussion instruments to a band director and several university student assistants was the impetus for a year-long project to build skills for group performance. School and university personnel, and the Sociedade 1o de Maio (May First Society), joined together to provide instruments and instruction to young people who were seeking purpose, skill development, and general motivation. Barbosa noted that the results of ongoing sessions in playing, singing, listening, improvising and rhythmic activities brought new educational, social and even professional perspectives to the young participants.

Rock schools

In Wales, Steve Garrett runs three- and five-day Rock Schools for young people whose interests are musical skills and also personal development through music. Participants are high school or recent graduates, often jobless, but always with a desire to play music. With grants to fund tutors on guitar, bass and drums, and a location with four or five rooms for sectional lessons and sessions, the Rock Schools are up and running. Each group, usually comprised of three to six musicians, is assigned a facilitator who is in actuality their tutor. The emphasis throughout the experience is on skill building, learning to play "cover tunes" (known rock music selections) and the creation of original material. The culmination of the Rock School program is a public performance. As Garrett observed, "it is often the 'problem kids' who end up demonstrating the greatest enthusiasms and creativity during a project" (2000). He notes that the project is not a school in the normal sense, as participants can leave at any time, and what results from the project is in large extent due to participant interaction. The Rock School approach allows an outlet

for expression that is socially connective, and that instills a sense of personal confidence and relationship-building that young people require.

The interface

One final conceptualization of community relative to music-in-schools should be brought to mind, because it is a familiar and frequent practice: the interface of schoolchildren with community musicians, including culture-bearers (those whose intent it is to preserve and transmit the music of their ethnic-cultural heritage). A growing number of North American schools are hiring drummers from Ghana, Trinidadian pan players, and Native American singers and storytellers for short- and long-term residencies with children in schools in order to engage young people in the musical traditions of people living in the community surrounding these schools. Since musicians live in the neighborhoods of schools, it is somewhat easy to arrange, and children can benefit greatly from the presence of neighborhood musicians in schools (and of "neighbors," parents and grandparents who have songs to sing, stories to tell, instruments to show).

A critical goal of music education seems to be to configure our programs in wider ways, to convert our roles as "teachers-who-do-all" to "teachers-as-facilitators" — teachers who arrange for a wide array of musical experiences by those experts living within the community who can represent given styles and cultures. Once we manage to develop an interface between children and culture-bearers that allows for active engagement with the musical expressions of varied peoples, we will have realized children's rich potential for social bonding through music.

Patricia Shehan Campbell is Donald E. Peterson Professor of Music at the University of Washington, editor of The College Music Symposium, Chair-Elect of ISME's Community Music Commission, and author of numerous books on music for children.

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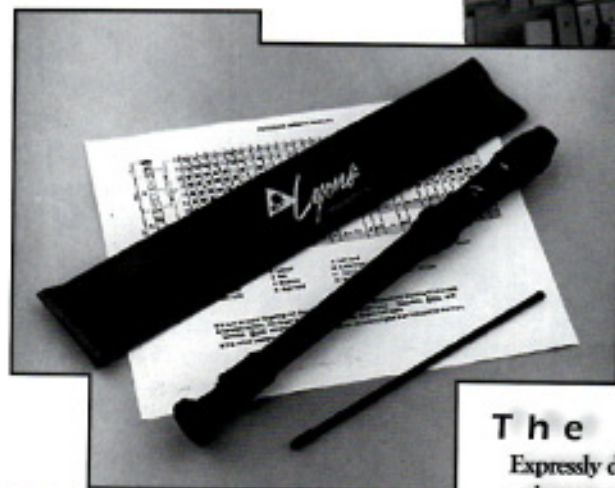
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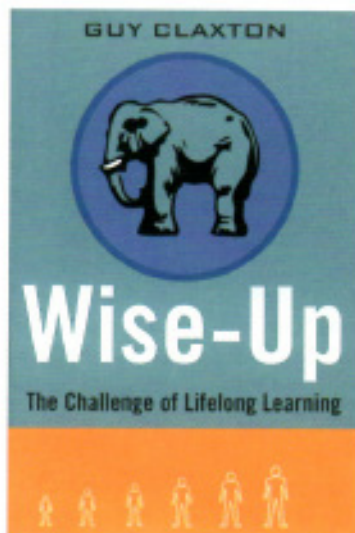
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Reviews

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WISE-UP
The Challenge of
Lifelong Learning
By Guy Claxton
Bloomsbury Books, 1999.
\$15.95.

As we toil away in contemporary classrooms, we teachers often find ourselves under pressure to teach more content that is factual, language-based, symbolic and measurable by standardized tests and written assessments. That the content or those measurements may be inappropriate for the subject hardly seems to matter. In addition, teachers are often urged to manage classroom learning in ways that can make a day at school as dull as cold oatmeal. In his book *Wise Up*, Guy Claxton explores the new science of learning and expands the definition of the word far beyond the narrow confines of academic achievement. He urges us to embrace in our definition of learning all of the ways humans perceive and respond, including the emotional, intuitive and imaginal realms, and reveals research that substantiates his argument. Teachers, parents, administrators, professors — anyone who cares about learning — will be heartened by this book.

Claxton points out that "the development of learning power starts not with the cultivation of its skills and qualities, but with the preparation of the ground. For the possibilities that people see for learning, and the ways in which they relate to themselves as learners, depend on what they already believe learning to be." This statement would seem to be common sense, yet as the author reflects upon culturally determined beliefs, he reveals some assumptions we make about learning that can severely limit its effectiveness for both our children and ourselves. Contrasting European and American beliefs with Asian thought, for instance, we discover that Westerners focus on ability (or lack of it!) as the single most important factor in determining learning success, while Asian cultures tend to focus on effort. Such entrenched beliefs, he points out, can lead to some damaging outcomes for potential learners within each society.

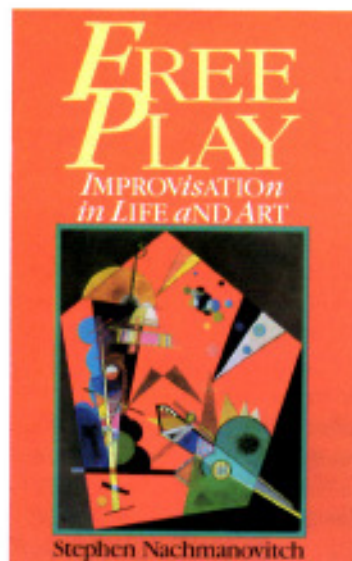
In other chapters, Claxton demonstrates how intuition, uncertainty and emotion, far from weakening education, become, in fact, part of the strong foundation upon which learning is built. He reminds us of the value of reflection, day-dreaming, "mulling things over," keeping an open mind, and of not writing things down. He points out how all facets of the human body-mind are woven together in an intricate dance of learning that goes on day and night, consciously and unconsciously throughout our lives, and cites contemporary research to buttress his arguments.

He argues that Piaget was wrong to conclude that we abandon certain ways of knowing and learning as we age. In fact, he says, we continue to employ our child-like ways of learning throughout our lives. He carries the argument further to confront contemporary educational practitioners who require students to use only the intellectual compartments of their "learning tool kits." We must, he says, help students learn to use all the compartments in their entire tool kits —

to allow resilience, emotion and imagination to strengthen the intellectual. Our goal should not be to impose learning and learning standards from the outside, but to ignite within each person both the desire and the know-how to direct his or her own learning for a lifetime.

And what a refreshing and reassuring thought that is!

-Liz Gilpatrick



FREE PLAY
Improvisation in Life and Art
By Stephen Nachmanovitch
Jeremy P. Tarcher, Inc., 1991.
\$16.95.

There is an old Sanskrit word, lila, which means play. Richer than our word, it means divine play, the play of creation, destruction, and re-creation, the folding and unfolding of the cosmos. Lila, free and deep, is both the delight and enjoyment of this moment, and the play of God. It also means love.

Lila may be the simplest thing there is — spontaneous, childish, disarming. But as we grow and experience the complexities of life, it may also be the most difficult and hard-won achievement

continued on page 36...

imaginable, and its coming to fruition is a kind of homecoming to our true selves.

-Stephen Nachmanovitch, *Free Play*

I had the occasion to hear a lecture-demonstration by Stephen Nachmanovitch, and subsequently attended his workshop on improvisation for musicians. After meeting him, I wondered how I possibly could have missed his delightful, inspirational book "Free Play," which was published 10 years ago, but is still fresh and timely.

Stephen Nachmanovitch is a violinist, composer, poet, teacher and computer artist. He studied psychology and literature at Harvard, and has a Ph.D. in the History of Consciousness from University of California, Santa Cruz. His mentor was the famed anthropologist Gregory Bateson. He has explored improvisation in his own solo violin performances, teaching and writings. When he performs, he plays with feedback from the electronic violin as an ingredient in his improvisations.

Stephane Grappelli writes, "Improvisation, it is a mystery. You can write a book about it, but by the end no one still knows what it is." Yet this small volume, *Free Play*, puts us directly into the flow of the inquiry and encourages the reader to penetrate the mystery. This is a book that comes out of practice, is structured like a poem, and is as personal as a private music lesson.

Nachmanovitch discusses improvisation in connection to all arenas of life, not just performance or visual art. What are the sources of inspiration and how can we play with what we have in hand? How does spontaneous creation work and can we practice it? What is a helpful attitude toward mistakes and how can one surpass one's perceived limitations? These are some of the questions the reader is privileged to investigate by means of Nachmanovitch's reflections. He uses his own struggles and insights as examples, as well as teaching stories, illustrations and quotations from many other sources and traditions.

In the search for the fresh, the true and the personal, one must inevitably encounter obstacles. Nachmanovitch discusses fear, judgment and the roles patience and surrender play in opening up to possibilities in the here-and-now.

Filled with pithy quotations and endlessly quotable himself, Nachmanovitch weaves themes and stories throughout the entire book, inviting the reader to come along for the ride, come out to play, join in the exploration. For inspiration, further pondering on the process, practical suggestions and specific exercises, this is a book to return to often.

-Terry Boyarsky



**THE STORY OF THE
INCREDIBLE ORCHESTRA**
An Introduction to
Musical Instruments and
the Symphony Orchestra
By Bruce Koscielniak
Houghton Mifflin, 2000. \$15.

The Story of the Incredible Orchestra is a fact-filled, colorful picture book that introduces the instruments of the orchestra, gives a brief history of those instruments, and tells how they came to be grouped together in the orchestral setting. To trace the development of the modern orchestra, author/illustrator Bruce Koscielniak, who is himself a musician, takes the reader on a journey from the time before the standard orchestra existed, about 1600, to today.

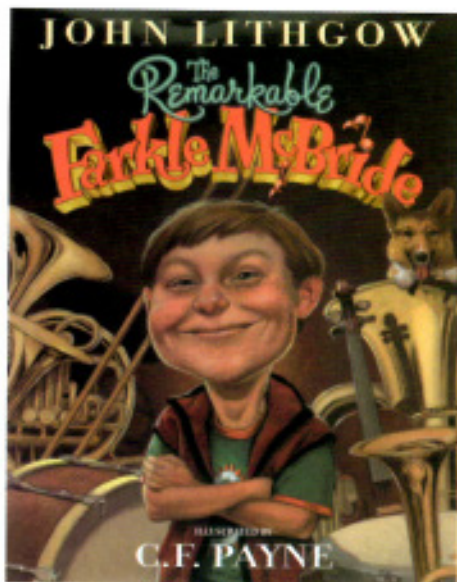
He begins by describing early ensemble music and illustrating several dozen instruments, including lutes, harp, psaltery, viols, shawm, chalumeau, recorder, crumhorn, tabor and sackbut, providing brief descriptions and drawings of people holding and playing the instru-

ments. More detailed information and facts about the instruments are provided in adjacent boxed-in areas in a manner that would allow a child to revisit the pages many times, layering on additional information as curiosity dictates. Following this, Koscielniak presents information about performance practices of different style periods — Baroque, Classical, Romantic, and early 20th century — interspersed with background on various instrument families such as strings, winds, brass and keyboards, and introduces the reader to terms like "reed," "tuning screws," "pads," "bell," "mouth-piece," "valve" and "tubing."

Though the author's assertion that the birth of the orchestra can be attributed to Renaissance composer Giovanni Gabrieli seems questionable, this does little to diminish the value of the book, for the remainder of its historical information is accurate.

The book opens the door to the science of sound and tells how sound vibrations escape the "f-holes" on a cello, how piston valves work, and how some idiophones are tuned and some are of indefinite pitch. In its conclusion, it ventures into a light discussion of contemporary practices, including jazz and synthesized sound. "Something old, something new" is a phrase posed to readers as they are left to ponder what music of the future might be like. There is no CD to accompany the book, so teachers will want to provide their own recorded selections for enrichment.

-Judith Cole



THE REMARKABLE FARKLE McBRIDE

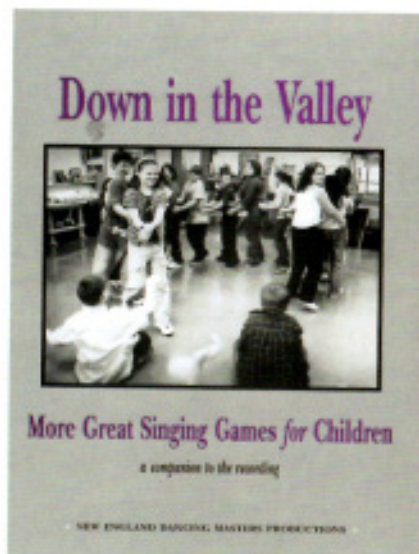
By John Lithgow;
illustrated by C. F. Payne
Simon & Schuster Books for Young
Readers, 2000.
\$16.

Actor John Lithgow, of "Third Rock from the Sun" fame, and Cincinnati illustrator C. F. Payne team up to give us a marvelous tale of a prodigy, Farkle McBride, who drums, strums, blows and bows his way through years of unsatisfying musical study to eventually discover the musical experience that does satisfy him. Starting at age three, he tries and masters a succession of instruments — violin, flute, trombone, timpani and cymbals — each time growing tired of the instrument at hand and going on to the next. However, his years of musical study lead Farkle to a very rewarding culmination: becoming an orchestra conductor! Because he is such a genius with the instruments he has studied, he has performed each with the orchestra; when called upon to substitute for the ailing conductor, he discovers his musical fulfillment.

The story is told through rhyming verse, beginning with a kind of limerick and including all sorts of other schemes. With each instrument — violin, flute, trombone, percussion — Lithgow livens up the verse with delightful "deedle-ee," "tootle-ee," "vroom-pety," and "clang-a-ma-clashes." Using

vivid facial expressions that easily illuminate the exact sentiments of fickle Farkle, his often dismayed parents, and the very serious orchestra members, Payne brings to life the clever story. The book concludes with a beautiful double-page fold-out that open the curtains to expose the entire orchestra. I can hardly wait to share this book with students!

-Judith Cole



DOWN IN THE VALLEY More Great Singing Games for Children

Edited by Andy Davis, Peter
Amidon, Mary Alice Amidon
New England Dancing Masters
Productions, 2000.
Book \$15; CD \$15; cassette \$10.

Down in the Valley is a collection of 25 great (really!) singing games for children of all ages. They range from the simplest follow-the-leader and follow-the-words games to those with jumping and clapping patterns that will challenge the most sophisticated middle school students. Although about a third of these games can be found in other publications — and credit is given to each person or source from whom the editors learned them — one of the strengths of this collection is its diversity. Songs of city kids and country kids are represented as are those of the South, Appalachia, New England and throughout the United States.

The book and CD (or cassette) are sold separately, but the book contains all the songs and game instructions so it can be used without the recording. The book also has suggestions for successfully teaching the games, choosing leaders and making space in your classroom for dancing. A glossary, a list of further dance resources, an index of the games by formation and engaging photographs of children participating make this volume a rich asset for the music teacher.

The value of the CD (which contains no dance instructions) lies in its lively singing — by both children and adults — and its entrancing accompaniments. It is a helpful tool for the teacher who is learning the songs. In some instances, the recording can also be used to introduce the games to the children, who will soon make them their own and sing willingly without accompaniment.

As the book reminds us, these songs have traditionally been sung by the game participants without instrumental support. Indeed, several of the games encourage solo singing (my first-graders unselfconsciously sing "Charlie Over the Ocean" so they can chase each other skipping around the room). Teachers may want to raise the pitch of most of the songs into "head voice" register.

In the introduction to the book, the New England Dancing Masters encourage adaptation of these games to the children who will be playing them. They point out that the games were created by children and that children have changed them over time and in various circumstances. Teachers are encouraged to let the children determine some of the rules, create new motions and find new steps as they become a dancing community.

For the teacher who knows many singing games this book (and CD) will be a welcome addition, broadening the repertoire. For those who have little experience with these child-delighting activities this collection is a wonderful place to start.

-Alan Purdum

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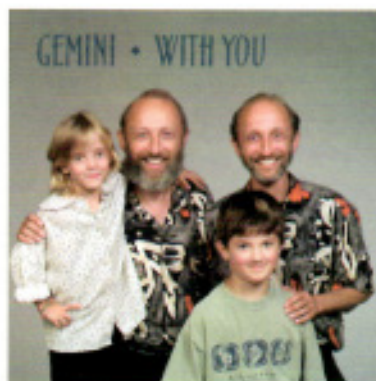
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WITH YOU
Music for Children and Families
Gemini, 2000. (CD)

This CD by Sandor and Laszlo Stomovits features 11 newly composed songs with instrumental accompaniment, two original instrumental pieces, one song of African-American heritage, and one 17th-century Irish harp melody with new lyrics. Whereas their earlier recordings from the 1980s feature mostly traditional music, *With You* represents a shift to mostly original songs.

The subject matter ranges from ordinary, everyday activities, such as watching a movie while eating popcorn or taking a bath, to wholesome, value-oriented themes of true friendship and similarities between children of diverse cultures. With messages like these, there is little wonder that these multi-talented twin brothers have won the hearts of children, parents and educators.

If greatness lies in simplicity, the selections on this CD are topmost. The songs are confined to the comfort zone of a child's vocal range and the melodies are highly repetitive. The harmonic language is uncomplicated. The formal structures are almost always verse with refrain. Although these characteristics may not hold the attention of a well-educated and skillful musician, they are just the right combination for a developing child musician whose security blanket is repetition and predictability.

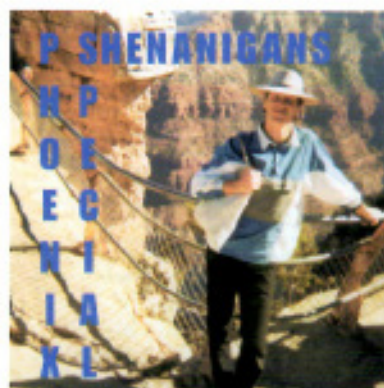
The songs are sung by one of the twins, often with harmony or countermelody provided by the other, and sometimes with the assistance of a child. All of the songs include delightful

piano accompaniments with help from guitar, harmonica, mandolin or flute and enhanced by various percussion instruments such as bones, tambourine, bongos and mbira. With each repetition of a strophe, the orchestration grows in a kind of "Rossini crescendo." The masterful performances on these instruments keep the occasional simulated sounds of a synthesizer from degrading the overall effect.

The songs display a variety of styles and flavors, showing the performers' ability to imitate the characteristics of gospel music, blues, fiddle tunes and Latin music. This seems to come naturally to these musicians, who lived in Europe and Israel before migrating to the United States and bringing a rich variety of musical expressions with them.

One of the two instrumental selections features ukulele in a syncopated tune. The other, featuring fiddle, fiddlesticks, banjo and bones, assumes a slight accelerando with each repetition of the music that begs for choreography. Language teachers will be pleased with the rhyme scheme in "Emily's Song." Orff teachers will enjoy echoing voices in "Together" and the scat-like singing in "You Gotta Sing." My personal favorite of all is one that asks, "Who will love if we don't love? And who will light the way?" This calm, reflective and haunting melody is one that I'll be humming as I ponder its lyrics' message.

-Judith Cole



PHOENIX SPECIAL
Shenanigans, 2000. (CD)

In *Phoenix Special*, Shenanigans brings a collection of nine world dances. (These are the dances Gary King taught at the 1999 AOSA conference in Phoenix, Arizona.) The recordings are very fine, with classroom instruments such as recorder, glockenspiel and xylophone, as well as more uncommon fare: bouzouki, darrabukka and hurdy gurdy. Most of the dances are at a relaxed pace, but a couple of the selections are guaranteed to raise your heart rate. Of particular fun is *Dudalas & Dumantuli Urgos*, which begins with a nice walk, but has a sneaky accelerando that will have everyone laughing before the song is over.


The liner notes are very helpful. Lyrics are given in the original language and are accompanied by the English translation. The source of the music is listed along with its traditional context. The best feature of this collection is the well-written directions for the dances. Each dance has two versions — easy and advanced — allowing you to choose a version suitable for all students. *Spanish Waltz* and *Kaftos* have elements of structured improvisation — a great find.

One word of warning: the *Malayan Hand Drill* is one of those catchy, extremely singable songs that take possession of you. You will find yourself singing it in the most unlikely places against your own will. If you teach it to only one class, it will spread through your school like a virus as other students pick it up on the playground or school bus!

Phoenix Special is a great addition to your dance resources.

-Marilyn A. Gunn

continued on page 41 . . .

A roll of paper is unrolled on a yellow background. On the left side of the paper, there are four crayons: a red one with 'CRAYONS' written on it, a blue one with 'CRAYONS' written on it, and two green ones. On the right side, there is a red lollipop on a white stick. In the bottom left corner, there are two blue mallets with white handles. The text is written on the paper.

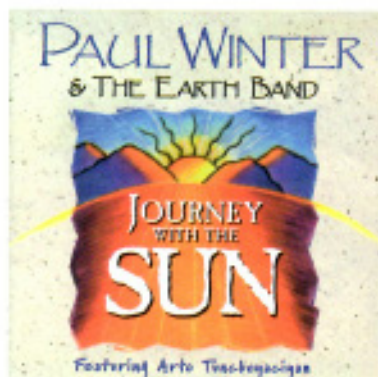
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JOURNEY WITH THE SUN
Paul Winter and the Earth Band
Living Music, 2000. (CD)

This new CD by AOSA Advocacy Council member Paul Winter and his colleagues brings together a 20-year tradition of solstice celebrations at the world's largest Gothic cathedral, the Cathedral of St. John the Divine in New York City, where he has served as Artist-in-Residence since 1967. For some of us who still own our first Paul Winter Consort black vinyl LP called *Road* from the 1960s, as well as every one of their recordings produced since then, this newest CD seems to culminate his long journey down that road which has embraced many of the world's cultures and musical traditions.

In the magnificent spatial cavern of the cathedral, the sounds of Paul Winter's soprano saxophone take us from a quiet, reflective mood to one of joyous jubilation as he marks the celestial milestones of our longest and shortest days of the year. Paul Winter is joined by long-time consort members Eugene Friesen, cellist, and Paul Halley, organist and pianist, along with special guests. Mickey Hart plays his new computer-linked percussion instrument containing a library of 300 sounds he has collected from instruments and voices around the world. Multi-talented Armenian percussionist Arto Tunçboyacıyan also plays the 6-string Anatolian saz, in addition to producing marvelous vocal gymnastics rivaling Bobby McFerrin, but with a Middle Eastern flavor. Other featured musicians include Irish-American Uilleann piper Jerry O'Sullivan, Celtic whistler Davy Spillane, Irish singer Niamh Parsons, Romanian panflutist

Damian Draghici, and Armenian double-reed zurna player Vardan Grigoryan.

On half of the CD's 13 tracks, Arto Tunçboyacıyan sings using no particular language, but instead produces vocables selected from sounds of his personal dialect. Only on the final selection of the album does he sing a lullaby using the language of his Anatolian homeland. His unique method for producing repeated tones is something rarely experienced, as is his ability to utilize the special "throat singing" characteristic of the region. To accompany himself, Arto performs on an instrument he refers to a sazabo, which is his version or reworking of a traditional Anatolian 6-string saz. When he is not singing and playing sazabo, one can hear him playing percussion.

One particularly notable and lively selection titled "Mountain Wedding" is inspired by the rhythms and uncommon meter of Balkan music. Paul Winter composed the music in 1975 after many years of listening to Bulgarian music and the works of Bartók. For this selection, the ensemble is joined by panflutist Damian Draghici.

When Mickey Hart joins the ensemble with his newly invented RAMU (Random Access Music Universe), he uses sound-settings that combine cimbalom, santur, gambang, and modified piano and vibes for one selection and mbira, xylophone, and sand drum for another.

Two of the album's tracks feature traditional Irish and Scottish sounds. Niamh Parsons from Dublin sings the beautiful ballad "Green Grass, It Grows Bonny," accompanied only by pianist Paul Halley, organist and Music Director at St. John the Divine. Three Scottish piping songs are presented in a medley featuring Irish-American piper Jerry O'Sullivan. This selection begins simply but gradually builds into a lively and energetic dance.

Paul Winter and his fellow music-makers have produced well over 30 albums. Of those, seven have been nominated and four have won Grammy awards. *Journey with the Sun* is certain to win an award in our hearts for his continued dedication to creating a forum for musical diversity.

-Judith Cole

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From the Classroom

Marilyn Gunn, Editor

QUAKER, QUAKER

Janet Underhill

Quaker, Quaker, how is thee?"

"Very well, I thank thee."

"How's thy neighbor next to thee?"

"I don't know. I'll go and see."

—American Folk Song

Music is an intellectual activity, an expressive activity, and especially, a social activity. William Blacking has spoken eloquently to this point. In the summary chapter to his book *How Musical Is Man?* (University of Washington Press, 1995) Blacking asserts that "Music is a synthesis of cognitive processes which are present in culture and in the human body: the forms it takes, and the effects it has on people, are generated by the social experiences of human bodies in different cultural environments. Because music is humanly organized sound, it expresses aspects of the experience of individuals in society."

The school, in particular, the homeroom, is a community, and a most diverse one at that. It's at school that children become observers of civic life and experience the ways in which they can successfully participate in society. It is here that children learn lessons about how to sustain and change friendships, how to cope with and negotiate differences, how to respond to the demands of authority, and most important of all, how to maintain a sense of self in the face of these larger social demands.

All these issues are fully present in the music, games and songs we routinely use in our curricula. These activities are social to their core, and the students' participation in them generates and validates good group feeling while fostering individual musical growth and pleasure. But participation requires skill and concentration, knowledge and experience. So I look for the activities that contain both good music making and important social skills, incorporating them into my everyday experiences with the children.

The game "Quaker, Quaker" fits these criteria particularly well, enabling students to get acquainted with each other within the framework of a song and movement activity. One of the reasons for choosing this particular play

party is the question and answer format. Here is a chance to introduce the idea of "musical conversations." It will also help establish a foundation for future learning in the areas of phrase and forms such as call and response. These lessons are for another day, however, and today our goal is a grade-appropriate musical activity that is fun and social, and introduces the key concept of musical question/answer phrases.

The game is played in a double circle and involves two questions and two answers. First we learn the song by rote. Then, to reinforce the "conversation" aspect of the song, I sing the questions and ask the students to sing the answers. I then ask them to sing the questions and I sing the answers. This is a quick way to reinforce the song, and it takes us to the game. The double circle can be set up by counting off by two, and then arranging each pair of numbers to face each other, ones on the inside and twos on the outside. The game begins with the inner circle singing the questions and the outer circle singing the answers. We shake hands with our partner as we sing the question and answer. On the last phrase, the inner circle travels to the next partner for the next set of questions and answers. We sing our way around the circle and back to our original partner.

The game is rich in musical and social possibilities. Where there is an issue, it's usually a result of a disagreement between partners about:

1. Taking turns singing the question and answer. In the beginning I ask for a show of hands to these questions: "Who sings the question? Who sings the answer?" I may return to this question during the game if it looks like the idea of musical conversation is getting lost.

2. Shaking hands. How do you do it? How much energy do you use? I model with several students, making sure to include in the demonstration those for

whom this is an issue. I always make sure to include both boys and girls in the demonstrations.

3. Eye contact. In the American style, we say hello by shaking hands, making eye contact and smiling. Modeling helps here as well. I remind them, "It's not about best friends, but about getting acquainted with everyone." As for musical skills, I focus on the following:

1. Pitch matching. I usually play this game with the students so I can assess each student in a comfortable context as they circle around.

2. Keeping the beat with the hand shaking. Many students will naturally shake hands to the beat. Some will need a little encouragement. Again, by playing the game with the students I can provide a little "hands-on" help.

There is always great pleasure at returning to the original partner. On the individual level, I see this game as being in the "Peek-a-boo" genre. Students leave their partners and then find them again. To finish the game we hook elbows and swing our original partners, then play a game of "Deedle, Deedle" to get back to our seats.

I play a series of games with my students, moving from play parties in grades one and two, into traditional square dance figures in third grade, the Maori Stick game in fourth grade, and the North Skelton Sword Dance in the fifth grade. Each game in the series calls for combinations of partner activity and individual contribution. Students are asked to make musical and social decisions at increasing levels of complexity. Each game gives us an opportunity to explore the ways in which we work together and have fun within the community of our classroom.

Janet Underhill is teaching her 25th year of general music to grades one through five at the Latin School of Chicago.

International Orff-Schulwerk Symposium, Orivesi, Finland: "Expression in Music and Dance Education"

Beth lafigliola

With multicultural expectations and an eager eye to see Orff Schulwerk in a world outside our own experience, we are quickly pulled into a collage of new, yet comfortably familiar, Orff Schulwerk settings. The videotape opens with a group of children beating an ostinato pattern on African drums, then changes to adults imaginatively creating facial distortions and running in a game of tag. Shadowy figures freeze behind a lighted screen. Friends warmly greet each other. Feet dance. People of all ages use instruments, move and sing. The world welcomes us into a community of music makers and we are at home in the playfulness of the Orff Schulwerk process.

This videotape produced at the March 2000 International Orff-Schulwerk Symposium in Orivesi, Finland, provides an anecdotal history of Orff Schulwerk in Finland, as seen through the eyes of four leaders in music education. Interspersed throughout the presentation are Finnish expressions of Orff Schulwerk instruction. The Orff Schulwerk story in Finland reflects our own struggle as an organization and the personal story of many teachers. The informants tell of the joy of early discovery, the tentative trials of adapting the models to their own setting, the early flourish, the setbacks, and the rediscovery of values. English subtitles give the viewer a glimpse into this intimate world of mutual experience.

Barbara Haselbach defines Orff Schulwerk, not as a method, but as a way of thinking that "touches people in their talent, in their gift, in their personality." The result, she states, is that the people become stronger. Ms. Haselbach describes her own initial encounter with Orff Schulwerk instruction under the guidance of Gunild Keetman. Carl Orff presented lectures during the summer session and confided that if nothing else could be remembered about his professional work, he would want these

thoughts about music education to live on. The Orff Institute in Salzburg came into existence to preserve and continue this philosophy, she states. Orff believed in the creative potential of everyone, but would expect each culture to find its own way to adapt the principles of Orff Schulwerk to its setting, explains Ms. Haselbach.

Erkki Pohjola elaborates on this point by giving a brief history of Orff Schulwerk in Finland. In 1963, Ellen Urho, Inkeri Simola-Isaksson and Erkki Pohjola attended an ISME Conference in Budapest. There they encountered the ideas of Zoltan Kodály, Jacque Dalcroze and Carl Orff. The following year, the Finnish teachers attended classes at the Orff Institute. At first they thought that Finnish culture was too narrow, and that their students were not capable of creating their own materials. Instead of taking back the process, they dutifully reenacted their summer lessons with their students in Finland. They soon discov-

ered an essential point about the Orff Schulwerk process: they needed to use materials based on their own musical mother tongue.

Mr Pohjola says his Finnish colleagues and students were instrumental in showing him how to make the Orff Schulwerk process a natural part of music instruction. Harri Setälä, one of the current proponents of Orff Schulwerk in Finland, states that the philosophy builds on the natural interactions of students and teachers. The process works well in a setting where each person is open and free to appreciate the thoughts and ideas of others. The process is based on expression, live experience and interaction.

Traditional Finnish music education emphasized only singing. Inkeri Simola-Isaksson states that as the Orff Schulwerk process became more accepted, people no longer asked why dance, movement and speech were included in music education. The soul and the body are one

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in music education and everyone is musical in their own way. She goes on to say that "the Orff Schulwerk process glowed like the sun in a Finnish summer," and then was pushed aside with the invasion of modern popular culture. Only recently has the "delicate sensitivity" to personal music experience returned.

Ms. Haselbach sums up current concerns by stating that the teacher is an artist and must bring a "quality of product" to the students. The students need to experience many ways to be creative. There is a unity of music and body language. The music curriculum should include spoken language, poetry, literature and the other arts. Lastly, the teacher should "integrate theory in the deepest sense," the teacher and students reflecting on the process to see the structure and the clear line of instruction.

Ms. Haselbach concludes by giving a pointed picture of the need for experiential learning and clear process. The modern child "expects to immediately know" a song upon hearing a melody only once. This instant misjudgment of experience, development of skills, and lack of feeling for time and space may be a result of the quick exposure of ideas in the media. For example, Ms. Haselbach describes this scene: A child is talking to her mother in the kitchen, and then, with the aid of a camera cut, the child is seen helping the father in the garden. There is no time for the child to view the process of walking out of the house or experience the skills and patience needed to complete that small part of the story. This assimilation or filling in "missing links," as she describes them, is the strength of the Orff Schulwerk process. The child experiences the whole process of making music.

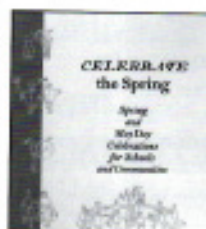
The history of mentors in Orff Schulwerk helps current teachers reflect on common concerns as we continue to build a vibrant community focused on music education. (AOSA AV Library: 1155Y)

The Orff Echo – Summer 2001

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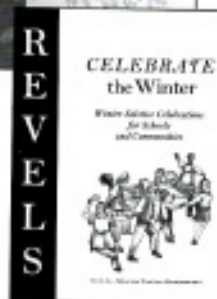
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- 114 JS

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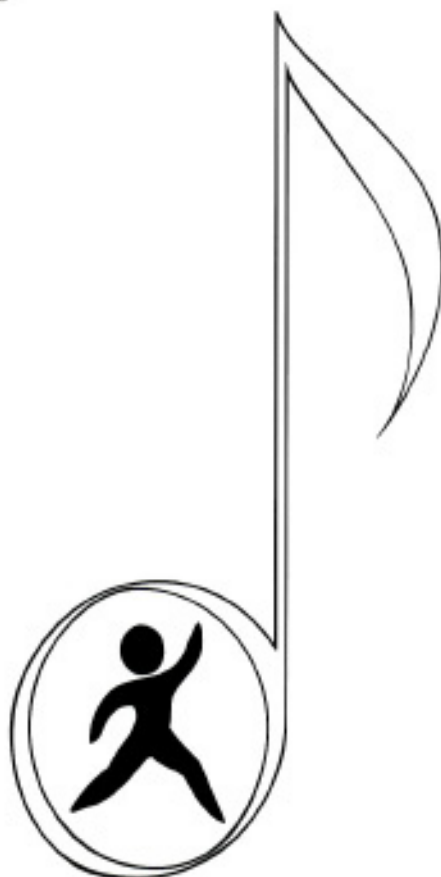
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| Issue | Focus | Submission Deadline |
|-------------|---------------------------------|---------------------|
| Winter 2002 | Advocating Orff Schulwerk | September 1, 2001 |
| Spring 2002 | Using <i>Music for Children</i> | December 1, 2001 |
| Summer 2002 | Roots of Orff Schulwerk | March 1, 2002 |
| Fall 2002 | The Drum | June 1, 2002 |

We are seeking articles on these topics as they relate to Orff Schulwerk or to broader areas of teaching and learning. Writers should note that we work as much as a year ahead and are advised to query us well in advance of the deadline date. We welcome articles on topics other than the above focus areas at any time. Before submitting manuscripts please contact us for a copy of our writers guidelines. We cannot guarantee the publication of any submitted material. For guidelines and other information please write, phone or e-mail *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118; 216-321-7573; dmarchetti@gateway.net.

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