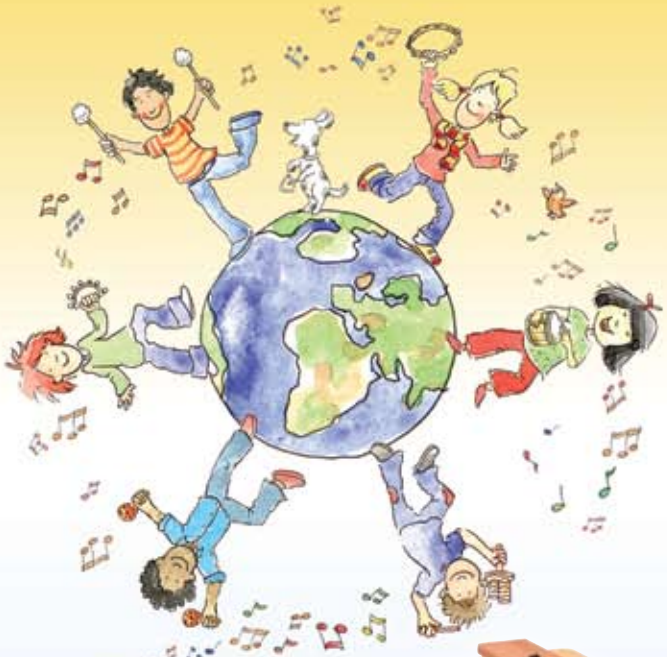
THE ORFF ECHO

Quarterly Journal of the American Orff-Schulwerk Association

Vol. 43, No. 2 • **WINTER 2011**



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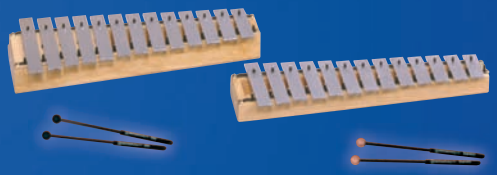

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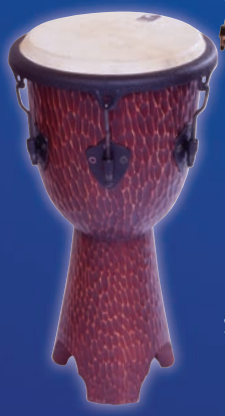

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THE ORFF ECHO

WINTER 2011
Vol. 43, No. 2
Published by The American Orff-Schulwerk Association

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Cover art:
"Aboriginal Circles" by Megan K. at Milwaukee Montessori School. Art teacher: Jaime Cieszynski.

FEATURES

DEPARTMENTS

President's Message

From the Classroom

In Review

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Affiliate of MENC: The National Association for Music Education

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The American Orff-Schulwerk Association is a professional organization of educators dedicated to the creative music and movement approach developed by Carl Orff and Gunild Keetman.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use;
- To support the professional development of our members; and
- To inspire and advocate for the creative potential of all learners.

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Fall 2011	Art Music	Judith Cole and Patty Reed	April 1, 2011
Winter 2012	Elemental Music Theory	Nick Wild	Aug. 1, 2011
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BY JULIE SCOTT

Focus on the Future: Involving College Students in Orff Schulwerk

BY JULIE SCOTT

As a college professor who teaches elementary music methods, I begin each semester by asking my students to tell me about their memories of elementary music class. Usually, they don't remember much, and what they do remember isn't very good. Recent answers have included: musicals; singing—although they can't remember what many of the songs were; playing "Hot Cross Buns" on the recorder; watching *Peter and the Wolf*; and occasionally playing instruments. They have never mentioned that they improvised, and they rarely remember dancing, moving, or learning to read music. Elementary music class was either not very memorable, or it was a disaster. Yet, when asked how they thought their experience was, they answer that it was "pretty good," implying that they think that's how elementary music is supposed to be.

Here's the scary part: A lot of past research on preservice teacher education has suggested that, no matter what they learn in their college methods classes, new teachers will revert to teaching how they were taught. Previous research suggests that "[b]eliefs [about teaching] are formed early and tend to self-perpetuate, persevering even against contradictions caused by reason, time, schooling, or experience" and that "[b]eliefs about teaching are well established by the time a student gets to college."[1] Given what they've been telling me, reverting to teaching the way they learned is not a good thing.

Thankfully, more recent research on preservice teachers' beliefs has different findings. Some of the main questions posed by this research are whether, when, and to what extent preservice teachers' beliefs can be changed. Tillema and Raths explored constructionist views of teacher belief, suggesting that beliefs are constructed alongside student teaching.[2,3] Clift and Brady wrote a review of research on the topics of teacher education methods courses and field experiences; the authors stated their assumption that, "One's beliefs, intentions, knowledge frames, and skills interact continuously in classroom teaching."[4] This review of literature highlighted the impact of methods courses and field experiences on preservice teachers' beliefs and practices.

The seeds for Orff Schulwerk teaching should be planted at the collegiate level.

PLANTING THE SEEDS OF ORFF SCHULWERK

Results of research show that college experiences can impact the beliefs of preservice teachers, and because one of AOSA's mission statement objectives is "to demonstrate the value of Orff Schulwerk and promote its widespread use," the seeds for Orff Schulwerk teaching should be planted at the collegiate level. Providing students with the tools to be successful prior to beginning their teaching is a good thing! Not only can Orff Schulwerk ideals be implemented in music education methods classes, but some university students may also be ready to participate in Orff Schulwerk teacher education courses.

Kaylan Sikkel, my student at Southern Methodist University (SMU), recently completed elementary-level student teaching. Because SMU has a BM in music education that allows students to graduate prior to student teaching, Kaylan graduated last spring, and she took the Level I Orff Schulwerk Teacher Education course the next month.

I spoke with Kaylan recently to discuss her student teaching experience—particularly in light of her completion of Orff Level I. She said that taking Orff Schulwerk prior to student teaching "prepared me for student teaching." She continued:

> Obviously, we had learned a lot in our methods class, but, with Level I, you get to go more in-depth with everything. And, I wrote lesson plans that I could actually take to my student teaching, so I got to just jump in and teach Orff lessons. Also, I could apply the methods that I practiced in Orff, like teaching rote songs, body percussion, solfège. Because we practiced it every day in Orff Level I, I was able to do it with the kids.

Speaking speculatively about what student teaching would have been like if she hadn't taken Orff Level I last summer, Kaylan said, "I think that I would have been a lot more nervous with teaching lessons than I was. And, I felt excited and ready to do it."

Halfway through her student teaching, she was writing her own lesson plans. She even gave the cooperating teacher lesson plans she had learned with her Orff course, and now the teacher is doing her winter program based on that lesson. In addition,

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Choosing Folk Songs for the Classroom

BY ALAN L. SPURGEON

How do a thoughtful Orff-educated teachers select appropriate music for their class to study? Is folk music a good choice and, if so, how do we select appropriate folk songs? At first glance, it seems simple—just choose songs you know and like, and teach them to the children. For example, you could choose a "multicultural" song or two to include and feel as though you've been inclusive, but what constitutes multicultural songs? How do we decide which cultures' songs to select?

In the past, most teachers in the United States have used a great many folk songs, mostly from the "dominant" Anglo American culture with some selections from the African American culture. We've also used music from Mexico, the Caribbean, and South and Central America as well as Africa, mostly without any in-depth idea of the meaning or original use of the songs. While most of us were secure in our knowledge of Anglo and African American music, we were much less sure about music from other cultures unless we were personally part of that culture.

There are several points to consider when choosing music for our students. First, folk songs are a good choice, and likely, the best choice. Second, we probably should continue to use a great many songs from the Anglo and African American cultures. Third, we should select many songs from various cultures throughout the world, but we need to be careful with those selections unless we are really part of that culture. Fourth, we need to carefully decide how we want to approach world folk music.

Folk song is defined in various ways, but in essence, it is music that comes from common people rather than professional composers. It wasn't originally written down in notation; instead, it

Folk songs are known by many people of a culture and survive because they tell stories or represent thoughts or events that are or were important to that culture.

was transmitted orally. It isn't composed for commercial gain, and we usually (not always) don't know who composed it. A single person created the original song, but it morphed as others learned it and the version that has come to us may only vaguely resemble the original. We can often find several versions, which are called variants, of the same song. They are taught orally and passed down from generation to generation, often within families. Although songs were sometimes learned from local "authorities," there were musicians who were known for their musicianship and knowledge of folk songs. Folk songs are known by many people of a culture and survive because they tell stories or represent thoughts or events that are or were important to that culture. Sometimes, they give us an insight into the culture. Some songs, even though we know who composed them, have moved into the folk song culture. A good example is Woody Guthrie's "This Land is Your Land." Today, many folk songs are learned not from our grandmothers and other community singers, but from the recordings of folk musicians like Joan Baez. This, too, is oral transmission. One might hear Joan Baez on a recording and sing the same song in the same way she sings it, just as you might have heard your grandmother in person and imitate the way she sang it.

Folk songs are good repertoire for our students for several reasons. Zoltán Kodály said in 1964 that "the compositions of every country, if original, are based on the songs of its own people. That is why their folk music must be constantly sung, observed, and studied." Ruth Crawford Seeger believes that if children do not learn folk songs of their own culture, it will negatively impact their ability to learn and identify with their own history, culture, and heritage. Authentic folk songs are those in which the publication where they are found indicates the singer and the date and place the song was sung; therefore, we are sure the song hasn't been altered by a publisher. These songs are just as they were sung when they were collected, so we know that they are good representations of how they are sung in the culture. Folk songs often give us insight into a culture other than our own or into our own culture in the past. Because they are handed down orally and were sung by musically unsophisticated people, they tend to be fairly short and singable with simple rhythms and a limited range. Pentatonic folk songs and songs that have only a fleeting fa or ti are easy to orchestrate with Orff instruments. There's also something satisfying about teaching songs that you know have survived for a very long time and have been sung by people for generations.

Once we've decided to select folk songs for our students, we need to decide which songs to use. Many teachers in the United States have some knowl-

edge of Anglo and African American folk music in part because they were taught to us as elementary school children, in college methods classes, in Orff teacher education courses, and, in part, because they are prevalent in our culture. Most of us know "Skip to My Lou" and "Chatter with the Angels." This music seems safe and familiar to many of us because we know it well and we know its use in the culture. There's nothing wrong with continuing to teach this music because indeed it remains prevalent in our culture—that big umbrella culture we call "American." Additionally, there is no problem finding excellent sources of authentic folk music from the Anglo and African American cultures. One source I would suggest for African American children's songs is *Lost Delta Found* (a review of this book is also in this issue). This is a book that tells the story of a group of African American folk song researchers from Fisk University who traveled to rural Mississippi in the 1940s to collect songs. Though there are many songs unsuitable for kids, the book has many great children's songs from authentic sources. Another excellent source for African American children's songs is *Step it Down* by Bessie Smith. My favorite source for American folk music of all sorts is Peter Erdei's *150 American Folk Songs to Sing, Read, and Play*.

One dilemma that we in the United States have to face is our ongoing efforts at inclusion. So far, we've been successful but not without a great deal of discussion and opposition from many constituencies. Our citizens have not decided whether we are a melting pot in which new people come to the country and are immersed in the dominant English-speaking culture or whether we are a truly multicultural nation in which various nationalities are respected for their diversity and are able to retain their language and customs within the larger society. Multiculturalism is seen by some as a threat to the dominant culture. A good example of this is the controversy concerning Hispanic immigrants in Arizona and other parts of the Southwest. This dilemma impacts our schools and because of that, it impacts our music classes. It's a philosophical issue and the educational establishment, of which we are a part, has not figured out how to deal with it. So how does this affect our choice of folk songs?

In his book *Music Matters*, David Elliott discusses various approaches music teachers take to deal with multiculturalism. These approaches range from what he calls the assimilationist approach in which the music curriculum is exclusively concerned with the central practices of the Western classical tradition, (teachers who ascribe to this philosophy fail to see their students' cultural identity), to what he calls the dynamic multicultural curriculum in which the musics of all cultures are treated with respect. Elliott also discusses the music teacher who uses primarily music from the Anglo American culture but includes a few songs from the cultures represented in their classrooms. Elliott argues, and I agree, that this teacher isn't really respectful of multiculturalism. Many Orff-trained teachers likely strive to teach according to the dynamic multicultural curriculum but don't quite make it because of a lack of knowledge about world music. Fortunately, most college music education curricula now require at least some exposure to the musics of the world.

If we are truly trying to be respectful and inclusive of all children and cultures and are trying to select quality music from throughout the world, we need to look beyond the typical basal music series. Although it isn't easy to find children's music from throughout the world (a fairly long look at a prominent music education supplier's online catalogue proved that statement quite conclusively), one can look through sources that are available. Take the time to look through books at conferences and order books of songs from the music companies to find songs you might want to use. Look for an explanation of the meaning of the song and do some research on its use within the cultural context. Check to see that the text and tune variants you are using are the best ones available. Ask a native speaker to help you with pronunciation.

Carl Orff and Gunild Keetman used many folk songs in their publications. Much of the music in the *Music For Children* volumes are folk songs, so surely we have their blessing to use this sort of music for our students. Teachers must decide for themselves just how they will handle the issue of multiculturalism. In many cases, our schools have policies that dictate much of what is done but music teachers still choose the repertoire that our children study and perform. It's up to us to decide whether we will use folk songs as the core of the music we teach. It's up to us to decide which songs we will teach and to decide the balance of music from throughout the world. ■

***Alan L. Spurgeon**, professor of music, is director of music education and graduate coordinator in music at the University of Mississippi. At the graduate level, he teaches research, the history and philosophy of music education and elementary general music methodology including Orff and Kodály training. Spurgeon previously taught at Southwestern Oklahoma State University for eighteen years and prior to that taught vocal music in the public schools of Arkansas, Kansas, and Missouri.*

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Action Research: Folk Songs in a Global Classroom

BY DOUGLAS BEAM

It's 4:00 a.m. in India, but my body doesn't know what time it is. I left my Indiana home yesterday—well, it seems like yesterday, but technically it was two days ago—and arrived in New Delhi last night. As in past years, I am having the annual "Did I forget how to teach?" jitters, and all throughout the fourteen-hour flight across the Atlantic and Europe, I was thinking about my students, classroom, and school. It's an exciting if somewhat nauseating feeling. I teach at the American Embassy School (AES), an independent international school in New Delhi, India, and for the past few years, starting school has meant losing a whole day on an airplane for the flight from North America to Asia and dealing with major jet-lag as I head into beginning of term meetings.

Living in India and teaching music to first- through third-grade students at an international school is an adventure to say the least. One benefit is the opportunity to travel in Asia and meet wonderfully interesting people. To say that AES is a diverse institution would be a dramatic understatement. Students at AES come from all over the world. Last year our school was home to students from over sixty different nations, and although we are called the American Embassy School, only about 30 percent of our students are American, and some of those Americans have never lived in America. These are students with some serious frequent flier miles.

Teaching in an environment like this one is full of rewarding moments but comes with unique challenges, including especially the challenge of teaching in such a diverse setting. I became more aware of this when I looked at the list of students in my classes, then compared that list with the folk songs I was using in my classroom. Most of the folk songs I used came from North America; most of the students I teach do not.

So, one of my goals over the past few years has been to select folk songs that are as diverse as my students. This is not an easy task, but folk songs play an important part in music education and can be an essential key in developing and implementing a multicultural curriculum.

"Multicultural music education" generally refers to the study of music from many cultures.[1] In tracing the history of multicultural music education, it is evident that the idea has held an increasingly important position in music education from the early 1900s until now. Theresa Volk finds the earliest examples of what can be called multiethnic music appreciation in the United States in recordings used for teaching folk dance to students in the first two decades of the twentieth century.[2] At this time, music education materials consisted almost exclusively of examples of Western art music, including vocal exercises and songs, German folk melodies, and sometimes songs that were transcribed from operatic or symphonic repertoire.[3] The Eurocentrism of these materials paints a picture of an American approach to music education in which all music was not created equal.

Thanks to professional music education associations such as the Music Teachers' National Association, the Music Supervisors National Conference and the National Education Association's Department of Music, American music teachers gradually developed greater awareness of issues of diversity in music education.[4] Music teachers also started to include musical examples from different musical traditions thanks to the publication of collections of folk songs from different cultures.[5]

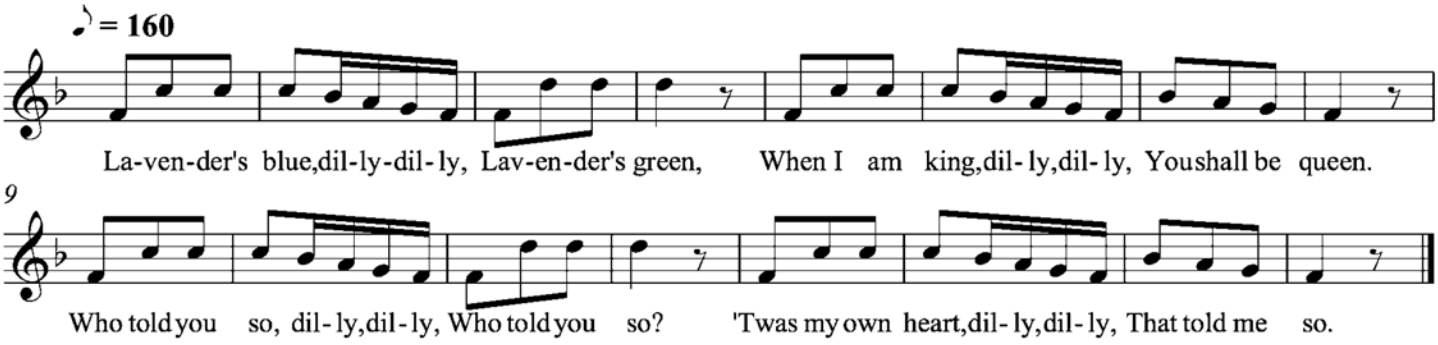
In 1967, participants in the Tanglewood Symposium on music education were perhaps the first to call for a broader and more comprehensive inclusion of multicultural music.[6] Emphasizing this shift in attitude, the National Standards for Arts Education, developed in 1994, state that "it is essential that those who construct arts curricula attend to issues of ethnicity, national custom, traditions, religions, and gender, as well as the artistic elements and aesthetic responses that transcend and universalize such particulars."[7] Further drawing attention to multicultural issues, the ninth music education content standard specifically states that music should be understood "as it relates to history and culture."[8]

More recently, participants in Vision 2020: The Housewright Symposium on the Future of Education acknowledged that in order for music education to be relevant in the year 2020, music educators must pay increasing attention to music's relationship to a diverse and changing society.[9] Underlining this point is data from the United States Census Bureau, which projects that by the year 2040, "The majority of the school-aged population will be from cultural minority populations, with significant increases in students with limited English proficiency, from low socioeconomic backgrounds, and from ethnic populations."[10]

An overarching theme of the literature related to multicultural music education is that changes in the ethnic and cultural makeup of schools has and will continue to shape what music educators think about the purpose of multicultural music education.

LAVENDER'S BLUE

(British folk song)



Additional Verses:

2. Call up your men, dilly, dilly, Set the to work,
Some with the rake, dilly, dilly, Some with the fork.
Some to make hay, dilly, dilly, Some to thresh corn,
While you and I, dilly, dilly, Keep ourselves warm.

3. Lavender's green, dilly, dilly, Lavender's blue,
If you love me, dilly, dilly, I will love you.
Let the birds sing, dilly, dilly, and the lambs play,
We shall be safe, dilly, dilly, out of harm's way.

COLLECTED ON APRIL 23, 2010 FROM KATE MALLINCKRODT

In their examination of multicultural music education, Steven Kelly and Kimberly Van Weelden state that "a curricular policy that omits musical diversity may alienate students from classrooms and the unique experiences music education provides."[11] From this, we can infer that it is important for music teachers to include repertoire (i.e., folk songs) from the cultural traditions represented by the student body in any given school. David Elliott goes further in his assessment of the cultural significance of songs, suggesting that people identify themselves in particular kinds of music. Thus, when a student recognizes a song belonging to her culture, the act of recognition contributes to strengthening her self-identity.[12]

Achieving cultural diversity in a folk song collection first of all requires proper source material, readily available in published songbooks. Teachers also frequently find new material at workshops and conferences. These resources, however, are often removed from the authentic cross-cultural experiences of day-to-day teaching. At AES, I wanted the songs we sang in class to be representational of the real-life cultural experiences of my students. Randomly selecting songs from secondary sources like books and workshop notes didn't seem to go far enough in achieving this goal. In order to find out what songs were culturally significant in the homes of my students, I had to go to their parents.

Just as genetic traits are passed on by genes from one generation to the next, culture is transmitted from person to person by what biologist Richard Dawkins refers to as memes.[13] Memes are the sociocultural equivalent of genes.[14] A meme is any cultural idea or artifact that can be passed from one generation to the next, including music. The principal means of transferring a meme is through imitation of the people around us.[15] The implication here is that a song is a unit of culture transmitted from person to person. Through transmission, certain songs—more than others—become recognized as culturally significant.

Using the four largest non-American cultural groups as my research subjects, I sent a brief questionnaire to the parents of my students. Each parent was asked to list up to five folk songs from his or her culture. The respondents' lists were then combined to create one song list per cultural group. In compiling the results from the questionnaires, I found that several songs within each group were listed by multiple parents. The following table shows which songs were listed more than once within each cultural group.

This table provided me with a starting point for deciding which songs to use in my classroom. From here, I explored several options for collecting the songs. To my surprise and delight, most

CULTURALLY SIGNIFICANT SONGS

Korea
A Baby in the House on an Island
Bicycle
Butterfly

United Kingdom
Lavender's Blue
Drunken Sailor
Scarborough Fair
Ring a Ring o' Roses
My Bonnie Lies Over the Ocean
Soldier, Soldier Will You Marry Me?

Israel
Run, Horse
Cake, Cake, Cake
Come to Me, Butterfly
I'm Standing in the Circle

Australia
Kookaburra
Home Among the Gum Trees
On the Road to Gundagai
Tie Me Kangaroo Down, Sport

of them were available for download on iTunes. Also, many of the parents who responded to the questionnaire were willing to sing for me so that I could notate the songs.

After listening to recordings and transcribing the songs, I began to analyze the musical and extra-musical similarities and differences between them. I also began to identify where each song could fit in my larger curriculum: some had clearly positioned and easily extractible rhythmic or melodic motives, others were excellent examples of simple forms, etc. Each song, in addition to its cultural significance, could be analyzed in terms of the pedagogical value of its musical elements.

At this point, Orff Schulwerk process takes over and makes these songs even more relevant to all of my students. As students explore each song, the source material I originally collected from parents takes on new life through the creativity of their children as they sing, play, move, and speak.

The process of searching out culturally significant songs has been both personally and professionally rewarding. At the very least, it exposed me to some excellent song repertoire that will inform my teaching in new and exciting ways. But on a deeper level, it has provided me with a stronger connection to the cultures of the students I teach, and an appreciation for their experiences. As I collected songs from parents, I was treated not only to the songs themselves, but also to stories about how each family came to India, and what the culture of their home is like.

Ultimately, this project left me with a sense of how connected we all are in spite of our diverse backgrounds. American folk singer Pete Seeger expressed this better than I could, saying, "Our songs are like you and me, the product of a long, long human chain, and even the strangest ones are distantly related to each other, as are we all. Each of us can be proud to be a link in this chain. Let's be sure there are more to come." ■

Douglas Beam *is a music educator and composer living in New Delhi, India. He received his training in Orff Schulwerk from Anderson University, and his master's in music education (emphases in Kodály and Orff Schulwerk) from the University of St. Thomas. Beam's compositions for children's choir are available through Colla Voce and Hal Leonard.*

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6. Steven N. Kelly and Kimberly Van Weelden, "Connecting Meaningful Music and Experiences in a Multicultural, Multimusical Classroom," *Music Educators Journal* 90, no. 3 (January 2004): 35.
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Research to Resources: Appalachian Folklore in the Music Classroom

BY SUZI MILLS AND LISA RUNNER

With a simple assignment, the late Kentucky folklorist and teacher Leonard Ward Roberts generated a vast collection of Appalachian songs and games for children and accounts of folkways of the people of Southern Appalachia. After teaching skills for observation, documentation, and classification of folklore to students in his college classes, he then assigned the task of asking grandparents to remember songs and singing games they played as children. Students later shared these games and songs with one another, giving them the opportunity to transcend the classroom and connect the academic experience with home life and family history.

Roberts was an active researcher and teacher from 1938 until his death in 1981. Love for his homeland in the Cumberland Mountains inspired him to write articles and short stories about the culture of the region. Throughout his life, he furthered folklore as an academic discipline and a cultural treasure by collecting others' stories, along with folk music and games, and then finding venues to share them with audiences of all ages. A distinctive feature of Roberts' work, however, was his travel to settlement schools and public elementary schools in eastern Kentucky to collect songs from students as they sang, told tales, and played games. This reliance on children for information about songs and games points to an innovative, yet justifiable methodology. Involving children as cultural informants was controversial at that time, but Roberts' use of tape recording, photographs, and interviews helped to establish the credibility of such practice.

Roberts' folklore collection included repertoire from children and adults of several generations who lived throughout the Appalachian region. Although old photographs document that African Americans and other minorities resided in this area during the collection period, there is nothing in Roberts' notes to indicate that he made any distinction between these individuals and members of the Anglo Saxon majority population.

Reliance on children for information about songs and games points to an innovative, yet justifiable methodology.

THE STUDY

The Leonard Ward Roberts Collection is now located in the Southern Appalachian Archives of Berea College in Berea, Kentucky, and is open to teachers, musicians, and scholars for research and study. Appalachian Sound Archives Fellowships are available annually to support one- to three-month scholarly projects involving use of the Roberts Collection and other non-commercial audio collections housed in the college's Appalachian Sound Archives. Fellowship recipients are in residence on the campus during the period of their award.

A fellowship from the program supported this study in the summer of 2007. Research was conducted during an eight-week immersion in the Roberts Collection with the purpose of developing lesson units for kindergarten through eighth-grade students that were based on authentic songs, singing games, and tales from early twentieth century Southern Appalachia. The researcher examined 143 reel and cassette tapes and 72 boxes of collected songs, games, riddles, superstitions, and tales as well as Roberts' personal teaching notes and completed assignments from students in his college courses. The content of these artifacts was then compared to published versions of songs and games compiled by well-known folklorists and scholars.[1] In addition, three cultural informants shared their memories during personal interviews. These three sources served as a triangulation for artifact analysis, along with a review of existing literature.

CULTURAL INFORMANTS

The cultural informants for this study were selected from traditional musicians, educators, and Roberts' former students. All three were involved in some way with his work and Kentucky's southern Appalachian mountain region. All three contributed insights on Appalachian folk life and music during Roberts' career. Irene Broyles, born in 1922, was selected for her background as an Appalachian mission school student, her experience as a K–12 educator in the eastern Kentucky region, service with Roberts on professional boards, and her work as a collector and promoter of Appalachian and world folk music and dance. Jean Ritchie, also born in 1922, was selected for her scholarship in the area of Appalachian ballads and their origins, her family's reputation as premier song collectors in the same region as Roberts' focus, and her

distinguished career as a performer of Appalachian songs and singing games. The third informant, Alice McLain White, was much younger but lived in a community where many of Roberts' students attended a settlement school. Her father was a recreation teacher at that school. She also performed in the McLain Family Band, an international touring bluegrass band. At the time of this study, she was a Berea resident and elementary educator.

Archived assignments and notes from Roberts' college students often contained several variants of the same game or song. Some had been unable to transcribe the melodies their grandparents shared into musical notation, and the researcher found it difficult to recognize their descriptions without a recording or reference to a familiar tune. However, during interviews the cultural informants often mentioned these same singing games in the context of settlement schools and gatherings. They would sing or hum the melodies, thus allowing the researcher to determine which version of a tune might be best to include in a modern-day lesson plan.

Many songs in the Roberts Collection shared lyrical content with ancient or regionally documented ballads, poems, and narratives. By today's standards, some songs and games contained controversial texts or meanings. Informants' guidance was used in these cases to make decisions about the inclusion of specific verses or texts.

THE KEY TO UNDERSTANDING

All three primary informants spoke of oral tradition and of the importance of performance or "rendering" of Appalachian music and games as the key to its understanding. This material is not and should not be exactly the same each time it is shared, as the performers and the context will always be different. Tempos change, tunes change, length of musical activity changes, and responses from those present change, unlike composed music that sounds much the same whenever the prescribed score is played. Roberts' teaching notes likewise reflect his commitment to having students memorize lesson content rather than rely on notation for learning and sharing songs and tales. Remembering her youth, Jean Ritchie stated the following about playing a dulcimer and the concept of playing for an audience:

> It was strictly a personal instrument. You got it down and there'd be somebody playing the dulcimer. The rooms were small, so there wasn't a problem with it. Once in a while, Dad was just playing something like a ballad that had thirty-five verses, not saying anything, but playing the whole thing and thinking the words, because he didn't sing with the dulcimer. And you could sort of tell by his facial expression where he was in the story, if you were trying to figure it out. He'd be playing a dance tune or some rhythmical tunes, that is, like "Old Joe Clark." And we'd gather around and listen to him and before he was finished there were kids standin' around and listenin' … that kind of audience—but we never said, "Now, I'm going to play the dulcimer, you all come here and listen to me."[2]

Ritchie and the other cultural informants did not perform with notated music or expect performances of their music to include written musical notation. Although Roberts' students sometimes included notated transcriptions of the songs they contributed to his collection, Roberts relied more on tape recording for documentation. Alice McLain White corroborated the importance of this method, stating,

FIGURE 1: WE'RE WALKING ROUND THE LEVEE

(Tune: Go In and Out the Windows)

Game begins with one person in the middle; other participants form a circle, hands joined.

We're walking round the levee, we're walking round the levee,

We're walking round the levee, for we have gained the day.

Players in the circle walk clockwise, still holding hands. They stop at the end of the verse and face inward.

Go in and out the windows . . . .

Players in the circle, still holding hands, raise their arms to form archways. The individual in the middle weaves in and out through the arches.

Go up and down the ladder . . . .

Center player walks in a straight line as far as possible in the circle, then turns and walks as far as possible in the opposite direction. This continues until the verse ends.

Go forth and face your lover . . . .

Center player chooses a player in the circle and stands in front of him/her.

I kneel because I love you . . . .

Center player kneels in front of the player they selected.

I measure my love to show you . . . .

Center player places palms together and then gradually moves hands apart until arms are spread wide.

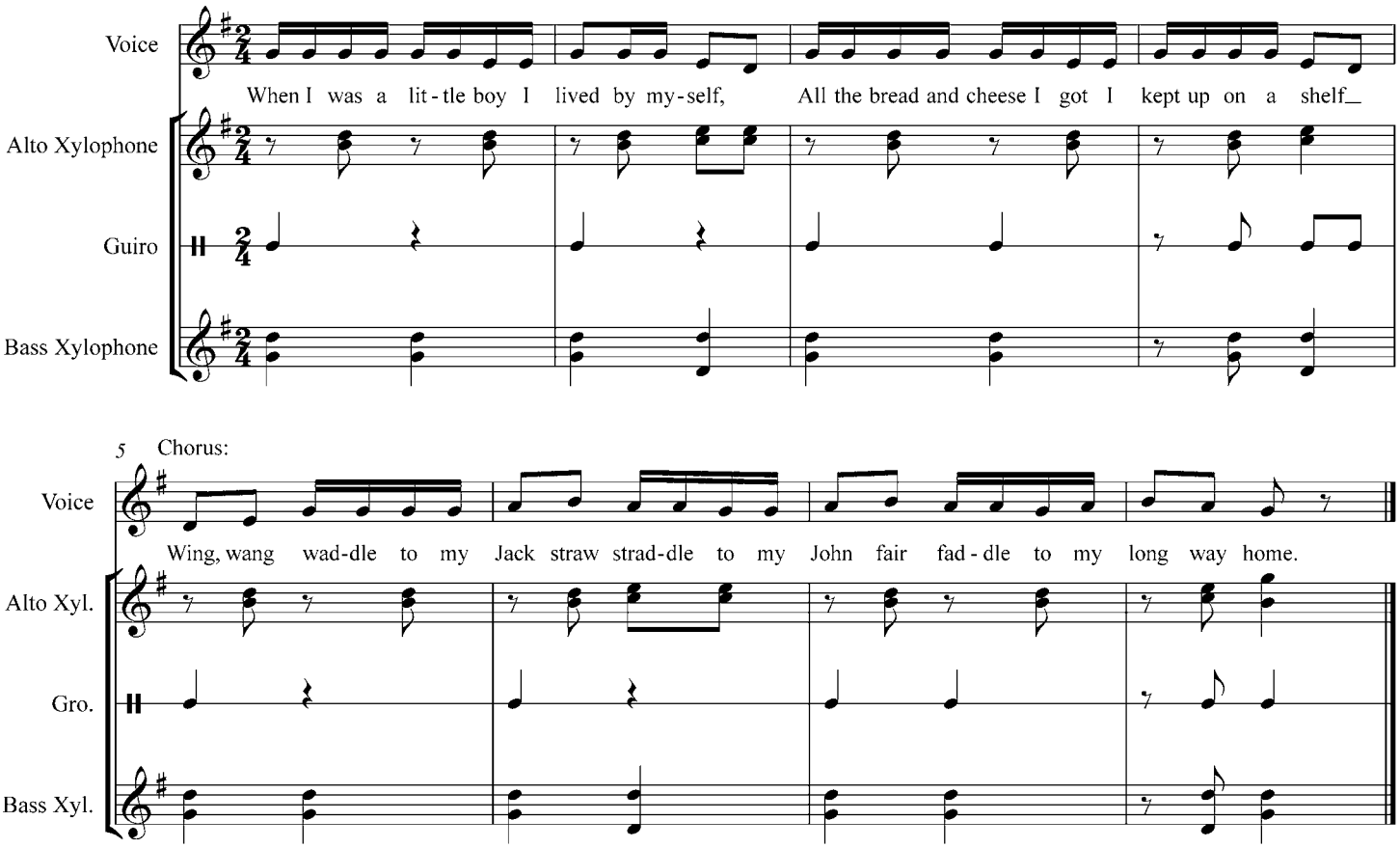
Good bye, I have to leave you . . . .

Center player stands but stays in place while the circle moves to the left, taking the chosen player away.

I'm coming back to see you . . . .

Circle moves back to the right, bringing the chosen person back. This player joins the center player in the middle of the ring and the game begins again.

FIGURE 2: THE SWAPPING SONG



"The notes that are in Appalachian folk music might not be necessarily what we might think is the black dot on the paper. It's an oral tradition, but my father would tape record every single performance that we did and we would listen to them … so we could do better."[3]

CLASSROOM APPLICATIONS

Two examples of the material found in the Roberts Collection are shared here along with ideas for classroom application. Many others are included in the K–8 lesson plans that were developed as a result of this research study. These plans are available online at the Appalachian Songs and Singing Games Project Web site and are designed for use by general music and social studies teachers.[4]

The Appalachian singing game, "Walking Round the Levee" (fig. 1) might be recognized as "Go In and Out the Windows" or "We're Marching Round the Levee," a song also familiar in other areas of the United States. Appalachian mountain children and adults alike might have sung and played this game upon arrival at a work-swapping party thrown for the purpose of corn-shucking, bean-stringing, molasses stirring, or quilting.

Intertwined, the song and story readily create a fun-filled performance for sharing in-class or out.

Another example combines music with the storytelling tradition of the Appalachian region. The "Swapping Song" (fig. 2) is an additive song with thirteen or more verses that relate the adventures of a young boy who trades as he travels.[5] Jean Ritchie remembers her family referring to it as "this foolish old thing" and enjoying the tongue-twisting refrain with laughter.[6] The "Swapping Boy" is a tale reminiscent of "Jack and the Beanstalk" and is one of its many variants found throughout Appalachia and the story telling world.[7] No one is ever surprised when Jack displays the typical foolish behavior that Appalachians know and love. Intertwined, the song and story readily create a fun-filled performance for sharing in-class or out.

CONCLUSION

The milieu from which folk music emerges is as important to the study of folk music as any other aspect such as form, instrumentation, and repertoire. This study affirms that folklore in combination with traditional music is a viable and effective method for teaching traditional and world music repertoire. While music teachers and their students sing, play, and learn through involvement in many different types of activities, Roberts' folkloric approach seems often underutilized when compared with other methodolo-

gies. National standards for music and arts education specify that students at all levels of K–12 education should engage in activities that help them understand music in relation to history and culture.[8] Music education literature repeatedly suggests that in-depth study and performance of at least one musical style other than those provided by classic art music training is an effective method of preparing future music educators to address important music standards for cultural and historical understanding.[9] Increased incorporation of Roberts' folkloric approach in college music education classes and general music classrooms may, therefore, provide new generations of music educators and their students with an accessible means of experiencing traditional music from Appalachia and around the world. ■

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1. A complete list of published literature is available at www.music.appstate.edu/AMSSG/index.html.
2. Jean Ritchie, interview by author, Viper, Kentucky, June 20, 2007.
3. Alice McLain White, interview by author, Berea, Kentucky, July 2, 2007.
4. Primary, intermediate, and middle school lesson plans are available at www.music.appstate.edu/AMSSG/.
5. Complete lyrics may be found at www.music.appstate.edu/AMSSG/index.html.
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My Life with Folk Song: A Meditation on Music and Education

BY BRUNO NETTL

Everybody seems to talk about folk music, but everybody also seems to have a different idea of what that expression means. When I was still in high school, in the 1940s, I learned that what was important about folk songs was that they were not the work of any known composer, but that they had in some mysterious way been created by "the people," and also that their natural home was the village and the farm. A bit later, in college, the aspect of folk music that seemed to be stressed was that it lived in oral tradition—that folk songs were not notated but were taught by being sung and heard. And too, a related point: that they had no single, standard, or correct form, but that each one existed in a lot of variants or versions.

When I began taking graduate courses in ethnomusicology and folklore after 1950, the concept of authenticity began to come up. Yes, a lot of songs were presented as "folk music" in anthologies and on records, but only certain ones could be considered to be authentic. I was not sure at the time just what this meant, but it had something to do with age, and with its acceptance by a people, by an ethnic group, as representing itself.

I was still a student when somebody introduced me to the recordings of Pete Seeger. Some of his songs were clearly old and maybe had come out of a long oral tradition, while others had obviously been written recently and had a specific social and political purpose, and some had clearly been made up by Pete Seeger himself. Soon I learned that what most people meant when they talked about "folk music" was music that appealed to and could move masses of people—in a struggle for social and economic justice, or for patriotism, or for the preservation of ethnic identity.

And gradually, as I got older, I noticed the term in the United States increasingly applied simply to a style of music with acoustic plucked string accompaniment. I won't try to describe it, but "folk" became a designation of a particular sound, just as was the case with "rock," "bluegrass," and "country." (I'm not sure what's happened to it most recently.)

A lot of my education about folk music came when I began to teach at Wayne State University in the 1950s. I was quickly assigned to teach courses titled "Folk Music," and there I spent a lot of time, foolishly I now think, trying to define folk songs, keeping out the unauthentic, trying to distinguish, as had my friend the famous folklorist Richard Dorson, between "folklore" and "fakelore." But I soon found that my students had a lot of different conceptions of what "folk song" meant. Everything from the music you heard at the concerts of the choruses of ethnic groups such as Polish Americans, Swedish Americans, German Americans, to songs that carried a political message—left or right—to songs particularly appropriate to children.

In 1938, Julian von Pulikowski, a German scholar, wrote a three-hundred-page book giving hundreds of definitions or conceptualizations of the notion of folk song in just German-language literature. But for most people in town and city, especially before non-Western music became sufficiently dispersed in the Western or modernized world to assume this role, folk music somehow seemed to be the musical "other."

It's ironic: We have this term, "folk music," that everybody uses, but everyone means something different by it; while its obverse, the music of the Bachs, Beethovens, Mozarts, Stravinskys, and their somewhat less famous cohorts—we all know what it is—doesn't have a single name everyone likes but gets tagged "classical," "art music," "canonic," "cultivated music," "traditional" (but some people think that's a good term for folk music); my mother, a piano teacher, called it "good music" to distinguish it from the not necessarily "bad," but at least suspect, or maybe dangerous world of popular music. Some cynical ethnomusicologists, reacting to their more orthodox environment in schools of music, called it "real music."

ETHNOMUSICOLOGISTS WEIGH IN

Examining what ethnomusicologists were thinking in the 1970s, they began to question the term "folk music" as a concept that could be applied to cultures everywhere. They wondered about criteria like oral transmission, anonymous composition, variant forms as diagnostic. They admitted that modern American politically oriented society had something called "folk songs" and were willing to adopt that term—the songs of Pete Seeger, Joan Baez, Bob Dylan, and Peter, Paul, and Mary—with a sociopolitical message and an identifiable style. The notion that each of the world's societies could be said to have a "classical" and a "folk" component, that was something they had begun to question.

When we consider the great folk songs scholars such as Béla Bartók, Cecil Sharp, the German Franz Magnus Boehme, the Czech Karel Jaroslav Erben—most nations have at least one outstanding figure in this array—they really were talking about the music of villages. Some of my colleagues who distrusted the term "folk music" because of its ambiguity said, "so, why

don't you just say 'rural' music?" They had a point.

I used to defend the notion that had been promulgated by Bartók, his associates, and allies (one of whom was my teacher, George Herzog), who were talking about the music of villagers, of peasants; in fact, one could say that folk music was "the" repertory of European villages (likely before 1900). But would it have been the entire repertory? I suppose at that time one would have made a point of separating some kind of "true" folk music of a village from other music circulating in that society, but in what sense were folk songs "the" repertory of a village? Did everyone know all of the songs?

In the 1930s, Constantin Brailoiu, the distinguished Romanian music scholar, conducted a study of the entire musical repertory of a Romanian village, and showed who knew which folk songs—all of them. The distribution was amazingly uneven. Of course, we were being somewhat naive about folk songs as the central repertory of the "folk." Even in the seventeenth century, European villagers heard church music, quite different from folk song. They probably also heard the entertainments of itinerant musical entertainers from the cities, and they were aware of the chamber music and orchestral efforts of nearby aristocratic palaces or fancy country homes. Even Bartók tried to distinguish between "authentic" Hungarian folk songs and those that had been introduced by Hungarian gypsies or Roma, or originated from cities. The musical life of European villages must have been more complex, and the categories of music probably less clear than we now sometimes think.

For more than a century, European and American musicians, music lovers, and teachers, have loved the folk songs that came from villages, often wondering how to define or conceptualize them, but not hesitating to transport them to the cities, across borders, and over the seas.

MUSIC EDUCATORS

Since the concept of folk music was established in modern academia (some say by Johann Gottfried Herder, 1744–1803), one might argue that folk songs have been the music-par-excellence of schools and teachers. Actually, some of the earliest collectors of folk songs, in the nineteenth century, were teachers. One example was a certain Ludolf Parisius, a German elementary school teacher in the mid-nineteenth century, who spent his spare time traveling around the villages of central Germany writing down songs, partly for use in his teaching and partly to preserve a precious heritage. A hundred years later, I met another such teacher in Schleswig-Holstein. Probably the most famous connection between music teaching in schools and folk music appears in the work of Zoltán Kodály, who developed a system of teaching music literacy using Hungarian folk music, a system that was emulated in some other countries including the United States.

Kodály took care to deal with what he considered authentic folk music, separating it from other kinds of music. But in the repertories of school songs, folk songs weren't necessarily given a special place. When I, a recent immigrant to the United States, went to fourth grade in New Jersey, I experienced music education in two venues. In home room, we started the day with singing and learning new songs; some of these I would later recognize as "folk songs." I particularly remember, "What Shall We Do with the Drunken Sailor?" in Dorian, pretty exotic to me (and we sang "lazy sailor," avoiding any mention of drunkenness). But nobody called it a "folk song," and it was mixed with learning hymns, Christmas carols, the Sicilian song "Santa Lucia," and some humorous ballads such as "A Capital Ship." We also had a weekly hour of music with the music teacher, where we learned some more songs, but what I remember most is that we were introduced to some pieces of classical music. Here, the word "folk song" appeared, but as a source that composers sometimes used as inspiration, not as something we could sing. So in my fourth-grade experience, folk music played a sometimes ambiguous role.

Americans would have a hard time using traditional folk music songs like "Barbara Allen" or "In the Pines" as a patriotic gesture, but in many European nations, during the twentieth century, folk songs were presented in school and to the public as an aspect of national identity (sometimes, for the expression of patriotism in the worst sense of the word). It's a practice for which there are nineteenth-century precedents. After all, the concept of folk song as an aspect of cultural analysis was developed by Johann Gottfried Herder, who held two opposing perspectives: one, the notion of a more or less unified world of music, and two, the concept of folk song as the expression of nationality or ethnicity. One interesting kind of venue involved nineteenth-century student movements and their expression in student song books. I have German and Czech examples. My German "Kommersbuch" ("Student Drinking Songbook") whose cover one reads only *Gaudeamus Igitur, juvenes dum sumus* ("Let us therefore Rejoice while we are still young"), named after the still universally popular student song with Latin words that does not, however, encourage industrious studying, was published in 1858. It contains over seven hundred songs, which suggests that students spent a lot of time singing—and drinking too, as the book has little metal "feet" so that, when laid on a tavern table, it wouldn't get wet from spilled beer. Edited by Friedrich Silcher and Friedrich Erk, renowned folk song collectors, it is divided into categories: patriotic songs, student songs (evidently encouraging the unification of Germany then in progress), folk songs, and a very long section of humorous songs (many about wine and beer). The "folk songs," however, are not the ones that scholarly folk song collectors were in the habit of publishing in collections destined for research. It seems it was important to include something called folk songs, perhaps for fostering national and ethnic unity among university students, but authenticity wasn't an issue; many couldn't have been widely known in villages. A similar book of Czech songs, *Společenský zpěvník český* (Czech social songs), dedicated to "Czech students" and published in 1863, the time in which Czechs were fighting for cultural and ethnic—although not political—independence, begins with a song that later became the Czech national anthem, and also includes the universal student anthem "Gaudeamus igitur." But it has a separate section including some 120 songs labeled as folk songs, and this includes a lot of songs that I learned, as Czech folk songs, almost a hundred years later from my nanny in Prague, and they were evidently taken from a classic collection of Czech folk songs. In each case, folk songs were part of the musical experience of nineteenth-century students at urban universities.

FOLK MUSIC AND WORLD MUSIC

What about North America? Our students probably never sang as much recreationally as their German and Czech counterparts of a hundred years ago, and our schools and universities didn't develop a body of folk songs that could be used for developing national or maybe ethnic patriotism. We North Americans come from too many places, and so, in the college songbooks of the United States at least, we don't have much beyond the official patriotic songs like "God Bless America," "America the Beautiful," etc., and "This Land is Your Land," or "If I had a Hammer," which are very few and all pretty recent.

Folk music as expression of ethnicity or nationhood is one thing; but it has also been seen, throughout Europe and the Americas, in the context of music as expression of class structure, the metaphor of laboring classes in contrast to the "art music" of the elite, and as the musical symbol of the countryside as opposed to the popular music of the city. And although knowledge of the cultures of Asia and Africa shows you that each nation has its taxonomy of music analogous to (but maybe not like) our art-folk-popular-vernacular categories, our educational system tends to look at "world music" somewhat as it does "folk music." Many would like to pretend that these social, economic, ethnic, and national boundaries do not play much of a role, but in fact they are still there, even though their musical counterparts have become blurred.

Two quite contrastive attempts in my experience to forge something like a common folk (and "world") music repertory come to mind. One is the attempt by the MENC: The National Association for Music Education to make a list of forty-three songs that all Americans should know. Some of them represented ethnic groups outside the Anglophone. I don't think it went far, and I can't comment on the selections, but you will note that it's a bit like the student song books of the nineteenth century—an attempt to set a national repertory, promulgated through a part of the educational system. Here, the message would have been: "We're a nation and we should share a music."

The contrastive example comes from my observation of a concert of

"world music" by a fifth-grade choir in which my granddaughter was singing. The "world music" consisted of folk songs from several North American, Latin American, European, and even Asian cultures—English, Irish, Caribbean, Chinese, Italian, South African, Argentine—sung in English and arranged for piano accompaniment; well-done, it's quite an achievement for the children and the teacher. But what was the message? Was it that we could understand all of the world's musics easily? That all folk musics were at bottom alike? Or that all of these songs were fundamentally different, despite the fact that they were united by having a common fifth-grade singing style, Western diatonic intonation, and functional harmony imposed on them?

Quite obviously, the melting pot or the cultural mosaic of America, a nation that hasn't had to worry about its independence for more than two hundred years, provides a very different template for the use of folk music in musical education than the Czech Republic, relatively homogeneous but until recently precarious in its independence, to say nothing of nations of Asia and Africa, which may have had quite different conceptions of folk music and quite different taxonomies of the musical world.

This meditation has led me back to my beginning: We haven't really been able to find a conceptualization of folk music that fits all cultures, all situations, and for sure, all history. Ethnomusicologists have come to dislike it because it's so imprecise; members of many societies hate it because it—the term—seems to belittle their music; social activists respond to it as having mainly political messages. The term is widely used, but everyone seems to mean something different by it, and it carries many messages.

Is it even still useful for educators and scholars? I wish I could draw some practical conclusions for teachers from my experience of frustration and inconclusiveness. Given the many changing perspectives that I have observed over the years, I have finally had to accept that folk music has no fixed definition, and that the question of authenticity will probably have to remain unresolved. It will be up to educators and practitioners to make their own choices, based on what they value. ■

Bruno Nettl *was born in Prague, received his PhD at Indiana University, and spent most of his career teaching ethnomusicology at the University of Illinois, where he is now professor emeritus of music and anthropology. His best-known books are* Heartland Excursions: Ethnomusicological Reflections on Schools of Music, The Study of Ethnomusicology, *and* Nettl's Elephant: On the History of Ethnomusicology. *He has served as president of the Society for Ethnomusicology and as editor of its journal,* Ethnomusicology.

Fanga Alafia: History and Meaning

BY ROBERT DAMM

The issue of authenticity is an important consideration among contemporary music educators committed to a multicultural curriculum. Concerns about authenticity may lead music educators to question aspects of repertoire such as the historical, geographical, and cultural background of a song, any associated dance and accompaniment, the correct translation of a song, and whether a "version" of a song and dance are representative of their original forms. A case in point is the ubiquitous *Fanga Alfia* song, said to be from Africa. An online search for "Fanga" or "Fanga Alafia" generates endless musical arrangements, drum transcriptions, lyrics, translations, recordings, discussions, and speculations, but no two sites provide the same information. Most of the material posted on various Web sites is offered without citation of sources, which makes it difficult to judge the validity and accuracy of the information provided. Actually, *Fanga/Fanga Alafia* represents the creative spirit of nearly a century of dancers, drummers, and music teachers who, although living in the United States, were inspired by various stylistic elements, themes, and practices thought of as African and whose interpretations were done in tribute to African cultures.

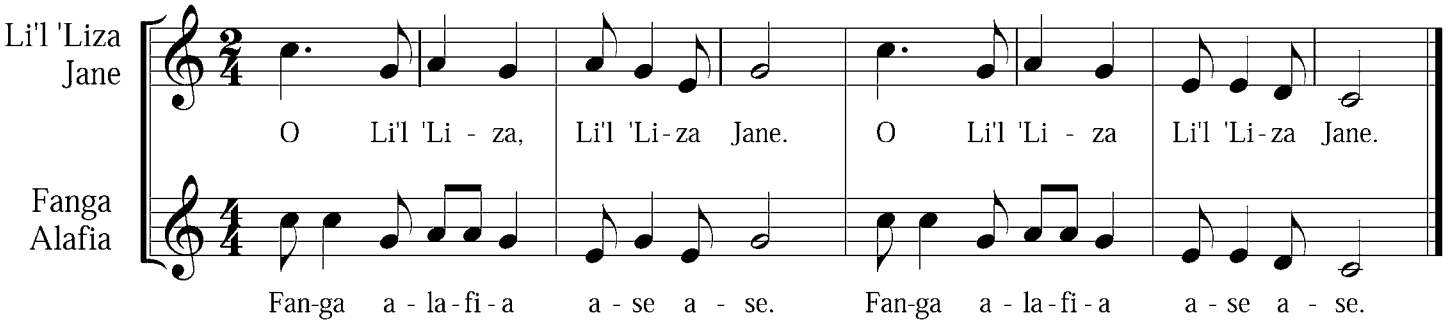
THE MELODY

Various forms of the *Fanga Alafia* song and dance have been taught at music education conferences throughout the United States since the 1980s. The melody owes its origins to the Negro folk song "Li'l Liza Jane."[1] The pentatonic melody of *Fanga Alafia* is nearly identical to the refrain of "Li'l Liza Jane" (fig. 1). "Li'l 'Liza Jane," also known as "Little Liza Jane" and "Liza Jane" dates back to at least the 1910s. The song's origins, however, seem to go back even earlier. The name "Liza Jane" or "Eliza Jane" was a standard female character name in minstrel shows. "Li'l 'Liza Jane" was first published in 1916 by Sherman, Clay & Co. of San Francisco, its composition attributed to Countess Ada de Lachau. It was described as a "Southern dialect song." The tune was featured in the 1916–1917 show "Come Out of the Kitchen." Earl Fuller's Famous Jazz Band recorded "Li'l 'Liza Jane" in 1917 on the Victor label. One may listen to a digitized version of the original 78 rpm disc by going online to the Internet archive.[2] Natalie Curtis-Burlin's book *Negro Folk-Songs*, published in 1918, documents a version said to be an African American folk song with an associated dancing game. In the "Liza Jane" dance, couples would dance in a circle, with an extra man in the middle. The extra man would "steal partners" from one of the couples, and the odd man out would go into the center and improvise a solo dance, then cut in on another couple and the process would repeat.[3] Harry T. Burleigh, in "The Negro and His Song," wrote that of all the African American folk songs, "none is so gay as 'Li'l 'Liza Jane', of the Mississippi levees." "Li'l 'Liza Jane" became a standard both as a song and an instrumental tune in traditional jazz, New Orleans brass band, folk, and bluegrass music.

THE LYRICS

Despite clear evidence regarding the melodic origin of *Fanga Alafia*, the origin of the lyrics remains unclear. There are two claims to authorship: that of LaRocque (pronounced la-ROCK) Bey and that of Babatunde Olatunji. LaRocque Bey established the LaRocque Bey School of Dance in Harlem, New York, in 1960. While teaching a children's African dance class, Bey added Yoruba words to the "old time" plantation day's melody to make a vocal accompaniment for the *Fanga* dance.[4] This account was given by Taiwo Duval when he was interviewed by Sule Greg Wilson. However, Babatunde Olatunji, the Nigerian-born drummer well-known for popularizing African drumming in the United States,

FIGURE 1. LI'L LIZA JANE/FANGA ALAFIA.



is credited in other (better documented) sources as the composer of the *Fanga Alafia* song. Olatunji made the classic *Drums of Passion* recording.[5] In 1959, Olatunji and his company appeared at the International Folk Song and Dance Festival where they performed several dances including *Fanga*. Olatunji built on the material and expertise that were contributed by dancers who joined his performing troupe after they had previously worked with Asadata Dafora or Pearl Primus.[6] A transcription of *Fanga* (lyrics, melody, and drum accompaniment) was included in Olatunji's Drums of Passion Songbook, a collection of twenty-two songs with notated drum accompaniments. In this book, Olatunji is credited with composing the words and music for *Fanga*.[7] The lyrics were included without translation:

Fanga alafiya ase ase.
Fanga alafiya ase ase.
Fanga alafiya ase ase.
Fanga alafiya ase ase.
Ase ase Ase ase.
Ase ase Ase ase.

Seeking out the meaning of the lyrics proves equally difficult to the time-strapped music teacher. Myriad, disparate translations are given for this song on Web sites and in published books, almost always without a source. The song is said to have come from Africa, West Africa, East Africa, South Africa, Ghana, Nigeria, Kenya, and Liberia. The word-by-word translation of *Fanga Alfia* lyrics that follows is provided by dancers and ethnomusicologists cited in this article, dictionaries, and in consultation with native speakers from Nigeria, Ghana, and Tanzania.

1. Fanga

Fanga is the Gio (pronounced GEE-oh) name for the talking drum in Liberia.[8] Traditional music in Liberia features many percussion instruments including the *sasaa* (gourd rattle), *kleng* (slit log drum), *kongoma* (plucked lamellaphone related to the so-called "thumb piano"), *sangba* (djembe-like hand drum), and the *fanga* (talking drum). Lester Monts, regarded as one of the world's leading scholars on the music of the Vai people of Liberia, shared the following information:

> Fanga is a generic term used throughout northern Liberia for the talking drum. Although the name of the instrument may be pronounced differently by various ethnic groups, in Liberia, fanga always refers to a drum. Fanga refers to the double-headed, hourglass-shaped pressure drum common among a number of ethnic groups throughout West Africa.[9]

Fanga is not the Hausa word for "welcome."[10] Nor is *Fanga* the Yoruba word for "welcome."[11] Furthermore, the Vai people of Liberia have categories of songs designated as greeting songs.[12] Among the dance categories of the Vai, *sangba dance* indicates a freely improvised dance accompanied by the *sangba* drum; similarly, *fanga dance* indicates a freely improvised dance accompanied by the *fanga* drum, etc.[13] This explains how a Liberian greeting song coupled with a freely improvised

dance and accompanied by the talking drum might be called *Fanga*.

2. Alafia

Alafia is derived from the classic Arabic *afiya* meaning "health."[14] *Alafia* is a derivative word of Arabic origin; many words in Hausa (Nigeria/Ghana) are borrowed from the Arabic language.[15] "Fanga alafia" is related to a Yoruba expression "*Fun wa alafia*," which means "give us health." In Nigeria, alafia means "health" among the Yoruba people.[16] *Kwanlafia* is a Hausa greeting (for morning only) which literally means "sleep healthy?" as in "Did you sleep well?" "*Lafialao*" is the traditional response in the affirmative. *Alafia* is not the Hausa word for "peace."[17] Nor is *Fanga Alafia* a Hausa phrase meaning "Let there be peace."[18] *Fanga Alafia* is not a phrase from the Swahili language.[19]

3. Ase

Ase (pronounced "ah-SHAY") is a Yoruba word meaning "let it be so" or "amen."[20]

THE DANCE

Fanga is a dance that is now recognized by thousands of people who have learned one of its many versions, but the story of the *Fanga* dance is as rich as the story of the *Fanga Alafia* song. In 1938, Asadata Dafora and his Shogola Oloba dance group in New York performed an African dance-drama called *Zunguru*, which featured a dance of welcome called *Fanga*.[21] Dafora brought the *Fanga* dance with him from West Africa.[22] Dafora sometimes called this same dance *Fugule* or "the dance of welcome."[23] In 1943, Dafora and his company were featured at the African Dance Festival at Carnegie Hall. It was in this program that a young guest artist named Pearl Primus (pronounced PREE-mus) performed a dance she called *African Ceremonial*.[24] She was listed in the program as guest artist for the performance of two dances which were both simply called *Visitor's Dance*.[25] The dance that Primus called *African Ceremonial* may have been *Fanga*, "The Dance of Welcome," as choreographed and taught by Dafora.[26]

Primus, as well as dancers and drummers who worked directly with her, have voiced concern over the lack of accuracy as *Fanga* was passed down from one generation to the next.

Pearl Primus (1919–1994), dancer, choreographer, and anthropologist, popularized the *Fanga* dance in the United States. Primus extracted the essence of a traditional Liberian greeting dance and shaped it into a relatively short solo presentation containing a wealth of hospitable gestures. She first presented her *Fanga* dance at a performance at the Executive Mansion in Monrovia, Liberia in 1949. The dance was set to traditional Gio *fanga* ensemble music performed by indigenous singers and percussionists.[27] In other words, Primus adapted a greeting dance in Liberia which was accompanied by *fanga* drums. She subsequently named her dance *Fanga*.

In 1959, Primus accepted an invitation by the Government of Liberia to develop and direct an African Performing Arts Center in Monrovia. She remained in Liberia for two years where her mission was to discover, revive, and expand African dance and allied cultures. She trained and recruited dancers, learned dances and songs from tribal dancers, and developed this material into programs for the Performing Arts Center.[28]

During the 1960s and 1970s, Primus continued to present African dance in the United States to young children in school settings and at dance studios. In 1974, Judith Jamison, principal dancer of the Alvin Ailey American Dance Theater, performed Fanga after working directly with Primus to reconstruct the dance.[29] Primus performed the *Fanga* dance (circa 1980) for a broadcast on WMHT in Schenectady, New York. The program was called Pearl Primus: *Omowale* (meaning "child returns home") and featured her explanation of what the dance means as well as a performance accompanied by three drummers; no song was included. Recent performances of *Fanga* include those directed by Chuck Davis, whose dedication to traditional African music and dance has made him an icon of African performing arts in the United States.[30] The LaRocque Bey Dance Company performed *Fanga* for the 1993 Dance Africa festival and *Fanga* was also presented in a post-performance street celebration of Dance Africa 2000; the *Fanga Alalfia* song was included as part of both of these performances.

Primus, as well as dancers and drummers who worked directly with her, have voiced concern over the lack of accuracy as *Fanga* was passed down from one generation to the next. Chief Bey in a 1983 interview published in Attitude magazine said:

> Many uninformed audiences still think that African dance is a lot of jumps up and jump down, not knowing the significance of the dances being performed. A case in point is the oft-performed funga (sic), a welcome dance of West Africa. The hand movements indicate a dance of welcome.[31]

Primus was asked about *Fanga* at the 1983 Dance Black America conference and made the following comments:

> What is the dance of welcome called *Fanga* that was being bastardized all over the country? For years I didn't dance *Fanga* outside of my household. I said it was being so destroyed I didn't want to have anything to do with it at all. *Fanga* means the welcome of you into myself; the welcome of myself into you. From our hearts to you all that is good in us and from our heads all we can think of for your comfort. You are welcome. I must therefore ask the

earth to lend himself to me. I must turn to the musicians and I must ask them to give me of their rhythm and of their strength. I ask the skies to give me their blessing. This is the language of *Fanga*. Everything is exact.

Various forms of the *Fanga* dance and the *Fanga Alafia* song have become ever more widely performed, especially in elementary school settings, as they were disseminated through various media. "*Funga (sic) Alafia*" appeared in the *Share the Music* general music series grade five book in 1995.[32] The one-page lesson included a brief description of *Funga Alafia* as "a greeting song from western Africa" and a "Western African welcome dance." A context for *Funga Alafia* was provided with this statement: "If you were to hear it performed by African musicians, you most certainly would hear drums." A text was provided as a "B" section to be spoken freely with corresponding gestures:

With my brains, I welcome you.
With my words, I welcome you.
With my heart, I welcome you.
See? I have nothing up my sleeve.

Elizabeth Haze Vega published *The Laughing River*, a modern story, which grew out of the *Funga Alafia* song. The book was inspired by Janet Greene's idea for a conflict between two fanciful tribes—the Funga and the Alafia. Welcome song motions to be done while standing and bending knees to the beat of the music were provided. Also included were additional dance instructions with photographs for three basic movements to go with the *Funga Alafia* song.

CONCLUSION

To this day, *Fanga Alafia*, with some form of drum accompaniment, continues to be widely performed in elementary-school music programs such as Black History Month concerts. However, given the history of *Fanga/Fanga Alafia*, a composition so far removed from any original African sources, we must conclude that this "African folksong" is not truly African! Africa is a continent with astounding cultural diversity, as expressed in the title of the children's book, *Africa Is Not a Country*. Despite the many sources claiming that *Fanga Alafia* is a traditional cultural expression directly from Liberia, and that the lyrics mean "peace be with you," these statement are simply not true.

What we can say is that Pearl Primus once choreographed a dance she called *Fanga*. Her dance, probably influenced by the welcome dance she first learned from Asadata Dafora, was inspired by a welcome dance she learned in Liberia. The *Fanga* dance as it is now taught may have been inspired by Primus, one of her students such as Merle Derby, or a dancer many generations removed Primus. The *Fanga Alafia* song includes words from three different languages. A literal translation of the lyrics is: "talking drum (or freely improvised dance accompanied by the talking drum), health, let it be so, let it be so." The song was composed by either LaRocque Bey, an African American dance teacher who borrowed the melody from the African American folk song *Li'l Liza Jane*, or by Babatunde Olatunji.

We may conclude, therefore, that *Fanga/Fanga Alafia* represents adaption, recontextualization, and interpretation of various stylistic elements, themes, and practices thought of as African, which were first staged in the United States in tribute to African cultures. ■

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1. Wilson, "Fanga-stic," 6.
2. The online archive is at http://www.archive.org/details/78rpm.
3. Curtis-Burlin, Natalie, *Negro Folk-Songs*, 158.
4. Wilson, "Fanga-stic," 6.
5. DeFrantz, *Dancing Many Drums*, 148.
6. Olatunji, *The Beat of My Drum*, 10.
7. Olatunji and LeBow, *Drums of Passion Songbook*, 28.
8. Monts, *An Annotated Glossary of Vai Musical Language*, 32–33.
9. personal communication, 2010.
10. personal communication with native Hausa speaker, 2010.
11. personal communication with native Yoruba speaker, 2010.
12. Monts, *An Annotated Glossary of Vai Musical Language*, 101.
13. Monts, *An Annotated Glossary of Vai Musical Language*, 107.
14. Royal Academy of Spanish's online dictionary.
15. Personal communication with Hausa speaker, 2010.
16. Personal communication with native Yoruba speaker, 2010.
17. Personal communication with native Hausa speaker, 2010.
18. Personal communication with native Hausa speaker, 2010.
19. Personal communication with native Swahili speaker, 2010.
20. Personal communication with native Yoruba speaker, 2010.

21. Creque-Harris, "The Representation of African Dance on the Concert Stage: From the Early Black Musical to Pearl Primus," 81–82.
22. Heard, "Asadata Dafora: The Originator of African Concert Dance Traditions in American Concert Dance," 86.
23. Ibid., 191.
24. Perpener, *African American Concert Dance*, 124.
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26. Ibid., 190.
27. McDonagh, *The Complete Guide to Modern Dance*, 239–240
28. Creque-Harris, "The Representation of African Dance on the Concert Stage: From the Early Black Musical to Pearl Primus" 150.
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Intimations on Pete Seeger

BY PAUL BEATTIE

In June 2009, after thirty-five years, I retired from teaching music. The last twenty-nine of those years were primarily in one elementary school. It was a tough decision to leave, and the last few days were especially difficult. While cleaning up my room, I worked to a soundtrack of music downloaded from my own CD collection to my classroom computer. One of the CDs was the Bruce Springsteen album *We Shall Overcome: The Seeger Sessions*. I sang along to songs like "John Henry," "Erie Canal," "Pay Me My Money Down," and "Froggie Went a Courtin'" as I sorted, dusted, filed, and packed. Despite the tears that kept welling up in my eyes, the joyous celebration of songs made famous by Pete Seeger in the 1950s and 1960s eased my workload. I was filled with memories of the music I had shared with my students. In that moment, a scarred part of my teaching soul began to heal. When I walked out of my classroom for the last time, I felt Pete walking with me, softly singing, "To everything, Turn, turn, turn. There is a season, turn, turn, turn …"

When I got home that night, I dug through some old cassette tapes that hadn't seen the light of day for many years. It was still there, fragile but playable: an old Memorex tape of a concert that Pete Seeger played at my high school when I was a junior in 1971! Yes, a pirated tape, made on an old Sony recorder that was about the size of a shoebox. I carefully loaded it into my old stereo and sat back to listen.

I was transported back to the Ramapo High School auditorium. That night was magical. Accompanying himself on either banjo or twelve-string guitar and nothing more, this man sang, told stories, and commented on the songs and politics of the day, all the while cajoling and encouraging us to sing along. "Even if you don't know the words, just hum," he would say, and we did. We hummed and sang and attempted harmony at his urging. Back in my living room, I was sixteen again, and I sang and cried. Things were turning for me once more.

JAMES KAVALLINES, WORLD JOURNAL TRIBUNE. LIBRARY OF CONGRESS PRINTS AND PHOTOGRAPHS DIVISION.

Pete Seeger performing on stage at Yorktown Heights High School, Yorktown, New York, February 2, 1967.

It was during my junior year in high school that I first thought of becoming a music teacher. After that Pete Seeger concert, my mind was set. I wanted to bring the joy of music to people the way Pete Seeger did. I wanted people to feel as good as I felt when I left the auditorium that night. I have often joked, "When I grow up, I want to be Pete Seeger."

Pete (I can't call him Mr. Seeger) is a natural teacher, in the best sense of

the word. He is a teacher who brings a community together, inspires them to listen, and gives them a chance to share what they have learned. He does it without lesson plans, models, or assessments. He does it with just the music and with the attitude that it's more fun to sing along and participate than it is to just sit there.

I remember him teaching the parts to "Wimoweh" and how glorious it sounded with him improvising above us in a strong falsetto. A few years later, in college, when a professor described the steps of teaching a song by rote, I was not surprised to recognize the same techniques that Pete had used with us that night. I also remember Pete predicting that the choral music of South Africa would one day sweep the world. This was about fifteen years before Paul Simon introduced the world outside of South Africa to Ladysmith Black Mambazo on his *Graceland* album. Pete had been singing "Wimoweh" since the late 1940s!

I learned my version of the Abiyoyo story by listening to Pete's recording again and again. I had little inkling at the time that one day I would be pulling a ukulele off the shelf once a year, regaling a group of kindergartners with the story of the hungry giant and the little boy who knew the power of music. On a trip to Kauai for my twentieth anniversary, I learned of the story of that island's sleeping giant and the mountain that bears his shape. There is a strong resemblance to the story of Abiyoyo. Pete always said it was an African tale—ah, the beauty of the folk tradition.

I remember him teaching the parts to "Wimoweh" and how glorious it sounded with him improvising above us in a strong falsetto.

Certain songs from that concert resurrect strong feelings whenever I hear them. I also embraced the folk tradition espoused by Pete and do some "rewriting" of my own every now and then. I once wrote new words to "The Water is Wide" as an alma mater for the day camp where I not only spent many summers but lived for a good part of my life. Recently, Woody Guthrie's "I Ain't Got No Home" and its dustbowl imagery gave way to new words following Hurricane Katrina. (I've included them at the end of this article.)

In my last year of teaching, I created Orff arrangements of "The Water is Wide" and "Turn, Turn, Turn," ostensibly to satisfy some evaluation requirements put in place by my administration, but primarily because I have always wanted to share these songs with my students. I'm not the best orchestrator, but I put all of my training and a great deal of heart into these songs. The enthusiasm of the children for the songs surprised me. They had truly latched on to the beauty of both the music and the message. At the time, I did not know it would be my last concert with them. In retrospect, I am thankful that I finally got the chance to share these pieces.

Pete has been much on my mind of late. I recently looked up an article in *The New Yorker*, released in conjunction with the Springsteen album and Seeger's eightieth birthday. Last year, PBS aired a celebration of his ninetieth birthday party at Madison Square Garden. I would have given anything to be there. He lives not too far from me in Beacon, New York. I have never met him personally, but I would love to. I wonder if he would greet me if I drove up to see him. I like to think he would. I feel that he is a part of me—the music teacher part. I feel that he is my musical godfather.

Every summer, I buy a stack of books for my summer reading. This year I also went looking for CDs by Pete. CDs are hard to find now, but thankfully persistence and living in

New York City pay. I came across a two-disc set entitled *Pete Seeger Sing-A-Long* (Smithsonian Folkways CD SF 40027/8). It's a concert recorded in Cambridge, Massachusetts, in 1980. I spent an afternoon listening once again to Pete lead an audience in singing harmonies that would be the envy of Orff and Kodály teachers everywhere. "If too many people around you are singing high, you sing low. If too many are singing low, you sing high." Oh, If it were just that easy with our students.

And maybe it is. I am now of an age where some of my students are becoming colleagues. Recently, one of them asked me about a poem that I had used in a rhythm exercise when he was a fifth grader. He had an idea for using it in a language arts lesson. When I visit the high school, some former students still sing "Hel-lo Mr. Beattie" from across the campus. Music teachers live a sort of folk tradition all their own.

Certain songs in my school have become traditions in the best sense of the word. Everyone learns them, and when we are assembled they can be pulled out and everyone sings with no hint of self-consciousness. We sing some because there is an "educational reason" to do so. But more often than not, we sing them because we like to sing them—plain and simple. Just a few weeks ago, a private student of mine said she might want to be a music teacher when she grows up, and if she does, the first song she will teach her students will be "Beans in My Ears," just like I did when she first walked into my classroom. From Len Chandler to Pete to me and now to a new generation, that's the beauty of the folk tradition.

For a year now, my guitar has been silent; so have my ukulele, banjo, and recorder. It has been bothering me. I still play some viola and trombone, but I miss the students and the moment in nearly every class when I asked, "Now what do you want to sing?" Picking up a guitar and singing in my apartment is lifeless. Music is meant to be shared. Pete taught me that. It's time I find new ways of sharing the song. I am starting to look for those new ways. The season is turning once more. I am grown up now, and I still want to be Pete Seeger.

I am not saying that we should scrap the lesson plans, models, and assessments (yes, I know you would love to). What I am saying is that—just like Pete—we can bring the same communal sense of freedom, joy, love, and tradition to our own students through the many songs we sing with them. Often all we need is a guitar, banjo, or piano, and an attitude like Pete's. The last requirement is the most important. Let singing in your classroom happen with a sense that we *just need to sing*. Sing with joy. Sing with freedom. Sing because it's what we have to do. We are all Pete's children. ■

I AIN'T GOT NO HOME

(New Lyrics by Paul Beattie after Hurricane Katrina in September 2005)

I ain't got no home, I'm just a rambling 'round.
Hard workin' ramblin' man I go from town to town.
The police make it hard, wherever I may roam,
And I ain't got no home in this world anymore.

The news was sounding bad.
The big wind comin' fast.
Lookin' like New Orleans gonna get the worst at last.
They say we are prepared.
But I am not so sure.
And I ain't got no home in this world anymore.

"Get out of town right now,"
The Governor did shout.
Meaning well, she did her best of that I do not doubt.
But I ain't got no car.
Or even the price of gas.
And I ain't got no home in this world anymore.

The big wind blew in hard.
The water it did rise.
The levee broke and flooded me out,
Right before my eyes.
The government looked on.
But did not hear my cries.
And I ain't got no home in this world anymore.

My neighborhood is gone.
It's six feet deep in mud.
A trailer park is where I'm bound courtesy of HUD.
The new homes they will build,
I can't afford to own.
And I ain't got no home in this world anymore.

Paul Beattie *has recently retired from teaching music. He is a former president of the NNJAOSA chapter, former Region V Representative to the AOSA National Board, and was a contributing editor to* Reverberations. *He is presently the secretary of the NYCCAOSA. He also serves on the board of the Columbia Summer Winds. He coaches fencing, plays viola and trombone with various groups, writes, and paints.*

A Women's Folk Music Ensemble: An Interview with Libana Performers

BY MARY SHAMROCK

The name Libana brings immediately to mind beautiful ensemble singing, a spectacular diversity of repertoire, a variety of ethnically appropriate instruments—all components of delightful and memorable performances by this well-known women's ensemble. The group's mission statement is as follows:

> Libana is a women's world music ensemble that illuminates the creativity, vision, and spirit of the world's women through the performance of traditional and contemporary music and dance. By raising awareness and appreciation for diverse cultural expressions and the universal themes that unite us all, Libana inspires intercultural understanding, healing, and peacebuilding.

Author's Note: At the 2009 AOSA Professional Development Conference, Libana was welcomed as an official "Advocate" for Orff Schulwerk and AOSA. We are indeed well served to have this group carry with them a positive message regarding the unique values of the Schulwerk. I had the opportunity to conduct an interview with four of the six Libana group members: Allison Coleman, Lisa Bosley, Marytha Paffrath, and Susan Robbins. What follows will give you insight into their thinking as a performing group, as individual musicians, and as music educators. Their comments and insights support the practice of Orff Schulwerk specialists.

What were the circumstances and motivation that brought this group together? Has your mission changed over the years?

Susan (Founder and Artistic Director): I founded the group back in 1979, long before "world music" was even a term. That year was a transitional time in my own life; I had been touring with an early music ensemble performing medieval and renaissance music. Through exploring Spanish medieval music and its Moorish influence, I first heard some of the instruments of the Middle East—for example, the Arabic oud. The proverbial light bulb flashed. Being captivated with these sounds, I wanted to learn more about the traditional, cultural music of peoples from around the world. At this time there was no Internet, and very few international recordings were available. It wasn't like now when we can just go online and hear music from any little village in the world! Coincidently, the strong feminist movement of the 1970s was also in full swing, and that era was having a profound effect on my life choices and interests—and deeply shaping who I was.

So, I was sitting on a beach one day contemplating the next move in my life, and it was as if all of the strands came together into a clear vision. I wanted to assemble a group of women to explore the creative expressions of women from around the world—historically and contemporarily.

Over the thirty-one years that we have been together our mission has broadened, though we have never lost that early focus. In Boston, we live in a very strong and vibrant multicultural environment. We learn much of our music and dance directly from getting together with women from cultures other than our own who not only teach us the necessary melodies, rhythms, instruments, language, and movement, but also share an understanding of the cultural context of those artistic traditions and how they unite their communities. It is through this process of sharing (and then passing it along to our audiences) that we feel we are sowing our own seeds of peace. We truly believe that music can be such a powerful bridge between different peoples.

Participatory music is certainly having a revival in this country, but it still isn't as interwoven into community life as it is in many parts of the world. Therefore, another aspect of our mission is to get communities singing in whatever ways we can—supporting groups of people coming together for a workshop or class or for their own enjoyment in their town. This is where we tie into music education—our materials are widely used by many music educators around the world at this point, as well as by countless song circles internationally.

Allison: With our music, we try at the same time to honor the things that are distinct and unique about the different musical traditions—in terms of vocal sound, instruments, and dances that are indigenous to the cultures—and also as Americans to present them as authentically as we can.

How do you acquire and research your musical material?

Marytha: Whenever possible, and that is a large percentage of the time, we go directly to the authentic source; it has to be someone who knows about music, but it has to be someone who is from the culture—like a person who learned from her grandmother and has that internal knowing. Or, if we've learned a song from a secondary source, we will then go to someone from the source culture to record it so that we get it all correctly. We pay great attention to the words. A number of years ago we really fell in love with a Nepali piece—we had never done any of that before. One of our members went on the Internet

JOAN HILL

Libana performers

(then in its infancy) on what we would now call a listserv and asked if there was anyone in the greater Boston/Cambridge area that spoke Nepali. Boom, up popped Sulo who was studying or working at Harvard. It took us quite a while to learn this piece—it was fairly complicated, with drumming and flute and really interesting language. We debuted it in the legendary folk club in Harvard Square called Passim. And Sulo came, bringing her mother who happened to be visiting. She didn't know a word of English, and just knew she was going to a friend's concert. Everyone was in their jeans and T-shirts, and there was her mother in her beautiful Nepali dress. When we sang that Nepali piece, that woman couldn't believe it—she said to her daughter, "What are these women doing? They're singing perfect Nepali." And the daughter was able to say, "I taught them." There was a wonderful moment of the mother being surprised and totally amazed, and the daughter being so proud that she had conveyed her culture so beautifully that her mother could understand every single word. That's really what we want.

You play a great variety of instruments. How do you decide which ones you're going to take on? Is one of you a string player, and another a percussionist, or how do you do it?

Susan: Every culture has its flutes and its percussion and its stringed instruments—so, in order to do a piece authentically, we often need to expand the instrumental colors we have. For instance, you can't use a djembe from West Africa if you're performing a piece from Nepal—these really different sounds help define the cultural expression. So, we'll find the drum that we need! Marytha is our primary percussionist, although we all play percussion and we've all expanded our abilities over the years. I've learned to play the Arabic oud—I started off playing guitar growing up, so it was natural to carry that ability into playing other world stringed instruments. And Lisa was a clarinet player...

Now let's focus on Orff Schulwerk. From what you know and have seen of the Orff Schulwerk approach, what strikes you as being particularly noteworthy about it as an approach to teaching music?

Marytha: The first thing that comes to me is an image of kids, kneeling or sitting with their Orff instruments or percussion or recorders, sitting on the ground and playing. My sense when I

see this is of total embodiment. I love that they are on the ground; it feels like it is very much "of the earth." There is an indigenous quality to it; the rhythms and the primalness come from the earth. To me there's a kaleidoscopic component of Orff music because each little part, much like drumming, is making the whole. I see the honor that kids feel in having their little part mesh and mingle with all those parts to create this incredible whole. It's that incredible sense of accomplishment. It really comes from them, comes from their core.

Susan: Something that I feel strongly about in this approach is that it seems really based on the principle of authentic and active creativity. It's not about a technique you have to learn, or about going through certain steps to get somewhere. Rather, the entire premise is about each one of us, no matter how old we are, having a creative center, a creative core—and that for children, that creativity seems to be nourished and allowed a sense of freedom within the Orff Schulwerk approach. The community music making within a classroom allows for individuality but also a sense of creative play that happens in community. With Libana being a group that works so much with world music, we see this as an integral and basic experience in most places in the world—you grow up in your village, in your community, in your family, and music and dance are part of the rituals of life that sustain you. As educators in this culture, we need to create the opportunities through our teaching that foster creativity in order to support what other world cultures teach more organically—that artistic, creative expression is a basic human experience that is not separate from the rest of life.

I feel that Orff Schulwerk allows that sense of creative play and joy to be at the center of the process.

Given that we have to teach it, instead of it just naturally happening, I feel that Orff Schulwerk allows that sense of creative play and joy to be at the center of the process. The teachers that use this approach seem to continue to hold that as a basic tenet and core value—that music is about joy, deep feeling, and creative self-expression.

Lisa: I think a wonderful way to nurture the creativity of children is allowing them to express a story in as many ways as they possibly can. The story is heard, and something about it creates resonance that can be expressed in many ways—in melody or in rhythm, or in words, or in movement, or in action, in any way they have.

Allison: In my understanding of Orff Schulwerk, and of how I've acquired music myself, there is this multifaceted aspect: it's amazing how it resides in our brains. And it amazes me, the idea that kids can actively be learning by using dance and rhythm and words and melody as a whole. To me this is the really cool thing about Orff Schulwerk.

Marytha: I feel that the Orff concept comes from the natural inherent rhythm that we all have—it's our birthright—not even that—it just IS. Rhythm is what leads to the song, and to the dance and to the story. We as human beings are steeped in rhythm, all the time. Some of us further it in some ways, but there is no way we are ever out of rhythm. Life is a continuum of rhythm—we are part of pulse from our beginning, and I imagine that we exit this world with rhythm. And whatever we do in between—hopefully it involves Orff!

Mary Shamrock *has served AOSA as president, conference chair (Washington D.C. and San Diego), editor of* The Orff Echo, *and longtime board member. She received the Distinguished Service Award award in 1999. Retired from the music faculty at California State University, Northridge, she lives in Minneapolis, Minnesota, where she serves as executive director of Sumunar: Indonesian Music and Dance, and plays in its gamelan ensemble.*

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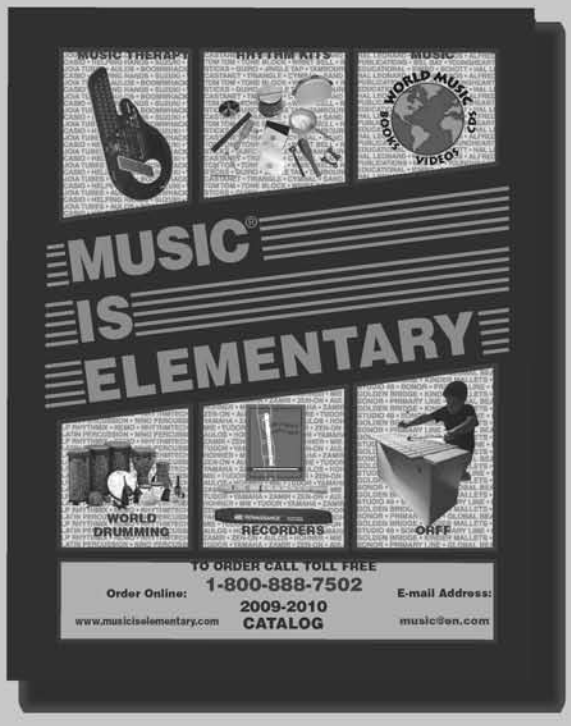

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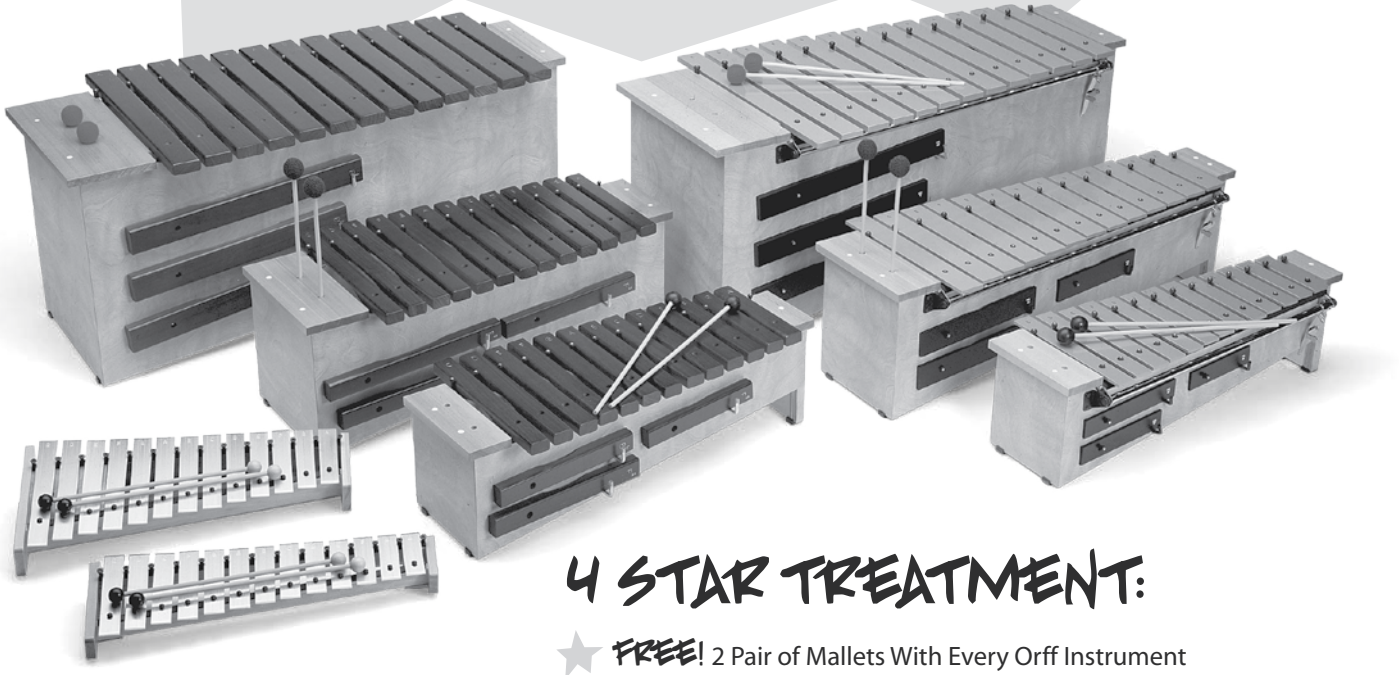

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The Name You Know

BY SHIRLEY W. McRAE

Folk Music that We Bring into the Classroom

Music that springs spontaneously from the cultures of the world can offer bountiful rewards, if nothing more than experiencing the essence of a culture in music and dance. Folk music, as we call it, expresses in its own unique fashion, a people's values and social individuality. The best of a culture is expressed in their folk music, and its richness and honesty inevitably endear us to their society.

The question that invariably surfaces is whether we can perform with integrity and respect the music of cultures vastly different from our own. Yes, it can be done—by offering authentic models, if only by recording—and by showing an enthusiasm and respect for the styles of music and dance. One advantage of our shrinking planet is the increased familiarity with the arts of cultures far removed from us but brought closer by experiencing them. When children take this music from the classroom, they take a step towards a more civilized world.

Of course, music teachers must be selective in their choices, so that the renditions are respectful and age-appropriate. I myself am reluctant to "perform" Native American dance, other than a simple step/touch movement, because the dances are often sacred. With most cultures, however, learning native dances can be the ultimate compliment. Through these little musical masterpieces, we learn their values, sorrows, joys, languages, instruments, scales, and dances! And we learn this by performing them ourselves.

So our challenge, then, is to choose folk materials that are intrinsically worthy of experiencing and find ways to share them with the children as authentically as possible, be it through live performances by invited guests or audio or video recordings. If the goal is for the children to participate more fully, then an additional challenge is to adapt the piece to the resources at hand, assuming in this discussion to include percussion and barred instruments. In some cases, no accompaniment at all is preferable or simply unpitched percussion. Finally, any actual changes in the melody or lyrics should not be made unless absolutely necessary and must not diminish its cultural value.

We can't be experts in music of all places and people, but that should not deter us from sharing these treasures. Children have a way of accepting all kinds of music, if presented to them in a positive light and if the songs are age-appropriate.

So what do we do with these treasures? We consider the time and place of their origin, and the subject, purpose, and emotional content of their lyrics. We consider the pedagogical implications of the material. We consider the original accompaniments, if any, and how and whether those accompaniments can be adapted in our classrooms. Fortunately, we have access not only to the Orff instrumentarium, but also to an expanding array of traditional instruments from many cultures. Carl Orff himself remarked: "Every country has its own folk instruments which should be tried out and included."[1]

The integrity of the song itself is the goal, and its character should determine the accompaniment.

I suggest these guidelines for teachers wishing to enrich their musical curriculum with authentic folk materials:

1. Look for traditional songs that have stood the test of time.
2. Whenever possible, use both the original language and a singable translation that is not stilted or forced.
3. Provide accurate pronunciation and translations.
4. Avoid piano accompaniments unless appropriate for the origin and nature of the song.
5. Rely on unpitched percussion more than barred instruments.
6. Consider adding an authentic dance when it is appropriate and accessible.
7. Whenever possible, listen to recordings with authentic instrumental accompaniments.
9. Consider song material that aligns with other areas of the school curriculum.
10. If creating an elemental Orff accompaniment, keep it simple and light in texture. (Less is more!)
11. Remember that your own enthusiasm for the song will promote a favorable response from the children.

Shirley McRae *is professor emerita at the Rudy E. Scheidt School of Music at the University of Memphis. She has taught Orff Schulwerk Levels I, II, and III teacher eductaion courses at various universities. She was the 1991 recipient of the Dean's Faculty Creative Achievement Award at the University of Memphis for her textbook,* Directing the Children's Choir: A Comprehensive Resource. *As a composer and arranger, she has received American Society of Composers, Authors and Publishers awards each year since 1993, and four of her choral compositions have won national awards. She has published two textbooks and ten books of arrangements for treble voices and Orff instruments. She served as the 2005 co-chair of the AOSA Professional Development Conference in Birmingham and is the most recent recipient of the AOSA Distinguished Service Award.*

1. From a speech at the University of Toronto, 1962

BY SALLY ROGERS

Children's Songs from Afghanistan

Music can change the world. Louise Pascale has been an instrument of change by creating the Afghan Children's Book Project (www.afghansongbook.org). In 2008, The National Geographic Society published *Qu Qu Qu Barg-e-Chinaar: Children's Songs from Afghanistan*, her labor of love that has changed the lives of thousands of Afghan children. This jewel of a resource includes sixteen songs in Dari, Pashto, Hazaragi, and Uzbeki. Each melody is transcribed with transliterated text from the original languages. While the English translations are not singable, they provide understanding of the original lyrics. An Afghan-Canadian musician, Vaheed Kaacemy, created the CD by recording Afghan children living in Toronto singing all sixteen songs in their native language.

For over more than fifteen years, Louise Pascale has been an associate professor in the Creative Arts in Learning Program at Lesley University in Cambridge, Massachusetts. In 1966, she was a Peace Corps volunteer in Afghanistan, before the country became a constant battlefield. In her work, she became aware that there were no music books in the local schools, so she set out to make one, collecting children's songs with the assistance of Hafizullah Khial, an Afghan musician; Hamida Hamid, an elementary-school teacher; and Selaab, a Pashtu poet. She put together a very humble songbook that was illustrated by Afghan children, published in 1968 by Kabul Press, and distributed to local schools.

Then in 2003, Louise rediscovered a

COURTESY OF LOUISE PASCALE

Louise Pascale, author of *Qu Qu Qu Barg-e-Chinaar: Children's Songs from Afghanistan*, distributes books to children.

well-worn copy of her original songbook and realized that in the intervening forty years, a sadly war-torn Afghanistan had lost much of its cultural history to Taliban destruction. This little book held a piece of the Afghan culture that might have been lost forever if she had not ultimately published *Children's Songs from Afghanistan*.

Some teachers might find teaching songs in Dari or Pashto a daunting task. But the teachers and students at Jack Jackter Intermediate School (JJIS) in Colchester, Connecticut, proved it otherwise. JJIS is a Connecticut HOT School, where Higher Order Thinking skills are taught through the integration of the arts in the classroom curriculum. After being introduced to *Children's Songs from Afghanistan* at a Summer Institute of the HOT Schools program in 2009, JJIS staff determined that raising money to provide songbooks for Afghan children would be a wonderful service learning project for students in six of their thirty-two classrooms. It would also be a way to make real the country where many of their relatives had been sent to fight.

When the idea of studying Afghanistan was first presented, many students reacted by saying, "But aren't we enemies of Afghanistan?" The reaction is easily understandable, as many children had family members serving in Afghanistan, and all have viewed violent media reports. The teachers carefully presented multiple perspectives on Afghan culture, addressing the assumptions and misconceptions voiced by their students. They used several newly published picture books, several from a child's viewpoint, as texts.

The unit of study spanned six weeks, culminating in a program for the community. Each class shared two songs from the book as well as artwork and writing they had created. Pascale was invited to speak to the students about her experiences in Afghanistan, including her 2009 trip to present more song books to school children. She said:

> They not only learned how to sing the songs in Dari but learned about the song, what it meant in English, and which part of Afghanistan it came from. They read the story of

the Afghan Children's Songbook Project, learning about how the music was forbidden. Even the singing of children's songs was cause for punishment. The students talked about what it would be like without music, art, and poetry. There were meaningful discussions about what the consequence of losing the arts would be to a culture and its people. Parents commented on what a powerful project it had been and how they, too, had learned a lot about a country whose history is now so interwoven with our own.

As an Orff teacher, one of my goals is to bring music from different cultures to my students so their world can grow bigger without ever leaving the classroom. Learning an alphabet song from Afghanistan, singing songs using unusual scales or creating a dance with scarves to accompany one of the songs on this recording will bring alive a culture that looms large on our televisions right now. And even if there were no war, the Orff process lends itself so well to forging links with other cultures in a way that little else can. Students at JJIS dug deeper and explored other art forms, including kite making, traditional dance forms, and poetry. They compared our two written languages and tried to write the Dari alphabet. They used Venn diagrams to compare their culture and that of Afghan children. Orff practitioners can use a book and CD such as this to collaborate with general educators in creating cross-curricular and integrated units.

LINDA EAKIN

Students from Jack Jackter Intermediate School designed these kites.

Thanks to Louise Pascale's tireless efforts to return these songs to their rightful owners, and to schools like JJIS, more than 20,000 complimentary songbooks have been given to schools and orphanages across Afghanistan. Nearly 2,000 songbooks in English have been sold in English speaking countries, raising funds for more books for Afghan children. Teachers wishing to obtain copies of the book can also support the Afghan Children's Songbook Project by purchasing it at www.afghansongbook.org. All proceeds from this Web site go to the purchase of more songbooks for distribution to Afghan students. Videos of Afghan children singing the songs, photos, and a blog from Pascale's 2009 trip to Afghanistan are also on the songbook Web site. Margaret Mead's famous saying, "Never doubt that a small group of thoughtful, committed people can change the world. Indeed, it is the only thing that ever has," certainly rings true in this project. ■

Sally Rogers *teaches music in grades PK–4 at Pomfret Community School in Pomfret, Connecticut. She has completed Orff Levels I and II and is a master teaching artist with the Connecticut Commission on Culture and Tourism. She is also a songwriter and recording artist with fourteen albums to her name. For the 2010–11 school year, she worked in a pilot arts-based literacy program (Total Learning) in Bridgeport Public Schools.*

PREVIEW BY BETH IAFIGLIOLA

Early Childhood Conference Review

Presenters: John Feierabend, Doug Goodkin, Barbara Grenoble, Shirley Salmon

Feeding the hungry mind and cradling the love of learning with traditional rhymes, lullabies, and song patterns makes the revelation of culture and the building of musical building blocks a joyful experience. Avid preschool teachers confirm through research and experience that folk music opens the door to language and music for the young child.

The AOSA AV Library contains excellent early childhood teaching models that cover the selection of materials, the process of playful music education, and the pleasure of preschool educational ensembles. Check out the complete list online at www.aosa.org/documents/10-09AV_Library.pdf.

With the tactile tickle of fingers creeping up a new friend's back, Shirley Salmon introduces the English version of the favorite nursery song, "Imse Wimse Spider." With experience in teaching preschool classes, adapting lessons for hearing-impaired children, and instructing adults at the Orff Institute in Austria, Salmon brings creative ways to expand traditional musical materials into multisensory activities that include speech, song, story, and movement exploration.

The adult participants in this AOSA Professional Development Conference session listen with eyes closed to recorded water sounds. By adding hand movements that mimic the quality of the sounds, the stage is set for a dramatization of the song in a safe and secure process adaptable for all ages. Open-ended tasks leave room for the students to initiate activities and find solutions that are appropriate for their own level of development, according to Salmon. This activity leads to a taped web on the floor, which creates an arena for arachnid games. The session notes show a web of ways to extend play song themes into a wide range of learning experiences.

Young children enjoy learning new concepts, but demand repetition and practice in order to make it their own.

In another recorded AOSA conference session, John Feierabend, professor of music and the director of the Music Education Division at The Hartt School of the University of Hartford and a past president of the Organization of American Kodály Educators, introduces *First Steps in Music Readiness for Literacy*. With humor, style, and support of brain research, Feierabend makes strong suggestions for choosing music materials that are time-tested and rich in nuances of language, imagination, and cultural patterning.

In a humorous aside, Feierabend brings to the adults' attention another quality needed in music materials for the very young—tenacious interest. Young children enjoy learning new concepts, but demand repetition and practice in order to make it their own. One definition of quality literature, states Feierabend, is that multiple repetitions bring new insights for the child and the adult alike.

To see early childhood music in action, consider these classes taught by Doug Goodkin or Barbara Grenoble. Both of these past conference sessions featured preschool participants. With an adult audience sitting on the perimeter of the room, these master teachers give a lesson in preparation, pacing and the presence to perform. Precious! ■

AOSA AV LIBRARY LISTINGS:

- 65 FS John Feierabend. *First Steps in Music Readiness for Literacy* (VHS or DVD format)
- 9 NB Doug Goodkin. *Near the Beginning: Orff Schulwerk for Preschool* (VHS or DVD format)
- 43 LI Barbara Grenoble. *Let's Improvise* (VHS or DVD format)
- 100 PS Shirley Salmon. *The Challenge of Play Songs* (VHS or DVD format)

***Beth Iafigliola**, a member of the Greater Cleveland Chapter of AOSA, teaches music in the North Royalton School District, with past experience in strings, choir, private piano, and preschool music. She has been promoting the AOSA AV Library since 1995.*

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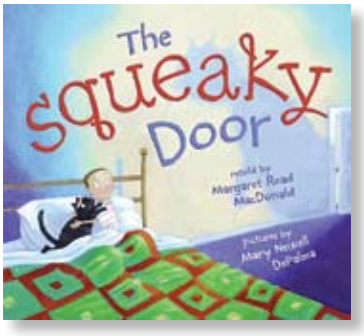
REVIEWED BY REGINA GIBBONS



The Squeaky Door

Retold by Margaret Read MacDonald
HarperCollins Publishers, 2006

The Squeaky Door is a retelling of a Puerto Rican folk tale. The story is based on the song "La Cama." There are many versions of this folk tale, including ones from Puerto Rico and Chile. In one telling, the bed squeaks, but in this retelling, it is the door that frightens the sensitive little boy. This book's humor and charm will delight children and adults alike.

This book tells the story of a little boy's first night trying to sleep in a bed alone and away from his grandparents while visiting Grandma. Grandma encourages the boy to be brave as she tucks him into bed. As Grandma finishes the bedtime ritual, she closes the door, which squeaks and scares the boy. To soothe the boy, she adds more and more animals from their live farm animals and pets. Each time, the door squeaks and wakens everyone in the room. Eventually, Grandma discovers the solution to the problem of the squeaky door.

The illustrations are bright and inviting, enticing the reader to laugh and repeat its many sounds. It is enjoyable watching the crowd in bed grow as the story progresses and Grandma places each animal into the bed with the little boy. Each animal even has its own set of pajamas.

Grandma is a superwoman in this story, who can carry animals, comfort a little boy, and fix beds and doors while smiling the entire time. The boy is a pleasant, innocent young person. Grandpa, meanwhile, peacefully sleeps through all of the night's adventures.

Students can enjoy changing the animals in the story and exploring other squeaky items that can be found in a bedroom

There are many ideas that music teachers can explore with this book. Fans of other nighttime books like *Mortimer* will love this story. There is a cumulative aspect as each new animal is added to the bed and Grandma kisses them all good night. Students can enjoy changing the animals in the story and exploring other squeaky items that can be found in a bedroom.

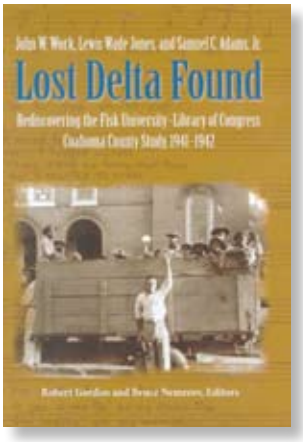
There are the many sounds of the animals in the story, as well as the squeaky door that draws out its long "squeeeak!" Children won't be able to stop themselves from calling out the boy's protest that he will not be scared to be in his own bed and performing the cries of the boy and the animals.

There are short phrases in the story that are repeated and can be given their own sound effects. For example, Grandma kisses the boy and each animal goodnight. Each kiss is given the sound "Smack!" at the end of the sentence. The pig receives a moment of revulsion "Yuck" before it too is kissed "Smack!" Grandma's way of tiptoeing to the door, turning off the light, and closing the door can be arranged into a rhythmic chant exploring quarter notes, quarter rests, and eighth notes. "So, Grandma tip…toed…out" could be performed with quarter rests or given sound effects on the dotted portions. This pattern could be continued through the rest of the bedtime ritual. It also could be revisited as Grandma fixes the squeaky door.

MacDonald and DePalma weave an endearing folk tale that will have young students joyously asking for more while exploring its many musical and story elements. ■

Regina Gibbons *taught music for eight years in LaGrange, Illinois, and is currently a full-time mother and the recording secretary for Greater Chicago AOSA.*

REVIEWED BY ALAN L. SPURGEON



Lost Delta Found: Rediscovering the Fisk University-Library of Congress Coahoma County Study, 1941–1942.

By John W. Work, Lewis Wade Jones, and Samuel C. Adams, Jr.,
(eds. Robert Gordon and Bruce Nemerov)
Vanderbilt University Press, 2005

In 1941 and 1942, African American scholars from Fisk University in Nashville, among them noted composer and musicologist John W. Work, sociologist Lewis Wade Jones, and graduate student Samuel C. Adams, joined folklorist Alan Lomax from the Library of Congress on research trips to Coahoma County, Mississippi. Coahoma County is in northwestern Mississippi in the heart of the Mississippi delta. Its county seat, Clarksdale, was the center of a thriving cotton-based economy. The study produced great recordings, excellent field transcriptions, and detailed documentation of the people and their lifestyles in the Clarksdale area.

The researchers collected countless folk songs from the local black culture of the county, including a great many children's songs as well as religious songs, blues songs, and other folk songs of the area. One of the most significant outcomes of the project was the first recording of the blues singer Muddy Waters.

Although Work and the other Fisk researchers were the instigators of the venture, Alan Lomax took over leadership of the project and seemed not to hold their work in high esteem. Work's field notes were lost until the 1990s; when Lomax published a book drawing on the project in 1993, he gave scant credit to Work and the others for their contributions.

Of interest to music teachers are the nearly one hundred pages of transcriptions (in Work's hand). Children's songs are mixed in with gospel songs and the blues, but it's easy to go through the pages and find great variants of pieces that children sang to the researchers. There's a good deal of discussion of texts and other aspects of the music. Several lengthy sections of the book discuss life in the area at the time, and there are a number of photos of the residents. Of special interest to me is the section on children's game songs. There is a comparison of the same songs as sung in black culture versus white culture and even some black versions of simple play party games like "We're Marching Round the Levee" and "Needle's Eye."

For the teacher who is looking for authentic variants of African American songs to use with their children, *Lost Delta Found* is as good as it gets. The discussion of the lives of the people is priceless, and the fact that Work's field notes were finally found, allowing the book to be published, is most fortunate for us seventy years later. ■

Alan L. Spurgeon *is a professor of music, director of music education, and graduate coordinator of music at the University of Mississippi.*

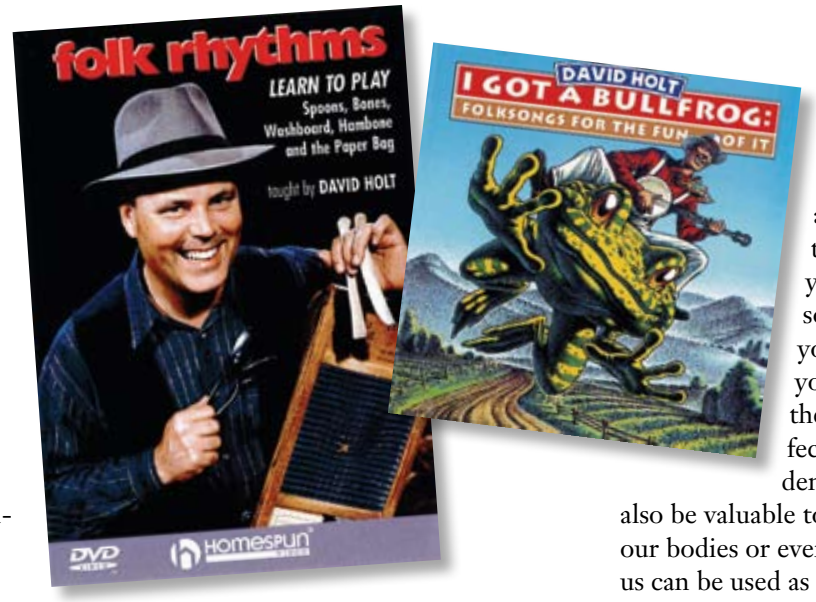
REVIEW BY PAUL CUMMINGS

Folk Rhythms, Learn to Play Spoons, Bones, Washboard, Hambone, and the Paper Bag

By David Holt, DVD, 2000, Homespun Video

I Got a Bullfrog: Folksongs for the Fun of It

By David Holt, CD, 1994, High Windy Audio



David Holt has devoted his life to folk music and folk stories that have a musical facet to them. He is a master storyteller and musician, having absorbed the music and stories of Appalachia first hand through his Texas family and friends, as well as playing with folk and bluegrass greats such as Doc Watson and Chet Atkins. He has spent much of his life working with the unsung people who carry folk music traditions through the generations. (Holt was a featured performer and taught two sessions on storytelling at the 2008 AOSA Professional Development Conference in Charlotte, North Carolina.)

Many of our readers may be familiar with Holt's excellent storytelling books *Ready to Tell Tales* and *Ready to Tell Tales from around the World* as well as his many storytelling and music CDs available online. I recently discovered the Folk Rhythms instructional DVD, and was struck by how valuable it could be to music teachers. It is an impressive compilation of the techniques for playing hambone, spoons, washboard, bones, and even the paper bag! Holt shows clearly how to play each instrument, instructing the viewer to stop at each task, replay a section of the DVD, or practice what has just been demonstrated. He often points out possible missteps and how to avoid them. As I admired his process of teaching, it became clear that this was the kind of traditional arts that Orff Schulwerk teachers value, presented in an authentic, simple, and clear way.

Holt tells about some of the interesting and varied people who taught him these rhythm skills. One story that stands out is from 123-year-old Susie Brunson, who taught him to play the washboard. When asked about the origins of washboard playing, Brunson explains that there were no other instruments to play in their community, so people turned to the washboard to create rhythms to go with their songs. Stories like this create a historical background that stays with us because it is personal. This is not a "watch it once" DVD. Any part of it could be your companion for days, weeks, or months, as you begin to explore these rhythm skills.

The sections of the DVD on playing the paper bag, spoons, and washboard are the most accessible; the bones and hambone sections would take the most work to master. But even these skills are attainable by any motivated learner. While you may want to learn some of these skills yourself to teach to your students, parts of the DVD would be perfect to watch with students. The DVD would also be valuable to demonstrate how our bodies or everyday things around us can be used as instruments. Students will be entertained by his "rhythm-to-wear" finale, in the hambone section of the DVD. Holt attaches electronic pressure switches to the inside of a sweat suit and does hambone with electronic sounds activated by hitting the switches. It's a hoot! However you use this DVD, don't pass up this rich piece of folk art that Holt has presented so well.

As you teach or demonstrate these folk rhythms, you may want to show how they are used in songs. "I Got a Bullfrog," is a great place to start. Holt uses spoons, washboard, and hambone in many selections on the CD. Of particular note for the washboard are the tracks "Yes, Papa" and "C-H-I-C-K-E-N." The first track, "Doodle Daddle Day," uses wooden spoons to nice effect, as well as jaw harp. "Long John" is a marvelous example of how body rhythm can be one of the main ingredients to a song. Hambone solos

are traded with string bass solos toward the end of the song.

The CD includes many classic tunes such as "Blackeyed Susie," "The Glendy Burke," "Sail Away Ladies," and "The Cat Came Back" (with a different melody than the one I know). It ends with a very "down home" version of "This Little Light of Mine." In addition to the folk rhythms mentioned earlier in this article, there is some extraordinary work on the fiddle, banjo, and guitar, adding to the picture of what rhythm means in Appalachian music. There are additional activities, such as dances and storytelling ideas, as well as extensive information on the songs on David's Web site: www.davidholt.com.

Both the CD and DVD are invaluable resources to bring folk art alive in the classroom. ■

Paul Cummings *teaches K–5 Music at Westside Neighborhood School in Los Angeles.*

President's Message

CONTINUED FROM PAGE 6

Kaylan is already making plans to take Level II this summer.

What can AOSA members and chapters do to facilitate the introduction of Orff Schulwerk to college students? As an in-service teacher, you can provide a venue for observation to your local university. With stricter screening and rules about who can come into an elementary school, it is getting increasingly challenging for university students and professors to gain access to elementary classrooms. You will be doing a service to future music educators by talking with your administrators about the importance of those observations and hands-on experience prior to student teaching and by offering to let students from your local university come to observe.

Some college professors give their students credit for attending Orff chapter workshops. In turn, many local chapters of AOSA offer workshops to college students at no cost, or at a significantly reduced cost.

And finally, the AOSA Membership Committee is preparing guidelines for collegiate chapters of AOSA. If a college in your area charters a chapter, consider offering to attend to get acquainted with the students, to encourage them to visit your class, or to present your favorite Orff Schulwerk lesson. ■

1. M. F. Pajares, "Teachers' Beliefs and Educational Research: Cleaning Up a Messy Construct." Review of Educational Research, 62 no. 3 (1992): 324, 326.
2. H.H. Tillema, "Belief Change Towards Self-directed Learning in Student Teachers: Immersion in Practice or Reflection on Action," Teaching and Teacher Education, 16 (2000): 575–591.
3. J. Raths, "Teachers' Beliefs and Teaching Beliefs," Early Childhood Research and Practice, 3 no. 1 (2001): 2–11.
4. R.T. Clift and P. Brady, "Research on Methods Courses and Field Experience" in Studying Teacher Education eds. M. Cochran-Smith and K. M. Zeichner (Washington, D.C.: American Educational Research Association, 2005), 313.

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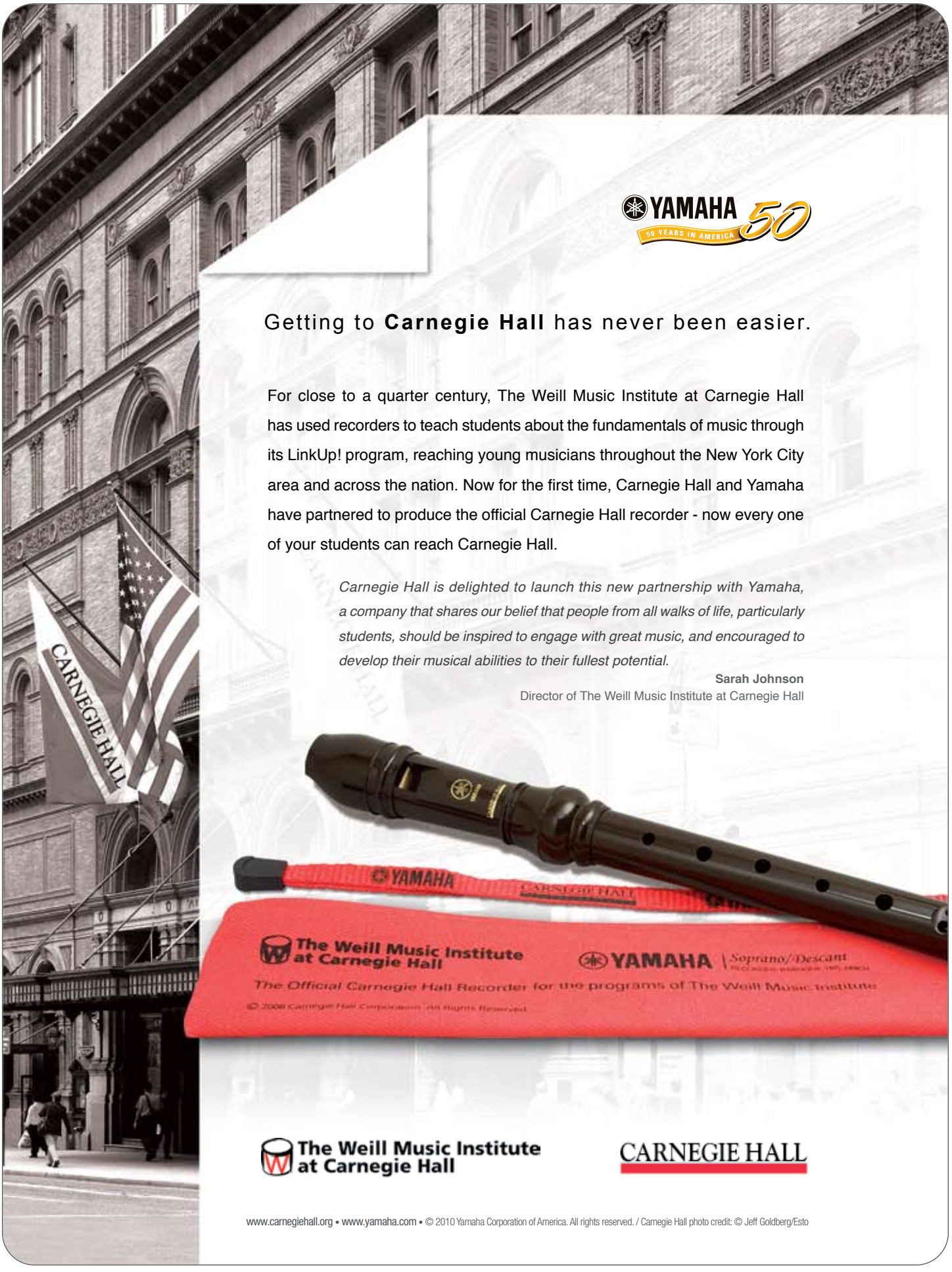

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