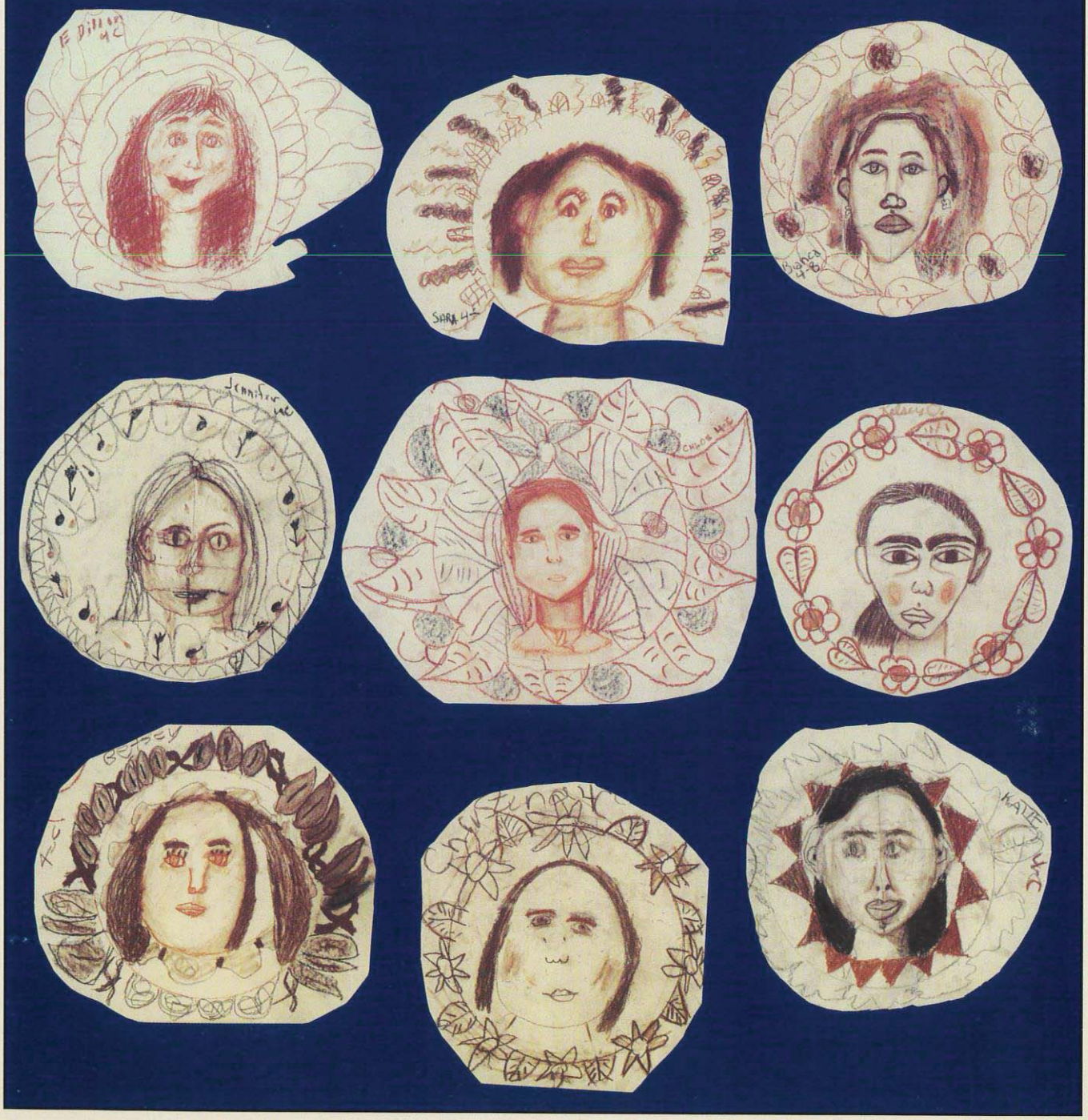
The Orff Echo

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

Winter 2000 Volume XXXII Number 2



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The Orff Echo

Volume XXXII **Number Two** **Winter 2000**

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Associate Member of
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience.
Our mission is:
• To demonstrate the value of Orff Schulwerk and promote its widespread use.
• To support the professional development of our members.
• To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

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On our cover: Self portraits in Renaissance style by Christina Chevrier, Elisabeth Dillon, Chloe Emerson, Bianca Falcone, Jennifer Higley, Sara Krajewski, Betsey Markman, Kelsey O'Hearn and Katie Simon; students of Nancy Moore, Hathaway Brown School, Cleveland, Ohio

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From the Editor

Those bright faces looking at you from this issue's cover, surrounded by Renaissance-style leaf designs, are really those of fourth graders in Nancy Moore's art class at Hathaway Brown School in Cleveland, Ohio. They were, Nancy explained to me, preliminary drawings for three-dimensional ceramic reliefs the girls are now working on. (In case you're wondering, Hathaway Brown is a girls' school.) I was impressed with the strong individuality of the self portraits, and because our theme this issue is Early Music and Dance (coordinated by Editorial Board members Liz Gilpatrick and Martha Riley), it seemed they would make an appropriate and lively cover. Look for more of Nancy's students' work on the inside pages of this issue.

People often ask how we choose student art for our covers. One of my favorite tasks as editor of *The Orff Echo* is finding these wonderful pieces. I look for them at the student art exhibit at every AOSA national conference, and usually come home with at least one name in my pocket. I also work regularly with art teacher Maureen Cavotta at Orange High School near Cleveland, whose students are preparing themselves for careers in graphic design. This is the second time I have worked with Nancy Moore at Hathaway Brown — remember those striking African mud paintings on the cover of the Fall 1997 issue? Those were Nancy's second grade students.

If you know of some special treasure that might make an eye-catching cover for *The Orff Echo*, I welcome you to let me know about it. Please send me a photograph (no original art, please!), keeping in mind that the art must be two-dimensional. Usually, we look for pieces that will fit entirely within the "box" on the cover, but we have occasionally used details of larger pieces whose shape didn't conform to the space. Once pieces are chosen, we must have the original art, but it is carefully handled at all times and returned after printing.

Now, enjoy our offerings on Early Music and Dance!

-Donna Marchetti

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President's Message

Linda Ahlstedt, AOSA President

Toward an American Music Education

"Michael Kirton, a researcher in the United Kingdom, has developed a theory that identifies two types of creativity: *adaptive* creativity and *innovative* creativity. Adaptive creativity is working within the system to help it run more smoothly and effectively. Adaptive creativity focuses on incrementally improving the quality of an already existing process. Innovative creativity breaks the pattern of traditionally accepted behavior or beliefs. It is innovative creativity that challenges the accepted way things are done. Innovative creativity breaks with the traditional view of the world and introduces new approaches. Both types of creativity are important. It is crucial for organizations to support innovative breakthroughs, but it is also important to nurture the patient, long-view adaptive creativity that is necessary to make breakthroughs."[1]

A wealth of innovative and adaptive creativity filled the air at the President's Panel in Phoenix at our 1999 National Conference, A Southwest Renaissance. I was honored to be joined by Marilyn Davidson and Jane Frazee, past-presidents of the American Orff-Schulwerk Association; Ann Kay, president, and Jill Trinka, president-elect, of the Organization of American Kodály Educators; Susan Wharton Conkling, president, and Richard Grunow, past-president, of the Gordon Institute for Music Learning; Stephen Moore, president of the Dalcroze Society of America; and Marvelene Moore, chairperson of the Society for General Music, MENC. In the President's Message in the fall issue of *The Orff Echo*, we jointly discussed how a collaboration among the active music making approaches could benefit music education. In Phoenix we explored our priorities. The opening comments by several panel members seemed to be opinions shared by all:

- Music education is in danger and collaboration is essential at this juncture in time.
- Collaboration will help eradicate the opinion that we are fringe approaches and help us to become mainstream general music education.
- It is necessary to reform undergraduate music education.

Ann Kay referred to the philosophy of aesthetic music education under which many of today's teachers have been trained. This model separates children into two groups: those with musical gifts who are trained as musicians and those without who are trained to be "good consumers" of music. It was the belief of all present that everyone is a musician and has the right to receive a music education that will prepare them for a lifetime of active music making.

We began with the premise that active music making approaches should be incorporated into an ideal undergraduate music education curriculum in order to meet the National Standards for Music. The panelists were asked what they thought might be dispensable in current curricula in order to make room for this training. Rather than eliminating or trimming current offerings, the panel stressed instead the integration of the various approaches into the "core curriculum," particularly theory and music history courses. Several ways to achieve this integration were suggested: Specialists in the various approaches should work directly with applied music teachers as well as theory, history and music education instructors. Master teachers should be brought in from the community elementary schools and perhaps given alternative licensure to teach in the colleges and universities. Additionally, there should be extensive field work in the local schools starting in the freshman year.

The panel felt we must start at the top by enlightening deans. It was suggested that special courses be developed for music methods instructors to ensure that they have more than a superficial understanding of these approaches. MENC might sponsor a week-long symposium that would allow the attendees to discuss and participate in the active music making approaches. (Though all agreed that there are commonalities among the approaches, Jane Frazee cautioned that we not oversimplify them. She presented a participatory pedagogy model as a point of departure for comparing Orff, Kodály, Dalcroze and Gordon.)

Some panelists expressed concern with the phrase "active music making," as that may be misconstrued as simply activity without depth or goal. Richard Grunow prefers instead to stress that musicianship and aural skills be the focus of every undergraduate music class. I would add kinesthetic skills to this focus, for many studies tell us that this is the primary way children learn. All teachers must be trained to use movement in their classrooms. There was consensus among the panelists that musicianship training is of utmost importance in the education of future teachers.

The panelists were asked if they knew of any specific models that currently offer excellent programs in musicianship and aural skills as well as undergraduate training in Orff, Kodály, Dalcroze or Gordon. Panelists described the curriculum at Duquesne University in Pittsburgh, Pa., which is based on the National Standards for Music and offers training in all four approaches. Collaboration between string students and the public schools, as well as collaboration between music method instructors and local master teachers are part of the *Eastman Initiatives* at the Eastman School of Music in Rochester, N. Y. The Hartt School of Music (Conn.), Silver Lake College (Wis.), Towsen State University (Md.), Oberlin Conservatory (Ohio), Peabody Conservatory (Md.), Western Illinois University and Baldwin Wallace College (Ohio) were also cited

continued on page 6...

for excellence in teacher preparation by panel and audience members.

Jill Trinka suggested that private colleges and universities might be the place to start since state schools have so many dictated restraints on their programs and finances. Marvelene Moore thought that MENC might be able to help in working with state schools on this issue of reform. All agreed that students must be taught to teach, that standards for preservice teachers must be established, and that student review is a necessity. Ann Kay noted the importance of assessment, since what can be assessed is what is valued and, in turn, what is funded. We then discussed what our next steps in collaboration might be. Possibilities included a joint research journal, web site and media campaign.

Our last ten minutes were devoted to audience questions and comments. These topics generated so much passion and enthusiasm that we might have continued for ten hours! Here are just a few of the concerns, opinions and comments expressed by individuals:

- Arts grades are currently based on attitude, not skills.
- Principals judge the worth of music programs by performances.
- Music teachers often know the answers, but we don't know the questions! We need research and assessment!
- MENC support is needed to help make the shift to skills assessment as a measure of worth.
- We need to change our image from "suitable for elementary" to "suitable for musicians."
- Elementary students must be provided enough knowledge and skills acquisition to have the chance to make a commitment to lifelong music making.
- States must require that music specialists, not classroom teachers, teach music.
- Those who hire music teachers must be educated on the value of hiring teachers who are appropriately trained.
- The disaggregation of music into separate "sub-disciplines" occurs long before the collegiate level. Will a change at the college level begin systemic change recognized as essential for this to occur? Can this cycle be broken?
- We must establish standards for music specialists.
- Methods classes must be taught by a current teacher with Orff, Kodály or Dalcroze certification.
- If undergraduates could specialize by their junior year (instrumental/vocal/elementary classroom) then students could focus on Orff, Kodály, Dalcroze or Gordon courses specific to their future teaching.
- We should create a collaborative workshop designed to assist teachers and help them include the concepts of active music making in the "core curriculum" of history, theory and applied lessons at the undergraduate level.
- How can we counteract the critical shortage of well-prepared elementary music specialists?
- The National Board for Professional Teaching Standards Music Standards Committee is currently developing National Teacher Certification Standards that describe accomplished teachers as accomplished musicians who possess expert musicianship that is seamlessly applied in their teaching.

Linus Pauling, the Nobel prize winner for chemistry and peace, said, "The best way to have a good idea, is to have lots of ideas." I am most grateful to all of you who have so willingly shared your ideas_ Our next step will be to form an ad hoc committee representative of all four approaches that will work to create their vision of an ideal undergraduate curriculum for elementary classroom music teachers. This committee will share their ideas with some of our country's most visionary deans in next year's President's Panel discussion at Overture 2000 in Rochester, N.Y., November 8-12, 2000.

As we begin to harness the creative energies of all our approaches, I truly believe we will develop an exciting pathway toward an American Music Education that will ensure every child in our country a lifetime of active music making.

[1] Firestien, Roger L. (1996). *Leading on the Creative Edge.* Colorado Springs: Pinon Press 1996. p. 20-21.

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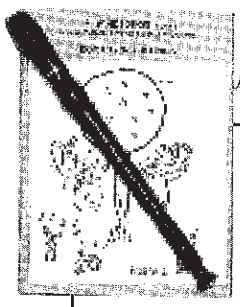

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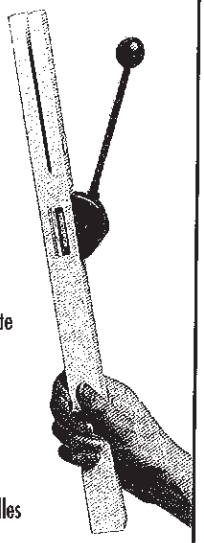

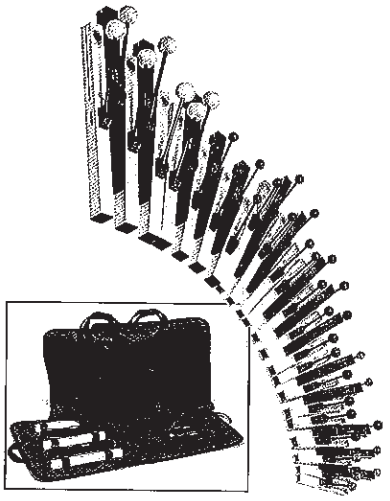

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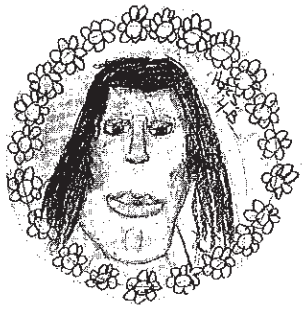
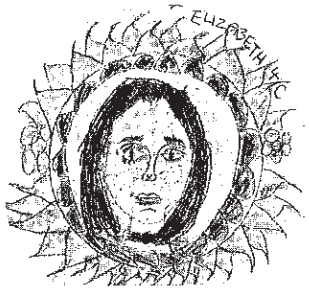




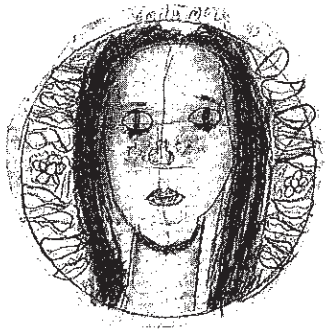
It should come as no surprise that Carl Orff recognized the usefulness of the simple elements of early Western music as the organizing tools for a pedagogy that emphasized aural learning and improvisation. Techniques employed by early musicians, among them drone accompaniments, ostinato patterns, simple repetitive forms and modal scales, allowed players, singers and dancers to organize and communicate their improvisational ideas with little need for a system of music notation. Modern musicians who love to make their own music in ensemble — whether they be fourth graders playing tonebar instruments or members of a professional jazz ensemble — still use these same techniques and tools to organize and remember what they wish to communicate.

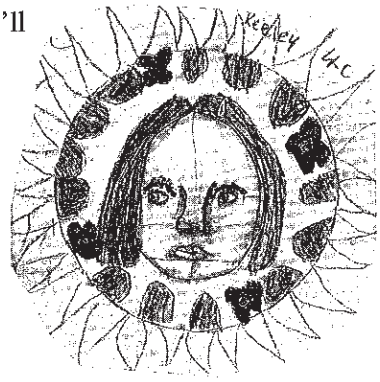
Rediscovering our early musical roots can be an exciting journey for children, as our authors will show you. Reading history scratches the thin surface of knowledge, but for students, actually singing, playing and dancing the music of those who lived during the days of knights, kings, serfs and the Black Plague brings to life a rich store of knowledge and experience that deepens understanding of the human story — and leaves the learner begging for more.

In this issue Isabel Carley, one of Orff Schulwerk's fine scholars, helps us trace the roots of early music through the five volumes of *Music For Children* made familiar to most of us in Orff Schulwerk teacher training courses. Marjie Van Gunten's middle school students, who have taken a vow of silence, venture deep into the scriptorium of an imaginary monastery, their only utterances being the chant they sing at appointed hours. Her detailed description will help you do the same, and her bibliography will help you widen your search for more information. Ursula Rempel and Carolyn Ritchey Kunzman share the delights of early dance and recorder playing. Their straightforward, clear directions will help you and your students re-create this delightful pastime. Finally, Cora Lippi describes the joys of starting a program for budding Morris dancers. She has included photographs fairly bursting with robust excitement.

We know that this issue of *The Orff Echo* is one you'll want to keep handy for reference.

-Liz Gilpatrick and Martha Riley





Art by students of Nancy Moore, Hathaway Brown School: Hope, Elizabeth, Grace, Bobbi, Juliet, Keeley, Amy, Lizzie, Emily, and Candy.

Early Music in the Schulwerk

Isabel McNeill Carley

After completing his undergraduate work in Munich, Carl Orff spent several years in Berlin under the aegis of the famous musicologist Curt Sachs, who became both his mentor and friend. Here he was immersed in early music for the first time, and completely changed his own style of composition within the next several years, even to the extent of destroying much of his earlier work. It was during this period that he began toexplore European medieval and Renaissance music. He was particularly fascinated with the sudden development of early opera in Monteverdi's work and undertook a new performance edition of Monteverdi's "Orfeo," which was published in 1925. His own operas derive from this monodic style, with the admixture of dissonance and mixed meters unknown to the early 17th century.

After the Güntherschule was well established in Munich, both he and his colleagues — Dorothee Günther, Gunild Keetman, Maja Lex, Hans Bergese and others — published a wealth of material — exercises for speech play, chorus, ensemble play and movement — much of which was stimulated by their awareness of the scope and musical abilities of even the simplest medieval and Renaissance melodies and techniques.

Orff's own "Elementare Musik-Ubung" appeared in 1933, the first in the series. Since it was designed for college students, it progresses much faster than the five books with which we are familiar, starting with 20 pages of increasingly demanding rhythmic and melodic exercises, many of which are developed in the final section of the book. Part II starts with monodic modal tunes, but by #10, a drone accompaniment is added and by #29, an ostinato is introduced. All of these "exercises" were intended to be developed and extended with improvisation and movement with whatever resources seemed appropriate. The final section provides Orff's own delightful realizations of a few bare-bones exercises in part I.

Many more small gray books exemplifying the same techniques appeared in this first Schulwerk series, most of them by Keetman for recorders and/or xylophones. Even in her first book, "Erste Spiel am Xylophon," the drones and ostinati accompanying her delightful tunes are incredibly varied and ingenious.

When the Güntherschule was closed in 1944 it seemed that all this experimental work in music education developed for it had been lost in limbo until the unexpected invitation from the Bavarian Radio in 1954 to do "a few programs for the schools" led to its reincarnation for younger children in the Schulwerk volumes we know so well.

The techniques of pedal point, simple drones, moving drones and paraphony Orff learned from his study of early music reappear throughout the Schulwerk, although tailored to the scope of each volume. The budding study of ethnomusicology made possible the addition of rhythmic ostinato and melodic ostinato derived form Balinese music, which enormously enriched the texture of the Schulwerk repertoire. The melodies themselves are usually strophic, with much melodic repetition, whether traditional or composed, so *all* the elements Orff chose to use in the Schulwerk are simple, repetitive, easily memorized and easy to teach. The other great advantage of the Orff approach seems to me the simultaneous use of both easy and demanding parts so that all students can join in, whatever their own levels of skill.

Volume I

Because there is no tradition of pentatonic song in central Europe, there are no folk song settings in Volume I. Orff or Keetman invented all the melodies because they were unaware of the heritage of pentatonic song in Scotland, Ireland, Brittany, Normandy and Northern Spain, let alone on this side of the Atlantic. All their melodies are in *do* pentatonic, since they were unfamiliar with other pentatonic scales. There are occasional examples of pentatonic paraphony in either accompaniments, as in the soprano xylophone part in "Wee Willie Winkie" or in the vocal parts, as in Orff's "Alleluia" on page 28. Notice also the ingenious variety in the structure of the supporting drones: repeated eighth notes on the dominant in "Unk, Unk, Unk"; sustained open fifths in #28, page 22; a repeated low sustained tonic coupled with a higher open tonic fifth in the canon on page 32; a dominant drone throughout an entire section until the final tonic in "Boomfallera"; plus many others.

Volume II

In volume II there are only three settings of early melodies: the 16th-century tune of "A Farmer Went Trotting" on page 54 which is set with a tonic chord or fifth in the bass and a two-bar ostinato in the soprano xylophone for the verse, for alto xylophone in the chorus, first with the tune in unison, then in four-part canon. Far more interesting musically is the 13th-century canon "Sumer Is Icumen In" on page 80 with its four-part canon, persistent shifting tonic and supertonic chords, and supporting contrapuntal melodic four-bar ostinato for the two other voices. The third example is "King Herod and the Cock" on page 92, set to an old German tune from Yugoslavia arranged in paraphony over tonic drones or shifting chords.

Volume III

Since Volume III is concerned with introducing hexatonic and full major scales with dominant and subdominant chords, there are few old tunes included, and those that do appear are atypical of their periods. For instance, the children's game song "Carillon de Vendome" on page 22 has a range of only four notes, and is accompanied by repeated tonic fifths, tonic pedal in the lowest voice and alto metallophone, and repeated G-C patterns in the other voices and the last two bars of the bass. The melody itself is doubled a sixth below the tune, so the upper voice lies very high. The beautiful old Irish melody "Beauty's Spell" set by Margaret Murray is just as atypical. The

tune has a persistently pentatonic flavor despite the passing tones on C, and all the parts are on the dominant throughout, with the tonic suggested only at the very end. There is no leading tone at all — scarcely suggestive of functional harmony! "Street Song," though, is the epitome of this technique, with its persistent chordal pattern I-I-IV-IV I-I-V-V I-I-IV-IV I-V-I-I, etc. The set of variations on a late 16th-century lute piece by Hans Neusiedler makes an ingenious and technically demanding performance piece. Orff's "Mater et Filia" on page 94 (see example 1), on the other hand, is a good example of vocal paraphony over a dominant drone, which occasionally moves to the sixth for a little spice and variety. The technique is very old, but the setting is new, and amazingly effective for voices

Volume IV

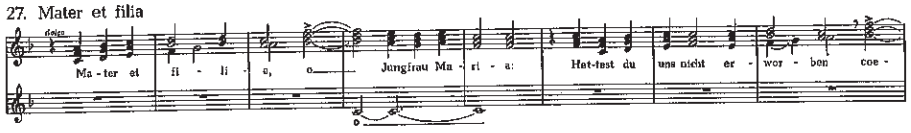
As the Aeolian, Dorian and Phrygian modes are introduced in Volume IV, the same techniques of tonic and dominant drones, moving drones, melodic ostinato patterns, and paraphony used in the first three volumes recur. "King Herod and the Cock" on page 1, for instance, is labeled Aeolian although it's essentially a pentatonic tune with a passing tone B only in the cadence. The accompaniment consists of a simple tonic drone on alto xylophone introduced during the verse. There is a suggestion of a harmonic shift to F and D minor chords while the soprano recorder repeats the tune over the sustained fifth in the bass along with the rhythmic ostinato patterns on bells, tambourine and bass drum. How old the melody is we don't know.

The three French folk songs on pages 26-29 are old tunes; it is impossible to say how old, except for #2, which celebrates the marriage of Anne, the Duchess of Brittany, to the King of France in 1491. (There is a more elaborate setting of the same song in *Paralipomena* which includes recorders, sordun, treble or tenor viol, and double bass for a more authentic sound.) "Marmotte" may be an old minstrel song from Savoy. Both "J'ai vu le Loup" and "C'Etait Anne de Bretagne" are set with moving drones very simply and effectively.

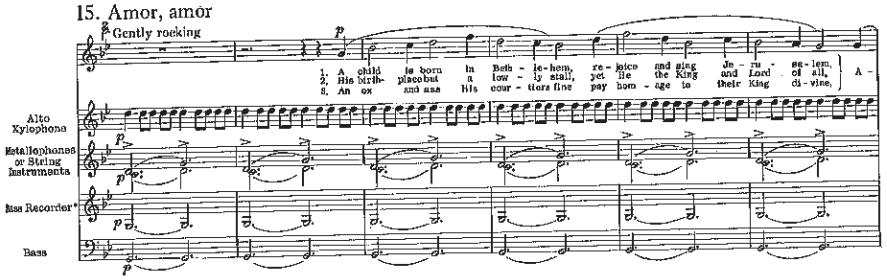
They also make an attractive recorder trio, with the bass sustaining the low tonic drone. "Marmotte" also serves as a very effective instrumental piece for a *farandole* as the singers enter for a festive program or Christmas madrigal dinner, varying the recorder assignments as the dance goes on.

One of my favorites for a good soprano soloist and choir is "Amor, Amor" on page 37 (see example 2). Except for the glockenspiel interlude at the end of each verse, the parts are both easy and magical, with their relaxed quiet rocking movement. We don't know how old the melody is, but we do know that it was widely known and sung over much of Europe.

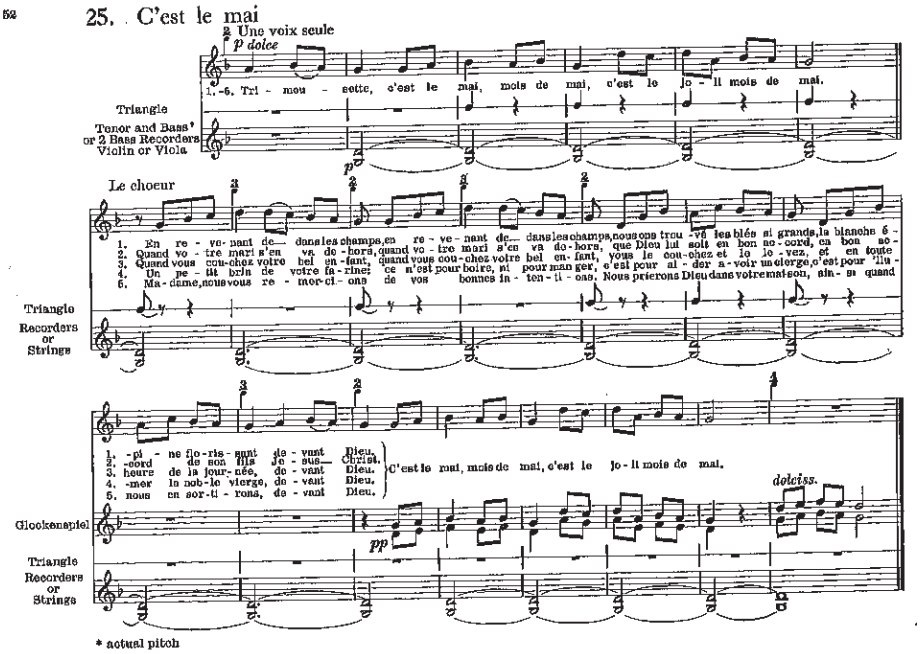
Margaret Murray has given a Dorian flavor to the hexatonic 15th-century English carol "A Babe is Born" on page 42 by using parallel fourths in the alto glockenspiel part in her unusually elaborate arrangement. On pages 50 and 51 is a set of four "Pastorals" for recorders and three-part paraphony over a tonic drone. Two of them, numbers 51 and 58, are derived from Orff's very first "Schulwerk" publication for the Günstherschule students, as is the melody of the familiar dance on page 68.



Example 1



Example 2



Example 3

"C'est le Mai," (see example 3) a very old French pentachordal melody with alternating solo and choral sections, appears in a very simple setting on page 52. Again, it derives its Dorian flavor only from the paraphonic accompaniment to the last phrase. Wandering minstrels sang it as they went from house to house in the villages and towns of Champagne and Lorraine on May Day many centuries ago.

Part I ends with Orff's mini-masterpiece "Ascension" (see example 4), which dramatically uses the paraphonic techniques of earlier centuries. It is incredibly effective with a good choir and competent players.

In Part II, labeled Triads, there are only two old melodies. The 15th-century "When Mary Through the Garden Went" on page 99 is an unusual setting, with the unsupported melody alternating with parallel fourths in the glockenspiels throughout. After the first two phrases an underlying tonic drone is added.

The early 17th-century "Three Angels Are Singing" on page 132 uses parallel triads throughout the vocal parts which are doubled both by the soprano and alto glockenspiel over a multiple tonic drone in xylophones, alto metallophone, and bass alternating with timpani. The interlude/coda between verses introduces a new melody with shifting C and D chord patterns in the accompaniment.

Two important new historical techniques are introduced in Volume IV with examples by Orff and Keetman in Part II: the decoration of the third over moving fifths appears on page 118 and the later development of this technique into the chaconne, a series of ornamented melodic improvisations over the same harmonic pattern, as in Keetman's "Andante con moto" on pages 124-127. Note the surprisingly intense dissonance of the repeated E's in the soprano or alto xylophones in the first two variations. And again in the new eighth note figures in the final section of the recorder parts leading up to the *ff* ending. On page 130 comes another Aeolian chaconne in 5/8 time for soprano recorder, alto xylophone, and castanets, giving a contemporary twist with its shifting meter. It is both short and easier to pull together.

The festive early 17th-century melody of "Three Angels Are Singing" on page 121 is set with tight paraphonic triads in voices and glockenspiels in the first phrase, shifting VII to I chords in the second phrase — both over a reinforced tonic drone — whereas the interlude uses the same shifting chord pattern throughout to support a quiet melody for glasses (or soprano metallophones) and glockenspiels.

There is an interesting addition to the notes in the very back of Volume IV, where, for the first time in the Orff approach, the possibility of using minor pentatonic scales in melodic improvisation is mentioned. A few incomplete examples, to be finished by students, are included. It is left for us to collect our own repertoire of minor pentatonic folk songs from our own tradition to set for ourselves. In these examples, broken tonic triads or tonic and dominant fifths are used in alternating patterns, along with some freer ostinato patterns — no doubt a suggestion by Keetman, who had been experimenting with these scales earlier in the Güntherschule days, in her "little gray books" for xylophones and recorders.

Volume V

The many 15th- and 16th-century folk songs in Volume V appear in simple harmonic settings, many with tonic and/or dominant drones throughout the melody and a final coda with a dominant-tonic cadence. The first is #5, "La Legende de St. Nicholas," a gruesome tale of a butcher's murdering and pickling three young children whom St. Nicholas later restores to life. I can't imagine teaching it to children! But, it's a good tune and could be used effectively with soprano recorders on the melody, perhaps later doubled at the sixth by the altos. Indeed, the tonic drone could be assigned to tenor and/or bass recorder, with guitar or autoharp chords in the coda for a *branle double*, or at a slower tempo, a *pavane*. Both text and melody come from a French manuscript of 1582.

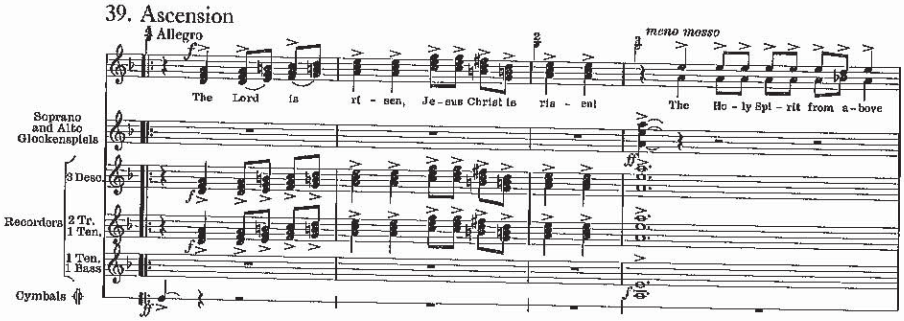
The "Old Midsummer Dance" on page 29 comes from a collection of 1540. The setting simply doubles the melody in soprano recorder and alto recorder above a simplified harmonic accompaniment for tenor and bass recorder over the tonic fifth, except at the cadences, where the usual V-I progression occurs. (In the middle there's a VII-I cadence.) A more typical four-part setting of the same dance appears on page 128, along with many valuable suggestions for further development of similar exercises. This tune would lend itself to instrumental improvisational ornamentation, no matter how simple, in the soprano recorder part while the alto continues on the original tune an octave lower. Whether the original dance was a *branle double*, a *pavane*, or an *allemande* we don't know, but any of these slow dances would be appropriate. For the dance steps to come out even, the final chord must be extended for a bar while a solo soprano recorder ornaments the cadence.

Another long French legend appears in "Marie Madeleine" on page 30, set for a consort of recorders, with two tenor parts. In school, it would work simply as a recorder piece with opportunities for improvised melodic decoration. It comes from a 16th century Catalan manuscript.

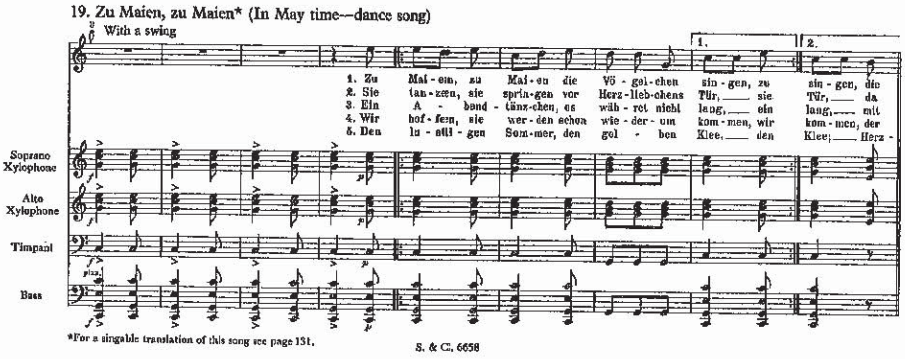
Orff adapted "Am Weynachtsabend" on page 32 from a collection published in 1617. There are delightful metrical changes from the first 4/4 section to alternating 3/8 and 3/4 meter and back to duple time at the end of each verse. The setting is quite simple: tonic fifths or dominant octaves in the bass, occasionally doubled by alto glockenspiel, with a very occasional *pp* triangle and a final V-I cadence. A second vocal part is added in the second verse. It could be extended by playing first with a solo recorder over a sustained fifth in cello or Bordun (the instrument), and adding a quiet drum or timpano on D playing a simple pattern to clarify the unlikely rhythm. There is a good English translation on page 130.

There follows another set of decorated thirds on pages 33-4, this time scored for recorders — probably by Keetman, since she did most of the writing for recorders. Try them with your recorder consort along with some melodic improvisation over the same patterns.

The familiar Catalan Villancico, "Fum, Fum, Fum," appears in a very effective setting on page 36. It originally accompanied a dance after Mass on Christmas day hundreds of years ago. Why not work out your own dance for a Christmas program with your students? The familiar English translation appears in my "Carols and Anthems from the Schulwerk" Book I, page 18.



Example 4



Example 5

"Zu Maien, Zu Maien" on page 40 (see example 5) is another effective simple harmonic I-V setting of an early dance-song. The song itself is bi-tonal: in C major for the first phrase, in A minor for the second. The verses are accompanied by xylophones, timpani, and guitar or cello in the first phrase, and by xylophones, bass drum and bass in the second. The interlude/coda requires a much fuller ensemble, with recorders, glockenspiels, unpitched percussion and timpani. It re-establishes C as the tonic. The simple melody invites ornamentation. Children would also enjoy working out a circle dance to fit many verses. An arrangement for recorders would also be appropriate — one as simple or as complex as your students can manage!

"Carillon" is an effective and accessible setting for two glockenspiels of "an old French melody" that would be very effective in a dramatization of a folk or fairy tale, or as a bridge between numbers in performance. The melody line is doubled at the sixth or third in soprano glockenspiel. For younger players the soprano glockenspiel part could be divided. It would also be effective on soprano and alto recorders.

On page 60 there is an extremely important example of improvisational descants to a given tune, in this case an old Breton melody. Students are encouraged to start with simple scale-wise figures and gradually move into a wider range and quicker note values. More examples and advice are provided on pages 132 and 133. These exercises are particularly appropriate for recorder groups and small ensembles of older students. The chaconne on the next page provides examples of the technique in a set of variations for recorders and bass on the harmonic patterns in the first four bars.

The familiar old French carol "Entre le Boeuf et L'ane Gris" on page 62 uses tonic drones in the alto metallophone, alto xylophone, and bass with a delightful *pp* scale-wise descant on soprano and alto glockenspiel. I have never before seen the final verse and am amazed that it was included.

There follows a section of Orff's settings of St. Francis' "Hymn to the Sun" in moving triads over a tonic vocal drone (pages 68-70) and a more elaborate paraphonic setting of his "Jubilationes" with a large ensemble, both more appropriate for well-trained youth or adult choirs.

After the section of advanced rhythmic training, speech settings, two demanding dances by Keetman for clappers, rattles, and percussion and a series of speech settings by Orff comes a short section on recitative. We have often used "And there were shepherds" on page 120 in Christmas concerts, but it requires a fine soloist to be effective.

How fortunate we all are that Orff's interest in early music and his years of experimental work at the Günther schule led him to respond positively to the invitation to do "a few programs for children" on Bavarian radio that led to the creation of the Orff Schulwerk volumes and their supplements and the worldwide spread of his approach to music education! And how fortunate he was to have Keetman as his lifelong collaborator in the effort!

Isabel McNeill Carley is a founding member of AOSA and was editor of The Orff Echo for 15 years. She has led sessions at 25 AOSA national conferences and taught Orff Schulwerk in Puerto Rico, Mexico, Canada, France, Taiwan, and at her "Orff-in-the-Woods" workshops in North Carolina. She is the author of 24 published Orff-related books, and is currently working on a new approach to piano teaching.

Editor's note: This article is an abbreviated version of a longer one. We regret that space constrictions did not allow us to print the entire original version. However, it is available on an individual basis for interested parties. Please contact the editor at 216-321-7573 or dmarchetti@gateway.net for more information.

It's Your Chants. . .

Marjie Van Gunten

A solemn line of hooded students make their way across campus toward the "Scriptorium." Having taken a vow of silence, these middle school students must leave behind their usual social buzzing and work quietly for the next 30 minutes to reproduce a page of Latin text while listening to the chanting of their musical brothers and sisters (reproduced by that 20th century marvel, the CD). They work with quill pens and India ink, a messy business for students more accustomed to writing with word processors. Those who finish the task early have been instructed to complete their time in quiet contemplation. Their reactions vary from "How could the nuns and monks stand it?" to "I wish we could work like that more often." No one is ambivalent about this activity and a class discussion of student reactions yields fresh insights into individual differences as well as an opportunity to reflect upon the discipline of monastic life.

As a way to introduce my middle school students to the origins of Western European melodic tradition, I use medieval chant to provide an intriguing hands-on learning experience. Chant melodies were built on the grammatical accents of the liturgical texts with melodic accents that coincided with the accents of the words. The relationship of text to melody in monophonic chant offers an opportunity for an elemental approach to the study of melodic contour.

It is impossible to study the history of medieval Europe without including the role of the Roman Catholic Church in historic events. Using religious texts for this unit does not necessarily create an issue of political correctness in the classroom if the role of this music in the history of the time is set forth clearly. Some middle school social studies curricula include an introduction to world religions. In such a context, this unit provides students access to primary source material from early Christianity. This should not be problematic, particularly if other religious perspectives, such as Islam or Native American spirituality and their equally beautiful chants, are included in the curriculum. On the other hand, in schools that still offer only the Western European view of world history, presenting this material opens doors to discussions about how the collection of chants and other written documents during the Middle Ages prepared the way for a significant European innovation, the printing of books.

After the "Scriptorium" experience I introduce the students to illuminations, used by medieval monks to illustrate their work. We look at reprints of medieval illuminations in which the first letter of a text was used to indicate pictorially what the text was about. We will discover later that the medieval chants were also intended to paint a picture of the text but in a different art form. The pages that the students create become part of an interactive notebook they keep in music class, and the visual arts teacher extends this activity into the creation of illuminations.

All of these aesthetic experiences are intended to create a rich historical and cultural context within which the students will compose original monophonic chant. Because I want the students to understand clearly the relationship of the text to the melody, I have chosen to use English rather than Latin texts for this activity. In schools where working with a specific religious text is a problem, I have used lines from the poetry of Hildegard von Bingen, a 12th century poet, musician and advisor to princes and church leaders.

In the process of creating the chant my role is to pose artistic problems and ask questions. We begin with a single line of text written on a sentence strip. The students sing this text all on one pitch which sounds more robotic than the lovely chant heard in the "Scriptorium." I begin a series of "What ifs?" What if we choose one word from this text and give it special treatment? What would that word be? What if we sing this word on a different pitch from the others? Should it be higher or lower? We then cut a word out of the text, move it up or down, and

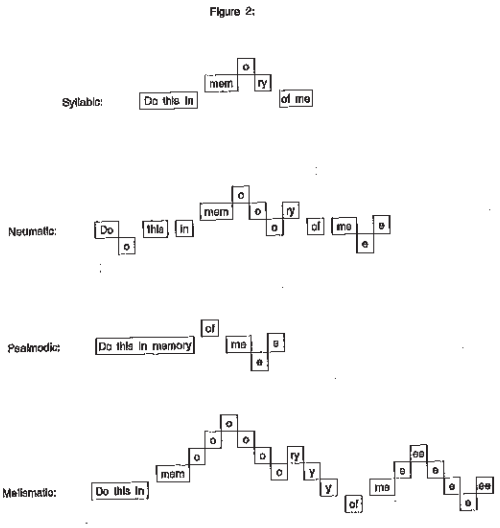
Figure 1:

sing it in the new way. (Figure 1)

At this point, it is time for a brief introduction to the concept of the church modes. The students explore the modes on mallet instruments and compare the mood of each. We decide on a mode to use for our chant and keep the central tone of this mode as the chanting note. Then we continue to work with the text by changing pitches on other words the students think are important or by dividing words into syllables to extend the melodic line of the chant. As we work, I explain four types of medieval chant: syllabic (one pitch of melody is set to one syllable of text), neumatic (a few pitches of melody set to one syllable of text), psalmodic (numerous syllables set on one pitch with a variation at the end of a phrase), and melismatic (many pitches for one syllable of text).

We use each of these with the text to see how it will change the melodic treatment. (Figure 2)

Figure 2:



Somewhere in the midst of this lesson the students start to take the process and run with it on their own. At this point the class is divided into groups and each group is given a text on a sentence strip. A few

simple guidelines are all that is needed:

- Make the chant singable. Check to make sure you have not used many large intervals between high and low pitches.
- Plan places where the singer can catch a breath.
- Think about long and short notes. What words or syllables in your text would be more interesting if held for a longer duration?
- Be sure your melodic line paints a picture of the words you have used. For example, it was common in this time for references to "heaven" to be sung on high pitches and "earth" to be sung on low pitches. Will the listener know which is the most important word in your text by listening to the melodic line?
- Know which pitch is the tonal center of the mode you are using. Be sure to start and end on this same note.

Rotating among the groups I hear great debates about the meaning of the text and which words merit special treatment. They are busily painting sound pictures of their text and listening to see if their melodic line adds artistic meaning to the words. And, most exciting of all, they are singing. . . by themselves! In ones and twos they try out parts of melodies without even thinking about anyone being critical of their vocal ability. They learn from singing their chant what intervals work well vocally and why large melodic leaps are more the exception than the norm. I move from group to group and engage in some surreptitious vocal assessment.

Inevitably, some students ask if they can write down their idea to share with the group. The answer is, "Of course, but you realize that notation hasn't been invented yet!" That realization leads to some very interesting experimentation and discussion about creating a graphic representation of a musical event.

When the students are ready to perform their chants, the whole class listens to determine the style of chant that has been used (syllabic, psalmodic, etc.). I have occasionally taught this as a demonstration lesson for classroom teachers with students who have less experience as singers than my music students do. In that circumstance, I have allowed the students to support their singing with a doubling of the chant on an alto xylophone. While I prefer unaccompanied singing, I want to encourage confidence over performance.

In order to stretch their thinking about the relationship of text to melody we discuss the conflict that occurred when the Catholic Church limited the use of melismatic chant because this complex type of text treatment was considered to be unintelligible to worshipers. We stage a role-play between the musicians and a priest and later, students write in their interactive notebooks a commentary on whom they think was right. Two interesting quotes from medieval writers illustrate the disagreement that existed at the time: "It is a certain sound of joy without words." (St. Augustine) and "What repentance can there be in a monk, who, whether situated in the church or in his cell, lifts up his voice like a bull?" (Pambo)

To extend this unit of study I play several CDs that show how medieval chant has been adapted to other traditions. One of my favorites is a fusion of Indian Raga music and Gregorian Chant by Ustad Nishat Khan. I also use a wonderful spoof of the famous "Chant" CD, entitled "Grunt," which gives me an opportunity to assess what the students retain about the four types of chant introduced in the unit. Pigs singing neumatic chant in Pig Latin and a syllabic version of Macdonaldus Senex featuring the lines, "Cum moo moo hic, cum moo moo ibi. . .", become middle school humor, but with a purpose.

These activities, which take place over several class sessions, grew out of a request from a classroom teacher who wanted some help in providing a "hands-on" learning experience for her middle school unit on the Middle Ages. The Orff Schulwerk provides a wonderful model for meeting this need. The challenge was to find the elemental focus for this lesson and to create a process within which the students could add to their skills in music perception and creative expression. There may be other ways for children to be introduced to the mystical medieval period. . . .but "chantses are" this is one history lesson these students will never forget.

Marjie Van Gunten has been teaching for 30 years and presently is the music specialist for Sacred Heart Schools in Atherton, Calif., where she teaches children in grades K-3 and 6-8. She engages in teacher training as an instructor at Foothill Community College and as a teaching fellow with The California Arts Project where she has worked with classroom teachers to develop arts lessons that integrate with classroom curriculum. Marjie holds undergraduate and graduate degrees in music and Level III Orff Schulwerk certification. She is the author of A Carnival of Animals *and* Monks, Mops, and Myths.

Discography

Brother Sun, Sister Moon. John Rutter and the Cambridge Singers. American Gramophone #AGCD588. (syllabic and neumatic chant)

The Psalms of David. Philip Ledger and King's College Choir. EMI Studio #CDM7-63102-2. (psalmodic chant)

Hildegard von Bingen, 11,000 Virgins, Chants for the Feast of St. Ursula. Anonymous 4. Harmonia Mundi #907200. (melismatic chant)

Celtic Requiem. Mary McLaughlin and William Coulter. Windham Hill #1934-11314-2. (includes an arrangement of the earliest known written chant)

Grunt, Pigorian Chant from Snouto Domoiniko de Silo. By Sandra Boynton. Workman Publishing. ISBN # 0-7611-0594-8. (humorous and beautifully sung)

Meeting of Angels. Ustad Nishat Khan and Ensemble Gilles Binchois. Amiata Records #ARNR 1096. (fusion of spiritual perspectives)

Vision, The Music of Hildegard von Bingen. Richard Souther and vocalists. Angel CD #CDC7243-5-55246-2-1. (chant with addition of synthesizer)

Internet Resources

Medieval instruments and images: www.multimania.com/cbrass/mesins.htm

Medieval music terminology: www.vanderbilt.edu/~cyrus/ORB/orbgloss.htm

Hildegard von Bingen: www.millersv.edu/~english/homepage/duncan/medfem/hildeg.html

Medieval music: www.geocities.com/Vienna/Strasse/8150

Medieval manuscripts and illuminations: www.ferrini.com and http://witcombe.bcpw.sbc.edu/ARTHmedieval.html#Manuscripts

For Our Pastance, We Play and Dance: Teaching Renaissance Music and Dance to Young Performers

Carolyn Ritchey Kunzman and Ursula M. Rempel

A few months ago, Carolyn introduced a medieval piece from one of our books[1] to a primary class; despite its complicated lyrics and syllabic setting — much like a medieval version of Gilbert and Sullivan — within days the class had memorized not just the melody, but all the words to all the verses. We shouldn't have been surprised. Children have an uncanny knack for discerning the timeless quality of early music; they love the melodies, the harmonies, the rhythms, the excitement of exploring different approaches to the music, and the potential for creative improvisation. Ursula's university students may be more sophisticated in their responses to early music, but they are no less enthusiastic.

One of our favorite stories is about "Schiarazula Marazula," a 16th-century "cha-cha," which we have introduced to various age groups. With Carolyn's first graders, we all danced while singing the melody. Two days later, around the corner from the soup cans in a nearby Safeway, Ursula heard someone singing, "Ta-ta-ta-ta-ta-cha-cha-cha": here was a small boy (from Carolyn's class) singing and dancing "Schiarazula Marazula" in the aisle. Early music rules! And it reaches all ages and all levels of musical experience.

We have found few things in our musical lives more rewarding than ensemble playing — working together with talented, amiable and like-minded people to create a musical whole out of several parts. Renaissance consort music affords an exciting introduction to a lifetime of experiences in this medium, and with the inclusion of dance and costumes, we recreate the essence of a fascinating historical period.

When we think of recorder consort music, we traditionally mean Renaissance consort music, and in particular, the homophonic three-, four- and five-part music of the 16th century. There is a wealth of music from France, Spain, England, Italy, the Netherlands, Germany, Poland and Scotland — all in accessible modern editions suitable for children to play. These pieces — most of them dances — are not technically demanding, but many of them pose interesting musical challenges; all allow for creativity and imagination on the part of both teachers and students; and above all, they promote the essence of the ensemble experience.

We offer here some practical and musical considerations for performing Renaissance music and dance, and provide specific suggestions for the examples that follow. Preparation is needed for both the music and the dance steps: canons are an excellent source for beginning ensemble work and allow students to work with the same melody in parts, to concentrate on balance, intonation, phrasing, breathing and tone quality. Dance steps and posture can be practiced freely in space before the imposition of formations or hand and facial gestures.

You have executed your steps and movements nicely and kept the rhythm well, but when you dance in company, never look down at your feet to see whether you are performing the steps correctly. Keep your head and body erect and appear self-possessed. Spit and blow your nose sparingly, of if needs [be], turn your head away and use a fair white handkerchief. (Arbeau)

Recorders

Recorder consorts normally consist of small, well-balanced groups of four to eight players. Ideally, there should be one person per part, but for younger children, this can impose considerable stress, so perhaps think of a consort of eight to twelve players. Remember that the larger the group, the more likely that intonation problems will occur. In addition, a larger group can make the intimate nature of this kind of music-making unwieldy. Large groups can be effective if used tastefully and imaginatively with different players/instruments on repeated passages. We try to emphasize a "team" approach, stressing the separate but collective principle where all are part of a whole. (Analogies to hockey or football teams work well!)

Playing in tune takes time, skill, good ears, patience, and practice together. Recorders are wind instruments, so pitch fluctuations depend mainly on the player. It usually helps if all the recorders are the same brand, but even then, there can be differences among them. Teachers are advised to try them all to check for "lemons."

Tuning the first chord will get that chord in tune, but what about all the others? Every chord must be tuned and students must be encouraged to listen constantly to themselves and to each other. You, as the teacher, must provide a musical role model for the sounds you want, demonstrating clearly, and frequently, different articulations, tone quality, breathing and phrasing.

Non-vibrato playing is the hardest to sustain in tune, and although we can't expect our younger students to play with vibrato, a tiny bit goes a long way in helping with intonation and "warming" the tone. Often, older students will sing with some vibrato which they can transfer to the recorder. But we don't fuss about vibrato with young children. Let

continued...

them hear it; eventually some may replicate the sound. Most are intrigued with "the wobble."

Soprano recorders tend to dominate student consorts (understandably enough), but a balance can be achieved by encouraging students with larger hands to play tenor recorders (and they love that!). Normally, the top line needs fewer players and the bass line needs more.

For a consort of 12 players, we suggest a distribution of:

soprano line:	2 players
alto line:	3 players
tenor line:	2-3 players
bass line:	3-4 players
percussion:	1-2 players

Of course, the range of the music itself will also determine the balance: music pitched in the lower register will require a stronger top line. Usually, though, the first line to be doubled will be the bass, then the inner lines, which provide the harmony.

Although most modern editions suggest instrumentation, those that also offer alternative instrumentation do so with the understanding that voicing be considered. Because some recorders are notated at pitch and others are not, watch that a tenor line is not higher than an alto line, or an alto line higher than a soprano. Try to avoid voice gaps: SSA, SATB, SSAT or AATB work well; SSB normally does not.

Most Renaissance consort music for winds is homophonic, so the outer parts provide the harmonic polarity and the inner parts supply the harmony. Inner parts are usually less difficult and are therefore more suitable for less experienced players. Often the inner parts require three or four notes only, which make them ideal for teaching a new fingering system.

Although many pieces work as a consort for C instruments alone (sopranos and tenors), or can be transposed for C instruments, we do encourage the gradual introduction of F fingering (both alto and bass) by a judicious choice of repertoire that introduces two or three notes at a time for F instruments, thus making the transition from C to F instruments very easy. Don't underestimate your students' abilities; they will easily adapt to a "new" fingering system, and indeed, to a new clef. (And for physically larger students playing bass recorder, try removing the top cap to allow for direct blowing; the player becomes more in contact with the instrument — and more in control — with less need to anticipate air time through the crook.)

Consider instrument substitutions or additions for changes in texture and instrumental color: guitar, cello, tenor psaltery, Renaissance harp, bass xylophone or bass metallophone often work well for bass lines, and tuning problems are alleviated since the recorders must tune to fixed-pitched instruments.

Rehearsing

Rehearsal time is precious, so try to establish a routine in which everyone is seated in a tight semi-circle, all visible to one another. Each player should have his/her own stand, pencil with eraser, and a complete score. It's important that students play through all the lines to know what's happening in the other parts. (Playing two or three lines together — omitting one or two — reinforces this, and students become sensitive to their parts as essential to the whole ensemble.)

During practice times, rotate parts so that everyone has a chance to play outer and inner lines and to experience the different instruments. (And be sure to have alcohol swabs or something similar on hand. Most of the instruments we use today in schools — including bass recorders — are plastic so the mouth-pieces are easily washed in warm, soapy water.)

Be sure to discuss the music with your students. Work out breathing, phrasing, articulation(s), tempi, instrumentation, possible percussion parts and ornamentation. Very little Renaissance consort music needs to be slurred; rather, emphasize a legato tonguing contrasted with *portato* or *staccato* or double tonguing (the t-k-t-k-t-k effect). Encourage your students to number bars, mark up their music, add perfomance directions and highlight their lines. Experiment with different effects, articulations and instrumentation. Your students will have some wonderful ideas!

In very small ensembles, students may feel comfortable without a conductor: the top line player gives the cues, and can set the tempo by tapping a "bar for nothing" silently on the recorder. Or try a percussion introduction — especially useful if the music is to be danced to.

If you're grouping a few short pieces to make a longer "suite" of dances, consider key/mode relations as well as contrasting tempi; and if a piece appears to end on a dominant, return to tonic harmony by the simple expedient of going back to the A section or moving to a new piece.

Performance practices

Percussion parts were not notated in Renaissance music and performers were expected to improvise these. Find rhythmic motives and complementary

continued on page 20. . .

And there is more to it than this, for dancing is practised to reveal whether lovers are in good health and sound of limb, after which they are permitted to kiss their mistresses (ladies) in order that they may touch and savour one another, thus to ascertain if they are shapely or emit an unpleasant odour as of bad meat. (Arbeau)

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patterns; the parts should be repeated patterns rather than arbitrary ones; consider the mood of the piece for your choice and timbre of instruments. Percussion parts should enhance — not clutter — the music.

In all of these suggestions, we have in mind music written specifically for winds. Renaissance composers rarely stipulated instrumentation, but wind consort music with its homophonic texture, range and key signatures is easily identified, and most of this repertoire was clearly intended for recorders as well as other wind instruments. What is also common in Renaissance music is the principle of intabulation, so many madrigals work wonderfully well on recorders. What are less successful are transcriptions and arrangements, which can be tricky on any instrument, and for amateur recorder players, a very frustrating experience. Because they are not idiomatic to the instrument, transcribed or arranged pieces do not "lie" well under the fingers. We have all heard ridiculous transcriptions at one time or other. (Chopin nocturnes transcribed for harpsichord!) Let good musical sense prevail!

Perhaps the most important consideration in terms of Renaissance performance practices: something different must happen on the repeats. As they are notated, these dance pieces are short sketches only, and the eight to 16 bars we see in the Susato, Attaignant, Phalèse and Gervaise collections should not be taken literally: rather they are the Renaissance equivalent of "charts": a framework on which to build an elaborate and continuous set of improvised variations on the initial piece. The original one minute of music could then extend to 15 or 20 minutes (with or without the accompanying dance). And the repeats may extend as far as your imagination allows.

So how did Renaissance musicians vary/ornament these pieces? Here are some suggestions:

- a change of instrumentation (from high to low; from similar to mixed consort; addition and deletion of

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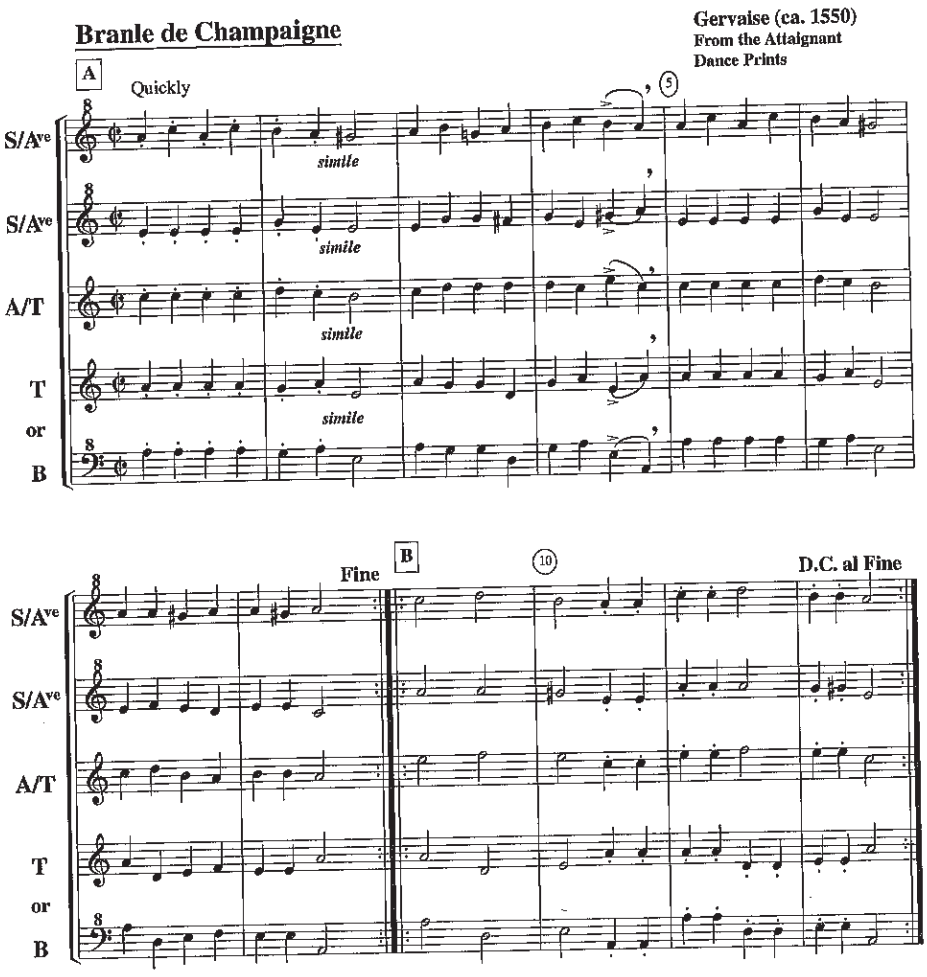


Branle de Champaigne

Branles were traditionally line or circle dances and among the most popular dances of Renaissance France. There were many regional variations that include differences in meter, mood, tempo and formations, but the basic step combinations are common to all.

We have taught this Branle de Champaigne for over 20 years with universal success! Affectionately dubbed by our students as "the Jumping Branle," the B section of the dance always generates gales of laughter as partners attempt to coordinate the jumps!

Performance suggestions

1. This branle suggests a boisterous performance. Let loose and enjoy the rustic slurs in bar 4.
2. Passing tones in the top line (bars 1 and 5) are effective on the repeats.
3. For dancing, we use 4 bars (8 beats) of introduction on tambourine:

4. Suggested percussion pattern on the A section: Consider claves, clapping, cabasa, woodblock or tambourine.

5. In the B section, half notes should be well sustained with percussion tacet.

instruments; changes of percussion instruments; addition of sopranino to double the top line; addition of metal or wood barred instruments for both inner and outer lines)
- changes in articulation (*legato* to *staccato* to *portato*); double-tonguing
- changes in meter (from duple to triple)
- changes in note values where quarter notes become eighths: this is most effective if applied to all four parts
- cadential ornamentation using upper or lower neighbor tones (top line); trills
- passing tones (all voices)
- escape tones (all voices)
- tiratas (usually bass line): whereby the open fifth at a cadence is filled in (for example the original C C F becomes C Bb A G F with note values changed accordingly).

Exploring repertoire

Encourage your students to suggest creative possibilities; once they're familiar with the style of this music, they will be able to apply many of the principles suggested here to new repertoire. Choose pieces for them that are challenging, but not insurmountably difficult. Let them experience the joy of playing this music, not the frustration of a piece beyond their present capabilities.

Choosing music for your consorts will take time — but such fun time! A Saturday morning at your local music shop (if you're in a large center), or perusing publishers' catalogues, or a few hours on the Internet, will provide you with enough music for a year. Form a consort with fellow teachers and explore repertoire. The performance of these pieces is not carved in stone; there is no such thing as a definitive performance.

Dance

To dance is to jump, to hop, to skip, to sway, to stamp, to tiptoe, and to employ the feet, hands, and body in certain rhythmic movements. These

continued . . .

The dance

Form: AABBA

Formation: A large circle, boys and girls alternating, hands joined at waist level.

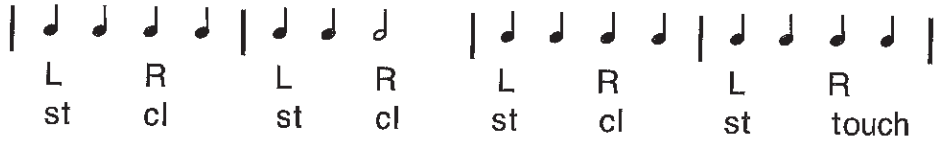
Preparation:

- "Numbering off" maybe more successful with older students.
- Heads (and eyes) should follow the directions of the steps.
- If students are reluctant to join hands, try scarves to link partners; they make a pleasing visual effect, particularly in the B section.
- The B section may be simplified for younger students. For example, girls jump for four beats and boys for the next four.

Movement and steps:

A Section:

1. Step-close pattern to the left on balls of feet; steps should be small and lilting.

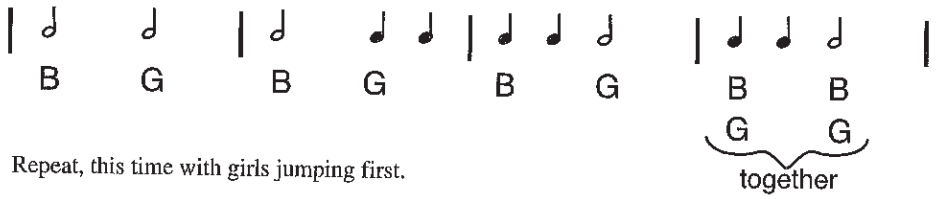


2. Repeat pattern to the right.

3. Repeat 1 and 2.

B Section:

4. With arms down at sides, boys and girls jump lightly in place on balls of feet on alternate heavy beats. Note boys and girls jump together in fourth measure of this pattern:



5. Repeat, this time with girls jumping first.

A Section:

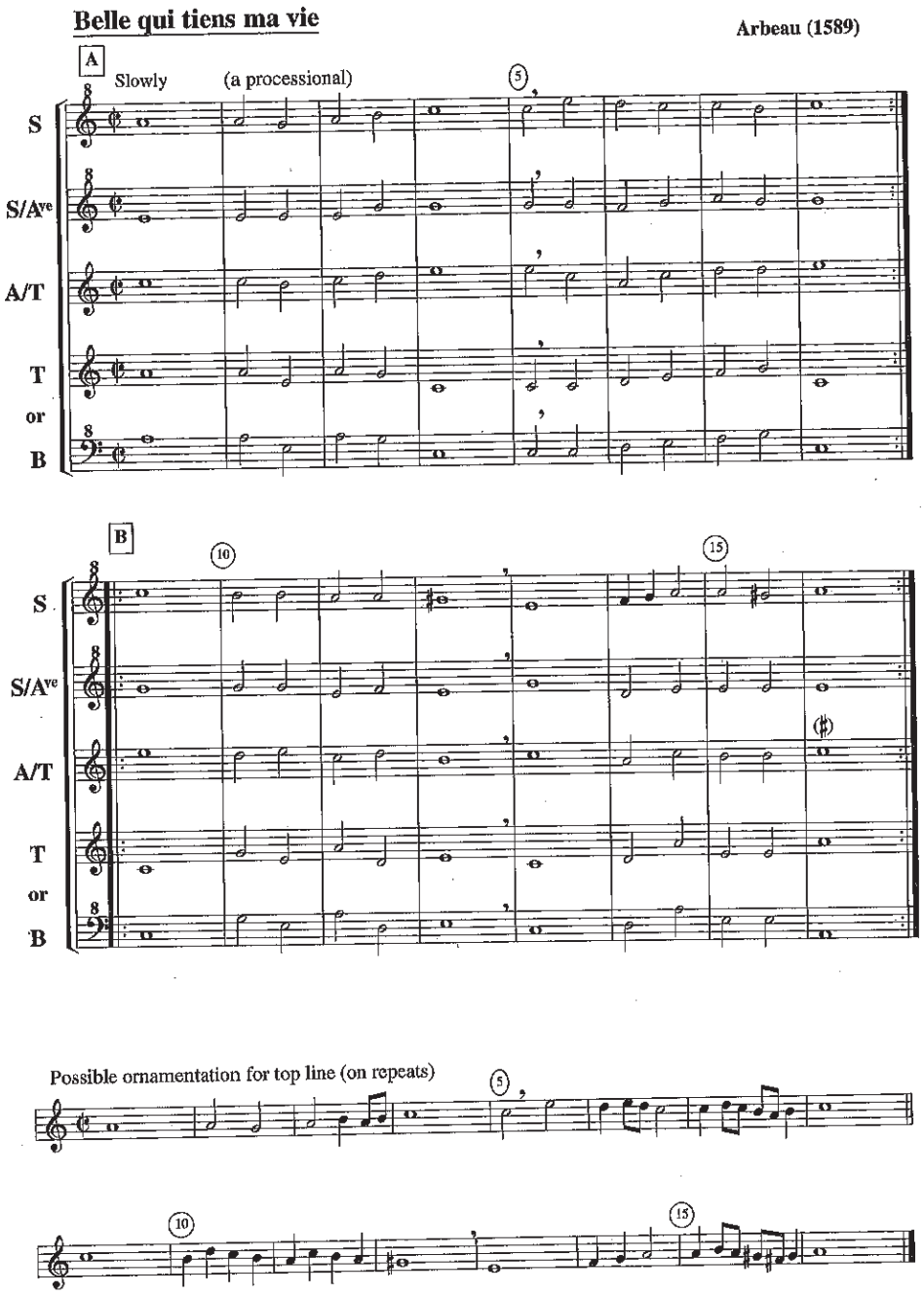
6. Da Capo. Repeat sections 1 and 2 above. Révérences.

consist of leaping, bending the body, straddling, limping, flexing the knees, rising upon the toes, twitching the feet, with variations of these and other postures. Dancing. . . is both a pleasant and profitable art which confers and preserves health; proper to youth, agreeable to the old, and suitable to all. . . dancing becomes essential to a well-ordered society.

-Thoinot Arbeau, *Orchésographie*, 1589

Arbeau's treatise is probably the most accessible of all the Renaissance dance manuals available to us in terms of reconstructing period dances. He addresses a middle-class audience eager to learn the newest dances, from elegant court pavanes to rowdier peasant "brawls." Arbeau includes dances from various strata of Renaissance society, with often elaborate discussions (in dialogue form) of the contexts of these dances in Renaissance life; thus the dances are not divorced from their cultural milieus. In both Renaissance and Baroque dance, their reconstruction depends upon a thorough knowledge of the period, the dress, the manners, musical practices, instruments and entertainments, and on the realization that just as improvisation was an expected practice in music-making, so also was it in dance performance.

Imagination is crucial to performing these dances. In the work we do with Renaissance music and dance, we try to recreate a historical experience, always realizing that any reconstruction is a pale imitation of the original. We are a polyester society with a clothing "weightlessness" Renaissance people could never have dreamed of. We are taller, stronger, heavier than our 16th-century counterparts; we don't wear heavy silks and brocades, nor wooden buskers (stomachers), nor doublets; nor do we carry small daggers in our belts, or poking sticks to freshen the ruffs that keep our heads high.



Belle qui tiens ma vie

This lovely chanson appears in Arbeau's *Orchésographie* where both text and dance steps are given. The setting shown here may be played on C instruments; transposed a fifth lower, it is for C and F instruments.

We traditionally use this pavane as a processional to introduce a sequence of dances. The fluid "walking" steps allow dancers to focus on posture, head and eye movement, and a regal demeanor. While partners may clasp hands at hip level, the waist-level position with ladies' hands placed on their partners' is more elegant. (We have found in working with young teenagers, that scarves are a wonderful substitute in all "hand-holding" dances!)

Performance suggestions

1. The tempo should be a comfortable walking pace.
2. The bottom two lines are identical, but written in different clefs for the tenor and bass recorders.
3. Please observe breath marks — especially in bar 5.
4. This must be played *molto legato*; the notes are tongued (not slurred), and very sustained.

The sheer weight of Renaissance court dress inhibited the kind of free movement we're accustomed to today, because, for example, the weight of the sleeves determined the height of the arms, the heeled slip-on shoes the size of the steps and leg extensions, and the buskers (which extended from under the bust to the hips — much like being in a body cast) the flexibility of the body. Men wore tight hose, useful for displaying well-developed calf muscles, for many of these dances demanded muscular agility and athletic prowess. Women were expected to demonstrate graceful, small and intricate steps, and for both men and women, the more energetic dances were workouts indeed! (It is reported that Queen Elizabeth I danced six or seven galliards for her morning calisthenics: Renaissance aerobics!) If the faster dances required considerable agility and intricate footwork, the slower dances demanded careful control, discipline and grace.

There were hundreds of different dances, many of them paired in performance to form a small suite or group of dances (slow followed by fast), and many national and regional variations of them. The basic locomotor steps (singles and doubles) apply to most of the dances: pavanes, allemandes, branles, etc. The hops, leaps, kicks and jumps described by Arbeau and his contemporaries are the choreographic equivalents to musical ornamentation; thus the basic steps serve as a framework upon which to build creative and imaginative dances, and are, of course, the easiest part in both teaching and learning the dances (like learning recorder fingerings). The accompanying gestures, posture, hand positions, head movement and eye contact are more difficult to reconstruct, but "getting beyond the notes" — in this case, the dance steps — leads to exciting challenges. These dances — like the music — are not rigidly set, frozen expressions of

continued on page 27 ...

5. We suggest a large hand drum introduction of 4 bars to be continued throughout: the fourth bar pattern provides momentum through the whole note bars. You will need to adjust the pattern for the final cadence.

6. The C# (F# if transposed) should be kept for the final playing of the second section; it suggests a sense of repose.

7. Since the piece will be repeated several times for the dancers, try a variety of instrumental combinations using recorders with metal barred instruments and discreet use of additional percussion such as finger cymbals.

8. Allow sufficient time on the final playing for the révérences (bows): a gradual ritardando on the last four bars.

9. The ornamentation provided for the top line is only a suggestion.

The dance

We are treating this pavane as a processional.

Preparation:

- With a partner, walk freely about the room to the melody using small steps.
- Strive for continuous, smooth forward motion.
- This is an elegant, aristocratic dance, well controlled and disciplined. Dancers should assume a regal manner.

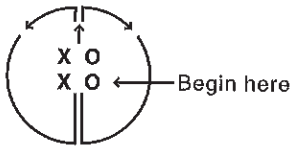
Formation:

Partners stand side by side in a column. Ladies stand to the right, hands resting lightly on their partners'.

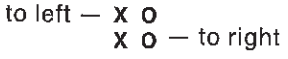
Movement and steps:

1. Partners walk forward in column formation.

2. As the column progresses, partners split off to the left and right: men to the left and ladies to the right.



3. Couples meet again (see diagram) and process as before. This time, couples move alternately to the left and right.



4. Repeat the processional as desired.

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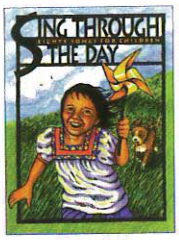

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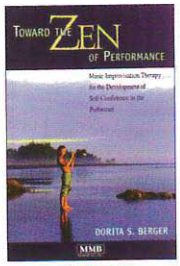

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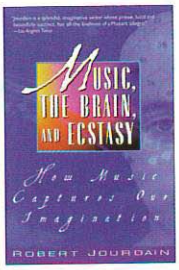

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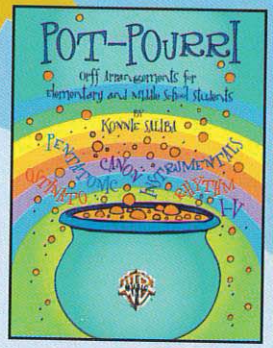

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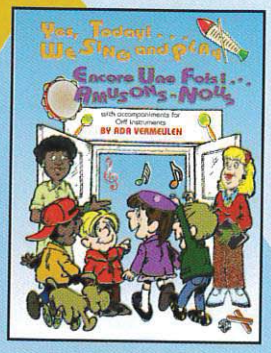

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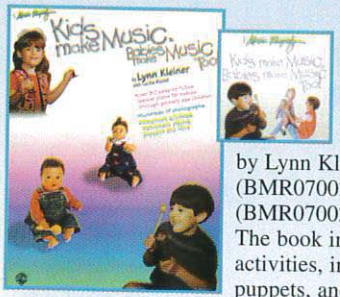

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. . . continued from page 23

movement, but cry out for imagination and improvisation based on an understanding of style, form, idiom and context.

While we believe strongly in as total a recreative experience as possible, there are some aspects of this recreation that we cannot reconstruct with children; this further claim by Arbeau for the necessity of learning to dance can only be an amusing social commentary to contemporary children:

And there is more to it than this, for dancing is practised to reveal whether lovers are in good health and sound of limb, after which they are permitted to kiss their mistresses (ladies) in order that they may touch and savour one another, thus to ascertain if they are shapely or emit an unpleasant odour as of bad meat.

In our work with both children and adults, we try to capture the spirit and intention of our musical predecessors without compromising in essential accuracy or integrity. We offer here some suggestions for integrative performance. Once students acquire a certain familiarity with the styles, forms and ornamental possibilities of both music and dance, do encourage their active participation in recreating an exciting historical period.

Carolyn Ritchey Kunzman teaches Orff Schulwerk from pre-school through university. She has advanced training from the Orff Institute (Salzburg) and various universities. She has taught Orff Schulwerk, recorder, early music and dance in workshops and courses.

Ursula M. Rempel is an associate professor of music at the University of Manitoba where she teaches courses in music history, women in music, and recorder. She also directs early music ensembles, and for 15 years, coordi-

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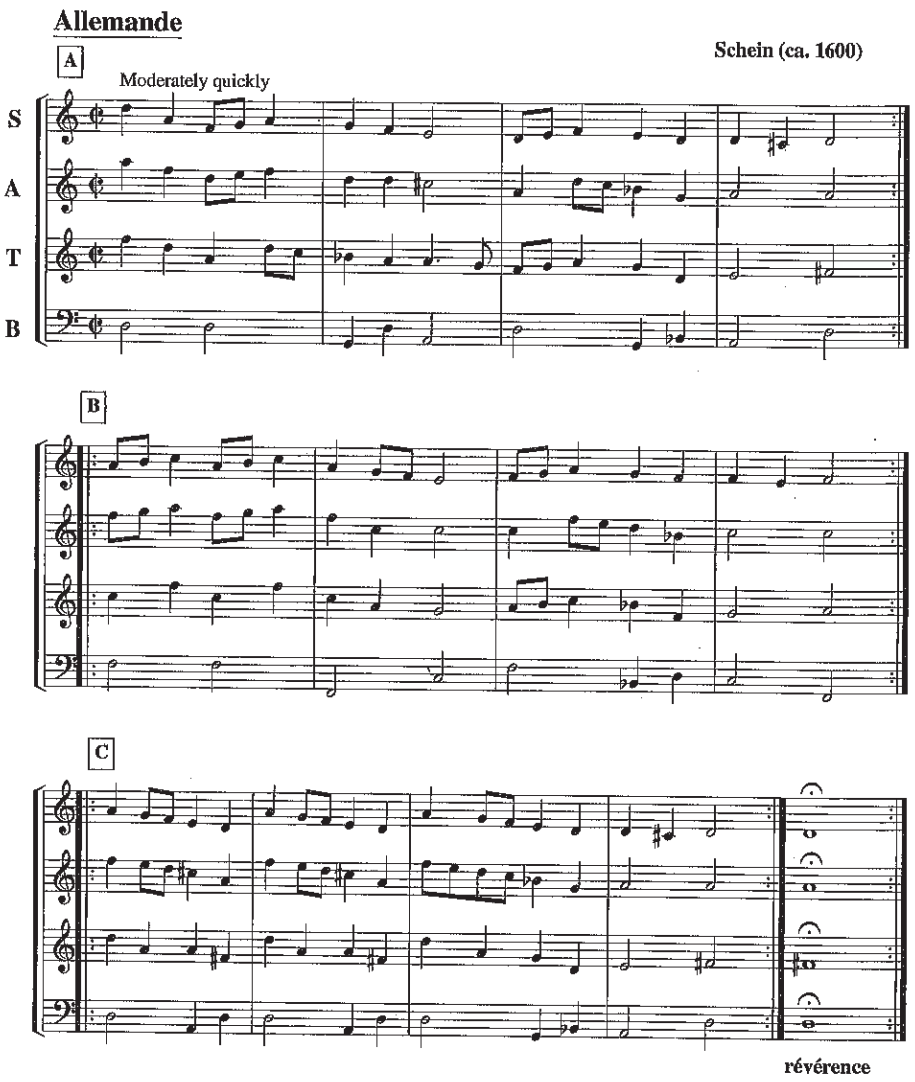


Allemande

The German allemande probably originated as a processional — much like the French pavane — but its character changed in the 16th century and its steps became closer to the Schottische. This is a lilting dance in duple meter whose basic steps allow for numerous formation possibilities.

While we have not included the "tripla" (or galliard) to this dance, it was common practice in the Renaissance to change the duple meter of the slower dance (allemande) to triple meter (with the beat constant) to create a new, extremely energetic dance that involved intricate footwork and numerous virtuosic variations. Arbeau offers several varieties of galliards (triplas) in *Orchésographie*. They are, however, better demonstrated than described.

Performance suggestions

1. Of the three pieces here, this allemande is the most challenging for recorder players. SATB recorders will work, although the top line is better on an alto an octave higher. (The low C# can be tricky on soprano recorder.)

2. The bass line may be played (or doubled) on bass xylophone, guitar or troubadour harp.

3. Try each section legato with staccato on the repeats.

4. Add percussion to the repeats: for example, hand drum, tambourine or jingle ring, with a pattern such as:

continued . . .

nated the Summer Orff Certification Program at the University of Manitoba.

Carolyn Ritchey Kunzman and Ursula M. Rempel have collaborated on a number of projects: they are co-authors of A Medieval Feast: Songs and Dances for Recorders and Orff Instruments *(Waterloo, 1981),* A Medieval Feast II: Children's Menu *(Waterloo, 1984),* A Renaissance Banquet: Music and Dance for Recorders and Orff Instruments *(Schott, 1996), and* Festive Fayre *(Waterloo, 1999). They have published articles, and have given numerous workshops and presentations on medieval and Renaissance music and dance at provincial, national and international conferences. Their combined expertise in Orff Schulwerk, Renaissance dance and early music provides the focus for their work together.*

[1] "Medieval Beasts" from *A Medieval Feast II: Children's Menu* (Waterloo).

Authors' note: An excellent web site for Renaissance dance is http://www/ucs.mun.ca/~andrew/rendance.html. The site includes bibliography, discography, dance treatises, video and audio clips, costumes and copious links.

Editor's note: Earlier versions of this article have appeared in *Ostinato* (Bulletin No. 44, 1990; and 18/2, 1992) and the Junior Recorder Society *Leader's Resource Notebook* (1999).

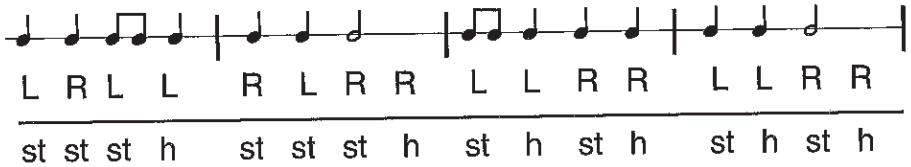
5. We like to use the C section (4 bars) as an introduction to the dance.

The dance

Form: AABBCC

Formation: Couples joined in processional line, hands joined and held at waist level.

Basic steps: These are the same for all three sections. Only the rhythm of section A is shown here.



st = step
h = hop

Movement and steps:

A section: Forward four measures using the step shown above. On the fourth measure, pivot (turn toward partner) and repeat in the opposite direction for four measures. Face partner.

Note: for B and C boys have hands on hips, while girls are using both hands to hold their heavy skirts.

B section: Turn away from partner toward the left. Each dancer forms his/her own little circle for four measures and pivots right, returning in the next four measures to starting position.

C section: Face partner and dance around one another for four measures, passing right shoulders. Pivot and repeat in opposite direction for four measures, passing left shoulders.

Révérences.

When the dancers are secure with the basic steps and formations above, give them the task of devising their own "dance."

Explore various formations and direction possibilities, for example:

- processional lines
- concentric circles with half the group in center with hands meeting in a star
- lines with partners facing several feet apart
- squares of four couples
- moving backward, forward, etc.
- moving in own circle
- circling around partner

The Language of Morris, Once-to-Yourself

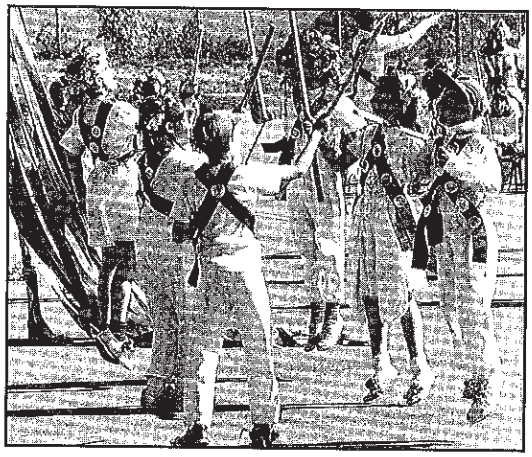
Cora Lippi

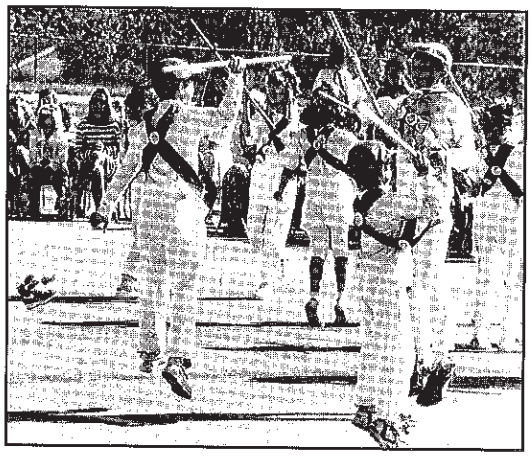
Lined up in a set of six, wearing "whites" and colored sashes with bells on the ankles and handkerchiefs in their hands, the dancers wait expectantly for the traditional opening call of the Morris dance: "Once to yourself." This phrase means to face up (forward toward the top of your set), listen for the first seven beats of the phrase while dancing in your mind, then execute a neat jump in place on the last beat of the phrase, like a pick-up beat to propel the body into the dance. For hundreds of years, Morris dancers have used the "once to yourself" phrase to prepare mind and body for the energetic stepping, capering and jumping that bursts forth as the dance begins. With handkerchiefs waving or sticks pounding the ground or whacking against each other, the dancers perform the movements with seemingly boundless energy, carrying on the tradition that is centuries old.

Morris dancing is categorized as "ritual" dance; that is, not "social" dance, but ceremonial dance meant for performance on special days or special times of the year. Some of the dances are processional, with the dancers traveling through the village as they dance. More often the dances are done in sets of two lines of three. Although originally danced only by men, there are now women's Morris troupes as well as mixed troupes.

References to English Morris dancing appear in print as early as 1492, but the best-known early reference is from 1600, when William Kemp, a famous Elizabethan actor who worked for William Shakespeare, published an account of dancing the Morris 125 miles from London to Norwich after "being sacked" by Shakespeare. It was not any historical reference that led to my interest in Morris dancing, however, but my desire to involve all of my students, particularly the young men, in dancing to "live music" and performing music for dancers.

In 1980 I came upon Paul Kerlee's book *Wake Up the Earth! Morris and Sword Dances for Children with Orff Instrument Settings*. In the preface he states, "It is advisable that teachers have some direct experience before attempting to teach these dances." With this advice ringing in my feet as well as my ears, I started dancing with the adult team of St. Louis, "The Capering Roisters."





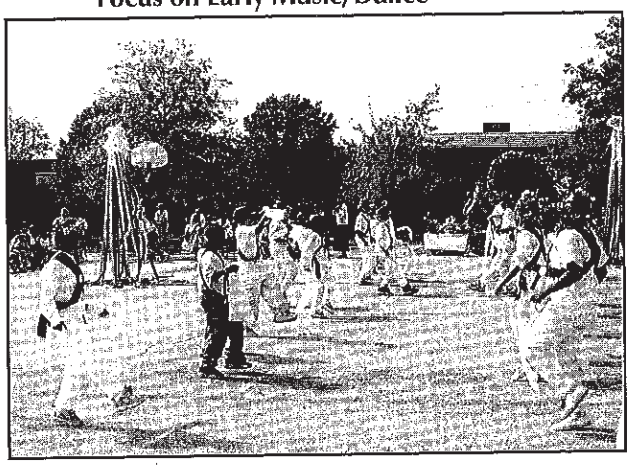
The first dance I taught in school was a Headington tradition stick dance called "Bean Setting." The mixed meter and bashing of sticks, figures like back to back (do-si-do), and the dig or dib on the ground with our sticks connected all of us to the earth. As Pierremont School reflected "once to yourself" it became clear that our students wanted more opportunities to perform Morris. Thus began the Pierremont Morris Team, meeting every Thursday for an hour and a half after school.

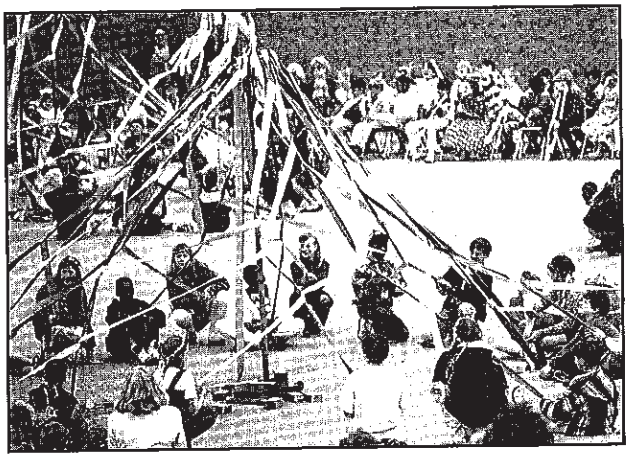
Each year I hold auditions. Each student must write a letter stating three reasons why he or she wants to be on the Morris Team, then attend a meeting where everyone follows directions such as double step, single step, caper, and hey. The try-outs are video-taped for later review. Generally, everyone who shows an interest is given an opportunity.

The team is composed of approximately 35 fourth and fifth graders. What I came to experience year after year was an interested group of students — boys, girls, gifted, learning disabled and physically challenged — who danced, played recorders, sang, laughed and worked together. As Cecil Sharp described in *The Morris Book*, Morris is a "means and method of self expression in movement, native and sincere, such as is offered by no other form of dancing known to us."

The Morris calls for energy, with graceful and elegant movements that reflect musical execution of the individual and group. The dances have movements that are complex enough to challenge and reward practice, but those who do not choose to be in the spotlight can still be part of the set. These same rewards are found in singing in a chorus or playing soccer, but in Morris the way one moves is determined by the musicians. This connection between music and dance is best stated by Tony Barrand: "You can dance badly to good music but you cannot dance well to bad music." With this in mind, I ask every student to be able to play the music as well as to dance. The music is a simple AB form. As they learn the dances, however, they usually prefer to dance and leave me to play the music on my violin.

Imagine my excitement when I attended the 16th AOSA Conference in Cleveland, Ohio, at which Tony Barrand and the Thames Valley Morris Team presented various workshops. From this experience I explored "garlands," which are flowers and leaves woven onto branches that are taken house to house the evening before May 1 while singing





carols that tell of the forthcoming season. This led to a grand "May Day" celebration which has now become a tradition at my school.

The May Day celebration opens with the Morris team escorting the King and/or Queen onto the playground. They are led to a stage where they sit between statues of a lion and a unicorn (symbols of the struggle between Winter and Spring). They are then crowned Queens/Kings of May. It is the Pierremont custom to honor a parent, the school crossing guard, the Teacher of the Year, or a retiree. The Morris team then performs for them, followed by a dance by each grade level. Parents are invited to join us, and they bring chairs and sit on the grassy hill next to the playground. All the children, grades K-5, perform their dances around the May Poles. As each group moves to or from the May Poles, everyone sings. For the finale, the fifth graders weave the May Pole. This and the playing of Carl Orff's "Street Song" have become Pierremont's "fifth grade rites of passage."

"Once to yourself" has come to mean many things for me, for the language of Morris has many appealing qualities. The athletic vigor, live music, the costumes with the bells accenting the movements, the garlands of flowers, the various movement styles, and the sense of community are just some of those qualities. And though Morris is a performance form, it has a "living tradition." I encourage you to experience the "once to yourself" of Morris dancing. Play and dance the musical phrase for yourself, then share it with your children.

Cora Lippi teaches general music at Pierremont Elementary School in St. Louis, Missouri, movement for the Orff certification classes at Webster University, and elementary music methods at Fontbonne College and Forest Park Community College. She also leads Orff classes for the St. Louis Symphony Music School.

Suggested Resources

Chapru, Dolets. (1991). *A Festival of the English May*. Dodgeville, WI: Folklore Village.

Langstaff, John. (1998). *Celebrate the Spring*. Cambridge, MA: Revels, Inc.

Mason, Sandy. (1988). *Maypole Dancing*. Great Britain: Wilton Graphics.

Shaw, W. (1954). *Maypole Dances*. New York: G. Schirmer.

For information on Morris and other English folk dancing in your area, contact the Country Dance and Song Society, 132 Main St., PO Box 338, Haydenville, MA 01039-0338; 413-268-7426; Web site: Http:www.cdss.org

Sharing in Process: Orff Schulwerk in Intergenerational Settings

Editor's note: Several issues ago we asked you to tell us about some of your experiences working with Orff Schulwerk in an intergenerational setting. In the last issue, we printed Heather McLaughlin's article about the family music movement in Australia. Now here are more of your contributions.

***Diane Sabourin** of Plattsburgh, N.Y., says she grew up in a "Walton-kind of a family" that lived and learned together like the family in the popular television show The Waltons. Her grandparents were an important part of her childhood, enriching her life by sharing family traditions and stories. Today things are different. With Americans on the move, many no longer live near their extended families, and most children today don't have the benefit of such experiences on a regular basis. Diane wanted to do something about this for her students. When she received a mini-grant, an opportunity presented itself. About 20 third graders were able to participate in an Adopt-a-Grandparent program that teamed the children with senior partners special to them — grandparents, friends, neighbors and others. Here's what they experienced:*

"The children and I met several times prior to inviting our guests to school, discussing possible activities and ways to get to know one another. We decided to put together memory books about our partners that would include questions designed to allow each child to get to know her partner better. Once the "grandparents" had responded, we met and discussed our discoveries. Not only did the children learn about their partners' personal history but also about fads, music and historical events from the past. Children shared their findings with the rest of the group.

"Two afternoons were set aside for 'entertaining' our guests. Refreshments and activities were planned while the excitement built. The first afternoon was met with some jitters and apprehensions. The adults were as nervous as the children were excited. We started with a name game to get familiar with one another and then the memory game 'I am going on a trip...' Everyone relaxed, and we got through it with lots of help and many giggles. Cookies were served, we visited and then got down to work.

"Our goal was to combine some very short fables into a musical presentation and share them with the rest of the third graders and parents the next afternoon. Groups were formed and fables distributed. What an experience! As I wandered from group to group, I was amazed at the sharing and the friendships that were developing. They were planning, adding instrumentation, and practicing. Yet nothing was to prepare me for what happened the next day.

"As our senior friends started to arrive the following afternoon the anticipation mounted. They were talking and visiting and already forming their groups and getting underway. Before I could say anything, rehearsals were happening. Costumes and props were appearing out of nowhere. The "seniors" had gone home and returned with bags of things that could be used for making the fables more interesting. Show time was an hour away... so time was short.

"What can I say? It was a goose bump moment. The presentation was a huge success and the day ended with a cake and some sad good-byes. I still see some of those 'seniors' and they still mention our grandparent days. The kids? Well, they are now in ninth grade. I hope that twenty years from now, when they are parents, they will have a story to tell... and maybe it will be about their 'senior' partner, and it will start, 'I remember when I was in third grade music, I...' Isn't that what we want?"

*One day **Linda Campbell** of Toronto received a phone call from the program director at a local senior citizen's home. Would Linda be interested in running an Orff program there? The director had experienced Orff Schulwerk and thought it would work with the seniors. Linda confesses that her first thought was, "Oh no, another thing to do," but she agreed to give it a six-week trial. Here's what happened:*

"This turned out to be the most amazing experience for me. At first I thought it would give me a chance to do a lot of ostinati, some more difficult material than I could use in my regular teaching. How wrong I was! Many of the seniors were in wheelchairs or used walkers, and many of them had arthritis that made it difficult to hold the smaller instruments. However, we forged on.

"I soon discovered that material I did with my primary classes was well suited to the abilities of the seniors. They did not feel insulted in any way. They loved playing the instruments. A hand drum has the same appeal to an 85-year-old as it does to a five-year-old. In order for them to use the barred instruments, we had to set them up on armless chairs that were then pushed to the individuals who were playing. This posed no problem. My ménage of unpitched percussion was joyfully received — everything from finger cymbals to lummi sticks were passed around the music circle with great delight.

"The musical material was a little more difficult for me to get a handle on as I assumed they would already know a vast repertoire of songs and chants. Unfortunately, they usually remembered only the first line of such old favorites! However, I was soon able to figure out some sure-fire successes. 'John Kanaka' was a hit, as they were able to accompany themselves with the drums. They performed this each week with great fervor, and their singing got more confident as the weeks passed. Another

favorite was 'Pease Porridge Hot' done with small percussion emphasizing given words. While they often forgot which words to play on, this did not diminish their enjoyment.

"The highlight of the experience, which had now been extended to 20 weeks, was when I was able to bring a grade three/four class from a neighboring school for sharing time. I had worked with these children as part of my regular job and had taught them all the materials that I had taught the seniors. The children were so excited, as were the adults. On our final visit there were 30 children and about 30 seniors. The children were able to dance to 'John Kanaka' while the seniors sang and played. For 'Pease Porridge Hot,' the children served as individual conductors to the seniors, reminding them when to play. Our finale was DeLelles and Kriske's arrangement of 'Wake Me' in three-part harmony. At the end of the session many of the seniors had tears in their eyes but big smiles on their faces. The children were just as thrilled.

"While teaching seniors had its moments of frustration — failing memories, falling asleep, or a preference to 'do their own thing' — it was the best part of my week. If anyone ever asks you to work with seniors, I can guarantee that you will get far more out of it than you give."

As an Orff Schulwerk specialist, an organist, a choirmaster, and the founder of the educational program TrebleMakers, ***Kathleen Turner*** *of St. Simons Island, Ga., often works with children and adults simultaneously. She comments on her work:*

"I believe the spirit that binds us together is play. Each of us has an inner child. Often in my saga of recruitment for adult ensembles I have heard people say, 'I wish I had never quit piano lessons,' or 'when I was in a children's choir the director told me to mouth the words,' or 'I love to sing, but I can't read music.' Play is the meat and potatoes of an individual's capacity to learn. This is how we all began, and this is what we continue to have in common, thus making Orff Schulwerk a perfect companion to intergenerational gatherings. The structure of the process and incorporation of Orff instruments into the musical setting provide an avenue of teaching that is justified by educators and performing artists alike. The sound and design of the instruments provide instant gratification to someone who has not yet had the opportunity to experience a musical ensemble hands on.

"Two such intergenerational programs have met with success. From 1996 to 1998, TrebleMakers provided twice weekly intergenerational music sessions for public school, low income, learning disabled children and nursing home residents made possible through a grant from the Juvenile Welfare Board. The most popular lesson plan included a selection of children's literature incorporating a simple song or piece of folklore accompanied by an Orff orchestration. Both young and old enjoy hand pat activities and gross motor movements.

"The second program evolves around the children's choir program at Christ Church, Frederica, on St. Simons Island. The choristers span the ages of four through 15. The rehearsals begin with full choir, excusing choristers under the age of eight after 45 minutes. After a break, the remaining choristers rehearse for another hour. A week prior to performance, all complements of the anthem (Orff instrumentarium, adult and adolescent members of the handbell choir, movement and voices) are gathered together for a rehearsal. This format allows many facets of peer tutoring, an approach I've found to be so beneficial to teaching the Schulwerk."

Kathleen cites John Blacking's essay "How musical is man?": "It is the process of making music that is valued as much as, and sometimes more than, the finished product. The value of music is, I believe, to be found in terms of the human experiences involved in its creation." Certainly this holds true for children and adults alike. How wonderful if they can share it.

Tips for Intergenerational Programs

"The kids are coming! The kids are coming!" This was the response from the residents at one of the nursing homes where I conducted intergenerational programs on a regular basis. Since I always arrived early to set up my equipment before the children came, the residents quickly associated my entrance with the children. Below are some tips I gleaned from 20 years of doing these programs.

-Rita Shotwell

- Play a tape or CD of Big Band music for the residents while you are setting up your equipment and helping the residents into the room.
- Give everyone a streamer and play a Sousa march. Children will march around the room and residents can wave their streamers. This is an easy way to get both groups involved immediately.
- Sing a "hello" song and have the children go around and shake hands with the residents.
- For the first couple of activities, such as exercising to music, singing a song or chanting a rhyme, have the children stand with you in front of the group where they feel more comfortable.
- Give everyone a scarf and play waltz music while they move the scarves. Eventually have each child join one of the residents and they can move their scarves together.
- Give everyone two small paper plates or an instrument, preferably a one-handed one like bells or a maraca (because some residents cannot coordinate both hands). Play music and tap different body parts with the paper plates or the instruments.
- Have each child choose a resident for a partner. They can hold hands and sing a few familiar songs such as "Jenny Crack Corn," "Shoo Fly" or "Bingo." Do this about halfway through the program when the children are more at ease.
- Do an arm dance like the *Macarena*, the *Duck Dance* or *Alley Cat*.
- At the end of the program, have the students hold hands with the residents and sing "The More We Get Together," then pass a laugh and a smile around the room while saying, "If you meet as friend without a smile, give him or her one of yours."
- When using props, have the children distribute and collect them.
- Take recorded music so you can be free to circulate among the group and not be tied to the piano.
- Have the children make cards and distribute them to the residents at the end of the program.
- When you return from the nursing home, immediately talk about the experience with the children while it is still fresh in their minds. You can clear up any misunderstandings they may have or answer questions about the residents.
- Finally, don't worry about making this a "performance." The residents will enjoy themselves just by having the children there, so the program is really secondary. Remember, smile and have fun. Your mood will be contagious!

Early Music for an Early Age: When the Consort Came to School

Linda Hill

"The songs made me happy and calm. I was really moved by your music."

This is how one of my fourth grade students responded to medieval and Renaissance music on the day the consort came to school, an enriching experience in which early music performers and elementary students communicated through the medium of ancient music.

For many years I have been a member of the Rosewood Consort, an early music ensemble composed of six players, including persons in sales and visual-arts-related careers as well as music teachers and church musicians. (Though he could not be present the day we performed at my school, Alan Purdum, former Regional Representative to the AOSA National Board of Trustees, is one of the consort members.) In addition to school demonstrations, the consort performs regularly at festivals, weddings, private parties and concert appearances.

Preparation for a visit by the Rosewood Consort to our classroom began with a link to the music of the past through improvisation. The children moved through an "art museum" they had created by shaping their partners to look like statues.[1] The recording "Dance," by Renaissonics,[2] provided the magic as the children mirrored the shapes of the human sculptures. The improvisatory nature of the music in Renaissance style, and the historic instruments used by John Tyson's band transformed the experience, enabling the children's musical understanding to be reflected in their movement. Once they had stepped into this new landscape, the children asked to revisit the activity many times.

As both a teacher and a member of the Rosewood Consort, I knew it was important to find a "hook"— a way to draw the children into the musician's world. As the Rosewood Consort began to plan the concert, the question arose, How were we to connect the repertoire of the consort to the needs of the children? The music itself provided the link.

We were inspired by the work of Carolyn Ritchey Kunzman and Ursula[3] to choose 13th century *trouvere* songs for their simple melodies and gentle swing in triple meter. By the day of the concert, the children could sing the songs with neutral syllables and original English words and perform them with movement and ostinato patterns on xylophones and drums. The consort added improvised recorder parts, harp, tambourine and dumbek as the children repeated the songs and rhythms.

The students had the opportunity to hear and ask questions about the unusual instruments, including krumhorns and viols. One student commented that the krumhorn sounded like a loud bee. Many of the children were curious about the performers and seemed to enjoy finding out about how we consort members became interested in such exotic instruments as well as how long it took us to learn to play an instrument well. Another child commented, "I was impressed by the way you moved your arms and fingers and hands on the instruments you played."

The consort also performed Renaissance dances and lively songs including a particularly interesting medieval piece entitled, "Par Monte Fois," a 14th century French song by Valliant. As they listened, the children were asked to identify bird calls played by the instruments. This left an impression. "I liked the song with the chirping birds," noted one student. "All the songs were interesting. They made me feel like I was in the olden times." The children's thank you notes to the consort indicated to me that they had entered the "musician's world" and had spent that time thinking as musicians. When the classes began playing the recorder a few weeks later, the children already knew that the instrument, with its illustrious music of the past, could have meaning for them in the future.

"I learned that you don't have to be young to play music."

"We learned that music can be fun. The music was very soothing and very relaxing. [The sound of the krumhorn] was extremely funny. And thank you for coming to our school."

"Your music made us feel like we were in heaven."

"Most of my friends would say the music was good, but my opinion was that it was great!! Plus I got to play an instrument. You were the best band ever."

Linda Hill teaches grades 1-4 music at Amherst Elementary School in the Jackson Local Schools, Massillon, Ohio. She also sings and plays recorders, harp, krumhorns and percussion with the Rosewood Consort and gives workshops and teacher training courses in recorder pedagogy and Orff Schulwerk.

Notes

[1]Gilbert, Anne Green. (1996). *Creative Dance for All Ages*, Reston, VA: The American Alliance for Health, Physical Education, Recreation and Dance.

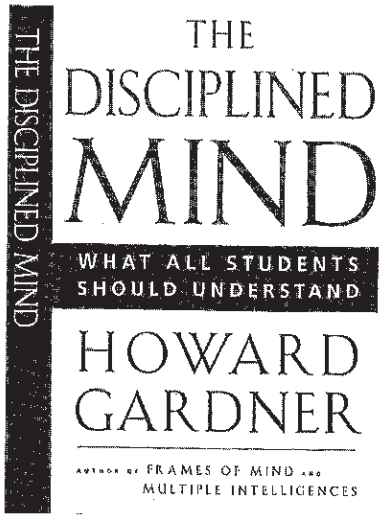
[2] Renaisonics Dance Band, John Tyson, director (1995). *dance!*. Cambridge, MA.

[3]*A Medieval Feast II: Children's Menu.* Carolyn F. Ritchey (Kunzman) and Ursula M. Rempel (arr.). (1984). Waterloo, Ontario: Waterloo Music Company, Ltd.

Reviews

Ruth Hamm and Marina Gorny, Editors

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



THE DISCIPLINED MIND
What All Students Should Understand
by Howard Gardner
Simon & Schuster. $25.

In this latest publication Howard Gardner writes of his efforts to develop educational principles for our public school population, using his credo of a curriculum based on the true (or false), the beautiful (or not), and the good (or wicked), which give depth and understanding to students' studies. These three precepts and their opposites are not cast in total certainty, but are molded around cultural ideals. We should be aware of the ideals of other world communities and be knowledgeable about them, as a means to mutual understanding.

From his travels, his impressions include "the variety of educational visions that work for different groups, in different parts of the world." He jokes that "one should go to infant school in France, preschool in Italy [Reggio Emilia], primary school in Japan, secondary school in Germany and college or university in the United States." (He uses the Suzuki approach as an example of a teaching method that is consistent with Japanese culture — but he does point out that it offers very little means to creative experiences.)

He informs us of the Key Learning Center in Indianapolis that embodies his approach of the six separate multiple intelligences — linguistic, musical, logico-mathematical, spatial, bodily-kinesthetic and interpersonal — which are outlined in his 1996 book *Intelligence: Multiple Perspectives*, written with Mindy Kornhaber and Warren Wake (Harcourt, Brace College Publishers).

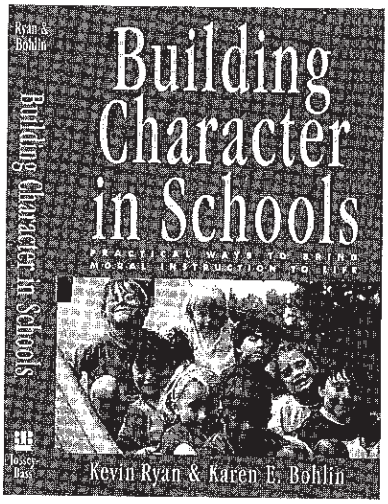
Gardner views his ideas of "the true, the beautiful and the good" as contrary in many ways to the "core curriculum" espoused by E.D. Hirsch. The author judges it rote learning, yet he realizes this "core curriculum" is a benefit for disadvantaged children who speak English as a second language, and/or have a sterile home environment. However, he feels "core curriculum" programs often are less apt to delve deeply, thus superficiality reigns. He argues for greater depth of understanding of the disciplines.

The examples the author uses to instill his vision are: understanding the theory of evolution, (the truth) the music of Mozart (the beautiful) and the Holocaust (the wicked). He stresses these are only examples. Study begins with an "attention grabber," adds analogies, moves then to core ideas and expands extensively.

However, he warns us the art of teaching is not grounded in following a pattern precisely. (How true for Schulwerk teachers!) His "alternative educational vision" emphasizes that "an individual understands a concept, skill, theory or domain of knowledge to the extent he/she can apply it appropriately in a new situation."

Gardner posits that students must accept high standards, using accurate materials to understand and judge others with honesty, sincerity and respect. But, as differences of opinions occur, they should be appraised carefully and with depth. Education, plus many other components, should be taken beyond the shallowness we find in today's schools. Says Gardner, "We must help students proceed from recognition to admiration, from admiration to an enduring desire to pursue truth, beauty and goodness in their own lives." Ultimately, success depends upon excellent teaching, parental involvement and community support.

-Ruth Hamm, Ohio



BUILDING CHARACTER IN SCHOOLS
Practical Ways to Bring Moral Instruction to Life
by Kevin Ryan and Karen E. Bohlin
Jossey-Bass Publishers. $25.

What is "character"? Ryan and Bohlin define character as "knowing the good, loving the good, and doing the good." As the authors point out, "the world is filled with people who know what the right thing to do is but lack the will to carry it out." What should be the role of schools in building character? How do we go about doing it? This book provides practical answers to these questions.

Some of the topics covered in the first chapter include definitions of "the good" and descriptions of the Greek cardinal

continued...

Reviews ... *continued from page 39*

virtues: wisdom, justice, self-mastery, and courage, which are considered important in almost every culture. The authors argue that it is possible to work aggressively to improve our character. "Like a craftsman etching a metal plate or a sculptor shaping a stone into a fine statue, so, too, each of us is called to make our life into a work of art. [We must] consciously decide to act to acquire particular habits and gradually, though time and effort, to make deeper and deeper marks on our hearts and minds."

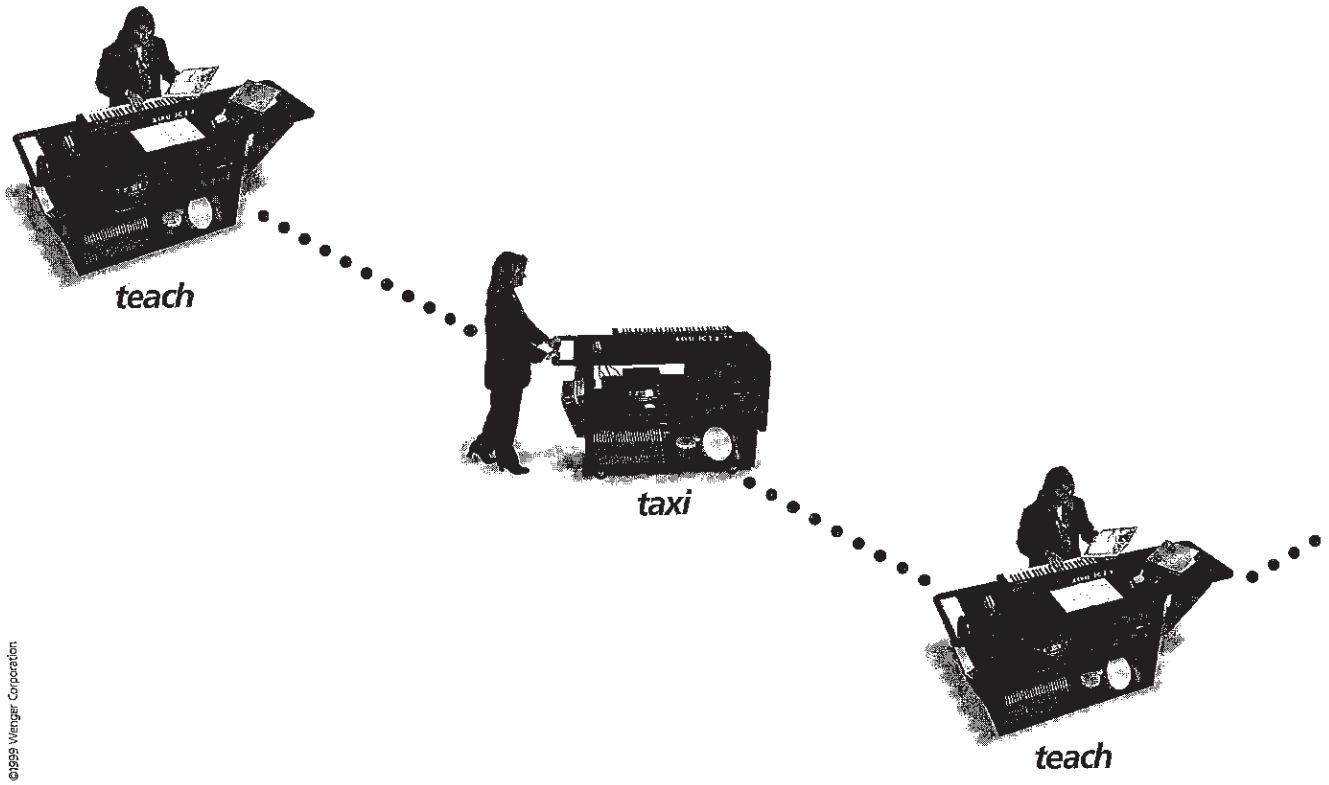
In the second chapter, "Views, Values, and Virtues," the "Three Vs" are defined using classroom examples. Although all three are important, the authors feel that only virtues provide the true moral support critical for building character. This is an interesting chapter, as sample classroom scenarios for view-based, values-based, and virtues-based instruction are presented, along with the consequences of each approach.

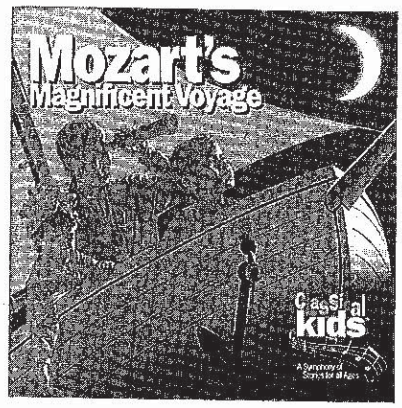
For example, the views-based lesson encourages students to confront issues, listen to and think about different views, and arrive at their own point of view. Students are congratulated for their interest and participation, though not necessarily for the truth or merit of their positions. This approach promotes controversy, which can prompt thought and insight, but it can also provoke anger and a contentious spirit. The values-based approach encourages students to clarify their feelings about issues. Both views and values approaches leave the impression that there are no absolute moral standards, just individual preferences.

The authors feel that only virtues-based lessons are able to help students understand that character comes not from acquiring particular points of view or values, but from basing one's life on virtuous ideals.

The next chapter gives practical suggestions for building a community of virtue, giving examples of schools that have succeeded or failed in certain aspects of character education. Other chapters discuss character-building curricula, ways to involve parents in character education, the important role teachers play in guiding individual students, and the responsibility of students to take command of their own character development.Finally, the authors give us a chunk of appendices labeled "Good Ideas," which are indeed full of good ideas, and "Action Strategies," which provide sample lesson plans on a variety of subjects.This book provides the opportunity to think about character and virtues in an objective way. Character does matter, and the authors make a compelling case that it is too important to personal happiness and the health of society to leave to chance. Anyone serious about adding a character development component to their curriculum would benefit from reading this book.

-Martha Riley, Indiana





MOZART'S MAGNIFICENT VOYAGE
Produced by Susan Hammond, The Children's Group
CD $18.98; cassette $10.98; teacher's guide $9.98.

"I liked that children told the story" — Allie, Grade 3
"Mozart died on my birthday" — Nora, Grade 3
"I liked the flying boat because I could imagine it" — Sean, Grade 3
"I liked all the music in the story" — Cam, Grade 3

Many of us know the Classical Kids series in which Susan Hammond, former concert pianist and music teacher, presents to children the works of the great composers. Thanks to her dramatic stories about Bach, Handel, Vivaldi, Mozart, Beethoven and Tchaikovsky, these composers are no longer strangers sternly looking at the children from the pages of textbooks but familiar characters coming alive through gripping stories that children like to hear again and again. My students were so interested that they inquired where to get the recording for home use.

The Classical Kids collection, which started with a demo tape *Mister Bach Comes to Call* more than a decade ago, has been recently re-released with a new look. The recent addition to it - *Mozart's Magnificent Voyage* - is eighth in the series.

Once the story is introduced, children cannot wait to hear its continuation. Hammond provides fascinating information about the times when Mozart lived: she talks about food, clothes, medical practices, dances, games people played, toys and gifts children received. She "draws a timeline" from which children learn, for instance, that Mozart was born only 14 years before Beethoven and that he was 20 years old when the Declaration of Independence was signed.

Just reading the background information will push your imagination and give many creative ideas about how to shape class discussions on different subjects, from geography to language studies, to social pastimes or even to what constitutes a genius.

continued on page 43 . . .

Video Preview from the AOSA A/V Library

1998 AOSA Conference Honors Orff Ensemble, Tapes 1,2,3

Beth Iafigliola

The swaying gait and chest-voice, African style, of the young singers capture the attention of the parent and teacher observers in the room. The unfamiliar language, the vocal energy, and the ease of movement electrifies the audience as the young performers enter the room from both sides of the performance area. AOSA conference T-shirts hint at the adventure. These American children are the first AOSA Conference Honors Ensemble, and they eagerly welcome the opportunity to share what they have learned during the last two-and-a-half days of conference "music class."

The selection process for the ensemble began with teacher recommendations. The response was overwhelming, so one child from each school was chosen, and the rest of the openings were filled by lottery. The result was an ensemble of children from four states encompassing grades four through six with varying levels of skills and Orff Schulwerk experience. Most of the children did not know each other before the sessions began.

The three tapes of these Honors Ensemble sessions begin after the initial introductions are well past. The children seem eager to learn and are comfortable with the setting. The three instructors, Kit Bardwell, Angela Broeker and Jay Broeker, work alone with each group and combine the work into a concluding presentation found on tape three. Additional comments by the three instructors finish the series with insights into the planning, the process and the challenges that propelled the performance.

Tape one begins with structured movement improvisations guided by Kit Bardwell. The group concentrates on developing movement vocabulary terms and ideas through a series of games. One of them, an interesting sequence game called "Yes," challenges the group to remember four movements. After listening to the list, the group responds, "Yes," and begins to move in the order chosen by one student. The games evolve into non-competitive dances or dramas that use sound and movement as part of the final presentation on tape three.

Jay Broeker begins the second part of tape one with an Orff Schulwerk process lesson. The students explore the meter and character of a Japanese rhyme and lullaby through creative movement with paper streamers. Students then accompany the lullaby on instruments. Tape one concludes with the formation of small groups that work on planning creative movement, speech and instrumental settings for their part of the poem. The groups share their work in the beginning of tape two. Mr. Broeker also leads a lesson on the Orff Schulwerk instrumentarium and recorders later in the tape.

The development of group dynamics is an interesting addition to the music lesson. The students compromise ideas and recognize individual strengths as they emerge through these planning sessions. They are proud of the work and develop quite intricate results when they are part of the creative process. As one student comments at the question session after the presentation, "I could learn at my own pace."

Tape two continues with a choral session conducted by Angela Broeker. Some of the warm-up activities presented in this working session become part of the presentation on tape three. After working with the children, Ms. Broeker comments later that they came to the class with the ability to match pitch, and had some knowledge of how to produce a head voice.

Inhaling without a sound, a slow "sizzle" of escaping air, and vocal slides resembling a Frisbee throw are just some of the images Ms. Broeker uses to produce the head-voice tones required for the singing of a Russian folk song. The contrast of the African chest-voice sound used in the opening song and the head-voice technique used in this piece is very impressive in

Tape(s) requested _____

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the final presentation on tape three. The children's favorite work, though, was Jay Broeker's arrangement of "Johnson Boys." The work includes a body percussion section taught by using a poem.

In their final reflection, the instructors cite challenges that are much like those facing other music teachers. They lament the lack of time, and the need to stop the flow of ideas for the pragmatic task of presenting the work before an audience. The challenge of including exceptional students and finding a suitable role is a sensitive issue. The children appreciate the encouragement and good planning of the instructors, but enjoy becoming part of the creative team and developing their own ideas.

This is a very important glimpse into music education and an asset to the AOSA A/V Library. (101HO 1,2,3)

Reviews ... *continued from page 41*

Like the previous stories, *Mozart's Magnificent Voyage* is most suitable for Grades K to 6. The Teacher's Guide provides a synopsis of the story; gives hints for possible discussions; and informs about the length of each scene, CD track numbers, music selections and the activities' grade level, as well as the opening and final words of the dialogues.

Although the recording can be enjoyed as a musical story, it aims to engage participants' imagination, to stimulate thinking and build a rich learning environment. The contents of the Teacher's Notes allow you to move beyond music into an integrated curriculum, to "play with" musical concepts, and thus acquire new facts and skills. You'll find here tips on using the recording with special needs children, and ideas on progress assessment and correlations with the National Standards.

As a teacher who shared with my students all the stories from the series, I must say that Hammond's research is becoming more thorough, better organized, and better recorded. A new feature — Worksheet for Mozart's Magnificent Voyage — helps you round up the project.

The latest "outpouring of scientific research into the beneficial effects" of Mozart's music raised tremendous interest in this composer. True or not true, it's not what grips children's attention. Mozart's adventuresome life, as well as his mysterious death at an early age, are so far from ordinary that he easily becomes children's hero and stimulates their imagination.

-Marina Gorny, Massachusetts

Video Tapes

AA-AO *American Odyssey*

Steve Calantropio
4 II *Intermediate Improvisation*
4 RE *Rhythm and Elemental Music*

Jane Frazee
6 GC *The Gift and Challenge of Carl Orff*

Danai Gagne and Judy Thomas
7 CI *Developing African Materials*

Richard Gill
8 IC *I Can Make Music*

Doug Goodkin
9 MF *A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students*
9 NB *Orff Schulwerk for Preschool*

Lynne Jessup
10 BR *Back to the Roots: African Xylophone*
10 PM *Pacific Music Beyond Hawaii*

Gunild Keetman
Films from German TV
11 GK1 — 11GK16 (incomplete)

Helen Kemp
12 SR *Sing and Rejoice: Guiding Young Singers*
12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*

John Langstaff
Ritual Dance, Morris/Sword Dance
13 RD1 13 RD2

Peggy McCreary
14 CO *Caring for Your Orff Instruments*

Beth Miller
Introduction to Schulwerk
15 IS1 15IS2 15IS3

Konnie Saliba
16 SP *Singing, Playing, and Moving: Theory, Activity, Creativity*
16 PL *A Process Lesson*

Marcelyn Smale
17 YL *Young Learner, Active Learner*
17 LS *Developing Listening Skills in Preschool*

Jim Solomon
18 LA *Latin and African Rhythm Ensemble for the Elementary School*
18 SB *South of the Border*

Jos Wuytack
20 CC *Orff Schulwerk Process;* Chicago, 1987
20 TO *Travelling Through Orff with Jos*

Lillian Yaross
21 PD *Prop Up the Day*
21 NB *Near the Beginning*

Margaret duGard
24 AF *Afro-American Culture*

Pat Hamill
26 AA *Arts Alive*

Sue Snyder
28 AE *Educating Administrators*

Grace Nash
29 WH *Winter Holidays*

Bob deFrece
30 FS *From Song to Movement*
30 HB *Handbells: Another Voice for the Instrumentarium*

Lois Birkenshaw-Fleming
33 LS *Everybody, Let's Sing*
33 MB *Mainstreaming: Babysitting or True Integration?*

Dee Joy Coulter
34 MG *Music's Gift to the Developing Mind*

Nancy Ferguson
35 JJ *Jewels for Juveniles*

Rick Layton
36 BE *Beginnings to End*
36 ML *Bring the Music to Life: Dramatic Experiences for Middle School*

Ursula Rempel and Carolyn Kunzman
37 FP *For Our Pastance, We Play and Dance*

Mary Shamrock
38 MB *Multi-Cultural Bridges: Report from China*

Katharine Smithrim
39 OT *Once Upon a Time for Preschool*

Avon Gillespie
40 AG *Possibility Teaching*

Danai Gagne
41 MD *Moving with the Drum, Drumming with the Movement*

Barbara Grenoble
43 VS *Visualizing Sound*

Dr. Rene Boyer-White
44 BA *Folksong Treasure of Black America*

Marion O'Connell
45 GS *A Guide on the Side: Working with Musically Gifted Children*

Brigitte Warner
46 MP *Musica Poetica*

Isabel Carley
48 MW *Speech Play: The Magic of Words*
48 SS *Speech Play: From Speech to Song*
48 SP *Speech Play: Storytelling Plus*

Barbara Haselbach
50 MC Master Class
50 SD *Poetry from* Song-Dances to the Light

Jack Neill
51 JZ *Jazzin' Up the Joint*

Judith Cook Tucker
52 FC *Forging Community Bonds Through Multi-Part Songs*

Pam Hetrick
53 IM *Interlocking Melodies: A Balinese Pentatonic Alternative*

Teruko Yaginuma
54 YT *Impression and Expression: Schulwerk Development of Japanese Song Material*

Ramon Williams
55 CS *Caribbean Songs and Rhythms for the Classroom*

Ben Snowball
56 AL *Songs and Dances of Alaskan Natives*

Elizabeth Villarreal Brennan
56 AL *Songs, Dances, and Games of the Andes Region*

Cynthia Campbell
60 ED *Early Dance with Children*

Paul Winter
61 PW *Adventures in Making Your Own Music*

David Jorlett
62 DJ *Vocal/Choral Techniques for the Developing Voice*

Peter Sidaway
63 PS *Mood and Mode in Music-Making*

Libby Larsen
64 LL *Beyond John (Cage): New Parameters in Music*
64 CP *The Compositional Process for* Song-Dances to the Light

John Feierabend
65 JF *A Talk with Parents About Music in Early Childhood*

65 FS *First Steps in Music Readiness for Literacy*

Maja Lex
66 ML *Vintage Dance Film (no sound)*

Rosalyn Payne
67 SC *Step Chill'n: Understanding a True Folk Tradition*

Jay Broeker
68PP *Poems to Pieces*

Peter Sparling
70 PS *Dance as Music*

Virginia Ebinger
71 GC *The Games Children Play*

Millie Burnett
72 TV *Celebrations! Theme and Variations for Non-Traditional Holidays*

Marilyn Davidson
73 AC *Along Came a Spider*

75JD **Marie Louise Hatt-Arnold**
Introduction to the Jaques Dalcroze Method

Byran Burton
76BB *Entering the Circle*

Graeme Webster
77GW *Australian Chants, Rhymes and Games*

Carol King
78PP *Process for Primaries*

Jo Ella Hug
80 IR *Integrating Recorder Pedagogy in Upper Elementary*

Martha Riley
81 BH *Backwoods Heritage: Old-Time Songs and Dances*

Linda Ahlstedt
82 TT *The Unicorn: Tapestries of Time*

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83 PD *Playing It Out: Process Drama in Music and Art Education*

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Marilyn Wood
90 CE *Choral Music for Children in the Elemental Style*

John Lake
91 HA *Native Hawaiian Culture*

Jon Madin
92 MM *Marimba Making with Jon Madin*

Manuela Widmer
93 MD *Music Drama - Elemental Style*

Anne Green-Gilbert
94 DA *Creative Dance for Children Aged 8 to 15*

Rita Shotwell
95 CM *Classical Music for Early Childhood*

Donna Otto
96 MS *Hands-On Middle School Music-Making*

Gloria Fuoco-Lawson
97 FO *Making Music with Found Objects*

This is a partial list of videos available from the AOSA A/V Library. In addition to other tapes of interest for the classroom, the library contains many tapes of historical value. For a complete list write to Beth Iafigliola, A/V Librarian, AOSA A/V Library, PO Box 29247, Cleveland, OH 44129.

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Dear TTT,

When I accepted a new teaching position, I was excited about hauling the school's old Orff instruments out of their dusty closets and beginning an Orff-based music program. Alas, a few weeks after school began I discovered that the principal, a few upper grade teachers, and a band of parents expected me to produce a scaled-down version of a Broadway musical, as had been done in the school for some years. Preparing this program becomes the focus of all musical efforts for the oldest children in the school for most of the second semester, and everyone — parents, teacher and kids — is involved. Sadly, it appears that the adults do all the deciding and the kids simply carry out the plans with little input.

Though my dreams for a student-centered music presentation have flown for this year, I would like to begin helping people to truly see and understand the value of leading children into their own creativity, instead of imitating adult musical forms. How can I begin to effect change and yet maintain a sense of respect for the previous efforts at the school?

Dear Teacher,

The changes you speak of will not happen overnight, but if you are willing to settle in for the long haul, you can bring Orff Schulwerk to this school in a few years. Expect to work steadily for about three years before you see a big difference in attitudes. Incidentally, you are wise to maintain an attitude of respect for the efforts of your predecessor.

I put your question to long-time Orff specialist Karen Logbeck Jenson and Ellen Goering, principal of Coal Creek Elementary School in Louisville, Colorado. This is what they had to say:

Dear Teacher,

You are wise to continue the program as it was established for this year. The emphasis of any education program, of course, will be influenced by the strengths of the teacher. So, just as your predecessor did, you too will shape your program. This will take time and patience but it will be worth the effort.

Chip away at this by starting with your youngest students. These younger students and their parents will be the architects of things to come. When a class has reached a point of achievement that you wish you could share... share it! It doesn't have to be perfect — just musical. Send a child to retrieve the teacher early for a mini-performance. Or hold the class over to perform for the next class and their teacher. Show them that child-centered music can be an exciting experience for the children and how proud you are to share it. The children enjoy these opportunities to share their accomplishments with their teachers, and you will be "educating" the teachers a little bit at a time. You may want to invite some key adults, parents or grandparents to visit a class for the same reason.

Give your middle grade students a few minutes to write a reflection on their successful musical experience. The classroom teachers will love this little bit of integration and it will be useful for you as well. Offer to give a short PTA program with a selected grade and make it an "informance." Demonstrate child-generated music performance for the audience to see. Give your audience written information on the strengths of this type of musical experiences. Include in your written material a few choice quotes from the student writings. Adults can reflect on this written material later.

By gaining allies a few at a time you will eventually have most that you need. But after a year of child-centered mini-performances the "big show" may loose its appeal on its lack of merit.

-Karen Jensen, Department of Music, Missouri Western State College

The answer from Ellen Goering included this sage advice: the moment an opportunity arises, enlist a classroom colleague(s) in a creative partnership, perhaps in preparation for an integrated presentation. Collaboration builds the strands of mutual respect, trust and pride in accomplishment that can last a career long.

Best wishes to you!

-Liz Gilpatrick

Do you have a question to pose to Teacher to Teacher? Send it by e-mail to Liz Gilpatrick at oh4tuna67@aol.com.

The Orff Echo Editorial Calendar

Issue	Focus	Submission Deadline
Summer 2000	Improvisation	March 1, 2000
Fall 2000	The Performance	June 1, 2000
Winter 2001	Body, Mind, Spirit	September 1, 2000
Spring 2001	Folk Music and Dance	December 1, 2000

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

Classified Ads

The College School, a nationally recognized leader in thematically-integrated experiential education, has an opening for the 2000-01 school year for a Performing Arts Specialist. This position requires Orff instrumental background and experience working with children, kindergarten through 8th grade. Broad knowledge of the performing arts and the ability to work in a collaborative environment with classroom teachers are essential. Please send resume, salary requirements and two letters of reference to JoyceVest at The College School, 1 Newport Place, St. Louis, MO 63119-2628. The College School is an equal opportunity employer.

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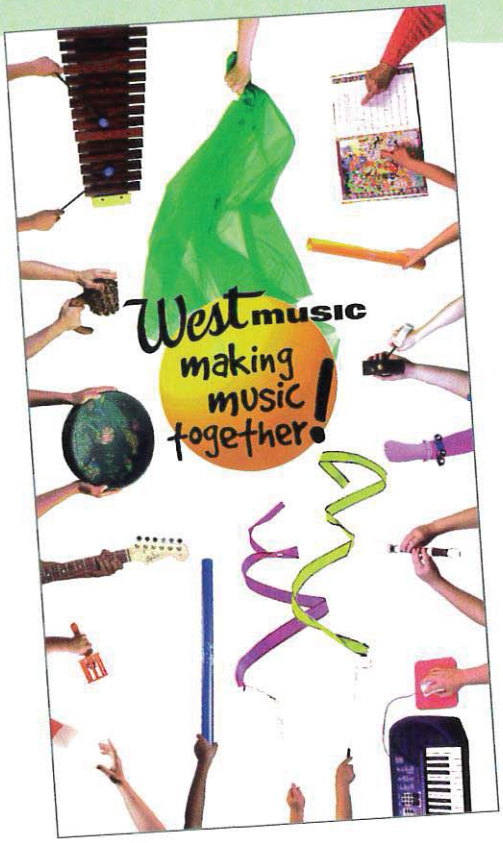

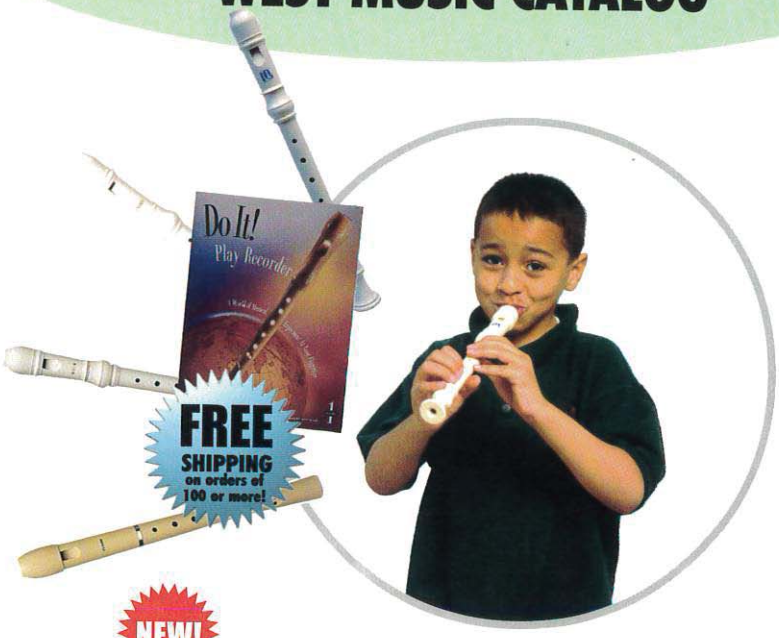

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