

The Orff Echo

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Music and
Movement Education



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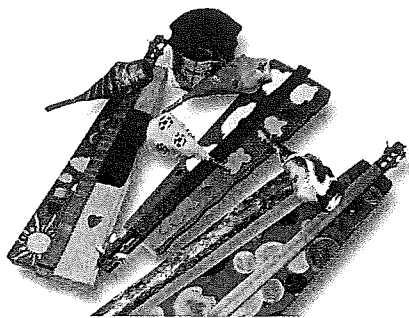


The Orff Echo

Focus for this issue: Folk Musics
Coordinator: Alan Spurgeon

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Features



Some of the folk instruments created by students from the Richmond Consolidated School in Richmond, Mass. Pictured are dulcimers (made from kits) by Rachel Filkins, Arielle Fabiano and Katie Sadighi; maracas by Alexa Pheiffer, Meagan Nejaime, Alexandra Lopez and Ariana Cardillo; rainstick by Alexis Sprague; and drum by Ashley Adler. CarolLynn Langley is the creative arts program music teacher, and Ellen Campbell is the coordinating art teacher.

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The President's page

Rivers need a spring

by AOSA President Judith Cole



Judith Cole

There is a wise saying, "When you drink from the stream, remember the spring."

For at least four decades, American Orff Schulwerk practitioners have been drinking from the stream of Gunild Keetman's artistry. During AOSA's conference in November, there were many opportunities to remember and pay tribute to her, without whom Orff said that the "Schulwerk could never have come into being."¹ Also in November, an international academic symposium was held in Munich to mark the occasion of Keetman's 100th birthday. These events, coupled with Schott's publication of the book, *Gunild Keetman: A Life Given to Music and Movement* by Minna Ronnefeld and Hermann Regner, provide treasured glimpses into the life and work of this modest and unassuming master of simplicity.

The Munich symposium took place in the Orff Center and was planned by its director, Dr. Thomas Rösch. The Center, which once served as home to the Güntherschule, is located on the beautiful and historic Kaulbach Strasse. The modest building, with its enchanting sculpture garden, seemed to me an ideal place to support elemental music. The symposium included lectures, demonstrations, videos, active workshops, panel discussions, an exhibition and a concert.

Passing through the Center's foyer into a parlor, I was greeted by a display of large photo panels and display cases housing original manuscripts and correspondence. Ascending to the second floor, two of Keetman's handdrums and a weaving hung at the first landing. At the second landing, four-of-her recorders, two gambas, more weavings and photo panels were displayed.

The two-day event began with Dr. Rösch's welcome address. Minna

Ronnefeld and Hermann Regner spoke about their work on Keetman's biography. Monika Heinrich of Schott-Verlag spoke about the publication of the book. Coloman Kallós from the Institute at Salzburg played examples from the DVD that accompanies the book and discussed them. Other lecture topics included the English volumes and recordings by Margaret Murray, improvisation and composition in Keetman's works by Michael Kugler and also a comparison of Keetman's compositions and minimalism by Cornelia Fischer.

An evening performance of works by Keetman was presented by Barbara Haselbach, students and teachers of the Orff Institute. Music was selected from *Paralipomena*, *Spielstücke für Blockflöte*, *Stücke für Flöte und Trommel*, *Spielstück für Xylophone III*, *Spielstücke für kl. Schlagwerk*, *Orff-Schulwerk Elementare Musikübung*, and *Volumes III, IV, and V*. The concert proved that our greatest understanding of Keetman's artistry comes from experiencing the music that begs to be danced, the dance that begs to be played.

The second day of the symposium focused on Keetman as a pedagogue. Barbara Haselbach talked about *Elementaria*, a book that Keetman loathed to write. A variety of focus topics were presented by AOSA members Danai Gagne, Judith Thomas-Solomon, Pam Stover and Susan Wheatley. Danai's impressions as a student of Keetman at the Orff Institute 41 years ago were so vividly recounted that one could easily imagine Keetman's presence surrounding her. Judith talked about several small pieces from *Volumes II and IV* and showed video clips of her students performing them. Pam and Susan discussed their current research projects. Verena Maschat showed video clips and reflected on her experience as a child participant in the television broadcasts of 1956-59.

A panel discussion included Brigitte Bergese and Lola Harding-Irmer, both of whom trained at the original Güntherschule, took part in the 1936 Olympics, and later taught at the school. Manuela Widmer also participated on the panel. The second day ended with two electrifying workshop presentations, one led by Danai and the other by Ulrike Jungmair. Again, when the talking ceased and the work began, it was as if Keetman's spirit had been summoned and we received our best glimpse into her way of teaching – a way without predetermined or predictable outcomes where anything is possible, a way that leads the imagination into places where it has never before ventured, a way that fosters group synchronicity.

Keetman once referred to herself as "Orff's ostinato."² However, one of her former students, Professor Naixiong Liao, emphatically states that she was no mere ostinato, but a "second theme in a double fugue."³

Regardless of whether the river of Orff Schulwerk bubbled forth from two springs or Keetman's contributions are a tributary of Orff's river, my gratitude is bottomless for recent events focusing on the wellsprings. At its source, the river's water is purest. No river flows through time and toward the sea without having its chemistry altered by the contribution of tributary streams. We would be wise to drink from the water closest to the spring.

¹ Carl Orff, *The Schulwerk: Volume 3 of Carl Orff/Documentation*. New York: Schott Music Corp., 1976, p. 6

² Minna Ronnefeld and Hermann Regner, *Gunild Keetman: A Life Given to Music and Movement*. Mainz: Schott Musik International 2004, p. 158.

³ Naixiong Liao, President's Panel, AOSA Annual National Conference, Long Beach, Calif. 2004.

A folk song bibliography

by Alan Spurgeon

It is hard to determine just what constitutes an American folk song. We're an immigrant nation and a melting pot culture. We have four big cultural groups: European American, African American, Asian American and Hispanic American plus many others. My knowledge is mostly of European culture so I tend to use mostly folk-songs with European influence. I look for books that include the name of the singer and the date and place the song was collected. Here are my favorite folk song sources.

Lois Choksy, *120 Singing Games and Dances for Elementary Schools*, Prentice Hall, 1987.

Peter Erdei, ed., *150 Folk Songs to Sing, Read and Play*, Boosey and Hawkes, 1974.

Eleanor Locke, *Sail Away, 155 American Folk Songs to Sing, Read and Play*, Boosey and Hawkes, 1989.

Richard Johnston, *Folk Songs North America Sing*, E.C. Kirby, Ltd., 1984. (Canadian Publication)

Bessie Jones and Bess Hawes, *Step it Down*, University of Georgia Press, 1987.

Alan Lomax, *Folk Songs of North America*, Doubleday, 1960.

Folk Musics: A definition

The title of this focus issue is "Folk Musics." Why is music plural? This term reflects the plurality of our nation and world. The term folk music denotes the music of a particular culture, not necessarily of a whole nationality. The folk music of people of eastern European descent in the Pittsburg area is quite different from that of African Americans in the Mississippi Delta, and both are quite different from that of the Hispanic settlers in the Rio Grande Valley of Texas. America is a plural society and our music is plural as well.

Canon

Brahms/Erion

Hurry, Flurry

words: C. Erion

Johannes Brahms
Opus 11a

Voice

Hur - ry, hur - ry, hur - ry, storm is com - ing! Flur - ry, flur - ry, flur - ry, cold winds blow.

Voice

Hur - ry, hur - ry, hur - ry... snow - flakes fall - ing, Flur - ry, flur - ry, we must hur - ry, hur - ry home!

Traces of paradise found in traditional Hawaiian music

by Linda Weyman

“**W**hen are you coming back to the United States?” is a question I often hear in the islands from mainland family and friends. I chuckle and remind them that Hawaii is a state and has been since 1959, when it became the 50th state in the union. So, can we say Hawaiian traditional music is American folk music? After all, as residents of Hawaii, we are Americans and have been for 45 years, but there is a dichotomy. Although Hawaii represents the 50th star on the American flag, approximately 2,500 miles separates our islands from the mainland United States. Hawaii is indeed in the center of the world, and that’s what makes us a special and totally unique Hawaiian/American experience!

Hawaii was originally settled by Polynesians from the Marquesas, who navigated by the stars across 1,000 nautical miles in double-hulled canoes.¹ The people of Tahiti (sometimes called *Kahiki*) came to Hawaii, later joining their Polynesian sisters and brothers. Hawaiian culture thrived after navigating voyages stopped around the 14th century, until the arrival of Captain James Cook in 1778. Since that time, outside influences have flooded Hawaiian culture almost to its demise.

A century later, scholars began to record details about pre-contact Hawaii.² By then, much had been lost. To make matters worse, for a time it was not fashionable to be of Hawaiian descent. To admit to having Hawaiian blood

or to speak Hawaiian was discouraged. No one was allowed to read, write or speak the language in the public schools. Paradise would have been lost forever if it hadn’t been for the Hawaiian cultural revival begun in the 1970s.

A poetic people

The Hawaiian word for poetry, *mele*, means song, and the ancient Hawaiians were indeed a poetic people! *Mele oli* (unaccompanied chanting) and *mele hula* (dance-accompanied chanting) are the foundations of traditional Hawaiian music. These were performed dramatically through movement and chant as a choral and visual history of events. Polynesians were chanting long before they came to Hawaii to ask blessings from the gods. Inspired by sounds around them, ancient Hawaiians’ soulful *mele* expressed profound emotion of ages past and present.



For ancient Hawaiians, hula was a form of worship and considered sacred. Young students were trained in the hula in special schools of dance. Photo courtesy Sandra Fukushima, Knowledge Bank, Hawaii Visitors and Convention Bureau.

In early Hawaii, chanters began training as children. According to Kalena Silva, Ph.D., a chanter and professor at the University of Hawaii, popular training competitions involved two youngsters lying chest-down facing the sun beside a pool of water. Each inhaled, and then slowly whispered “*na’u-u-u-u*,” while a third judged who could sustain the hum the longest by watching the rippling water. Breath control came from the chest, and training sessions could go on for hours with students imitating the sound of breaking waves or the roar of a waterfall.³

In *mele oli*, the words were first followed by a two- to four- pitched melody.⁴ The chants were important in the life of the people of ancient Hawaii, and were expressed by *kaona* or hidden meanings. Often the true meaning of the chant was known only to its composer. The chants were composed for myriad reasons, including love, joy, affection, entertaining friends, royalty (*ali’i*), the beauty of nature, and as lullabies to quiet babies (See Fig. 1).⁴

Mele hula are chants for traditional dance. Hula to the ancient Hawaiians was a form of worship and considered sacred. Younger students in the *halau hula*, or hula school, were known as *olapa* (dancers), and the experienced students were called *ho’opa’a* (chanters).⁵

Mela hula chants are more melodic than the *mele oli*, and have a strong rhythmic pulse. *Mele hula* are often accompanied by instruments such as the *ipu heke*.

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Instruments from nature

The *ipu heke* is a drum made of two hollowed-out gourds of unequal sizes, attached at the necks. A hole is left open on the top of the upper gourd, and the two are joined by breadfruit gum. The musician sits on the ground, holds the *ipu* with the left hand while playing rhythms with the right hand.

Stories of the gourd's great importance appear in Hawaiian myths and legends as far back as the ancient Hawaiian creation myth, Kumulipo. *Ipu* etiquette suggests always holding the *ipu* upright. It should never be inverted or tipped down past the horizontal, or else "the knowledge will fall out".⁶

The following chant was used at the planting of a gourd grown to be used as an *ipu*:

He ipu nui!

O hiki ku mauna,

O hiki kua,

Nui maoli keia ipu!

(A huge *ipu*!)

Growing like a mountain.

To be carried on the back.

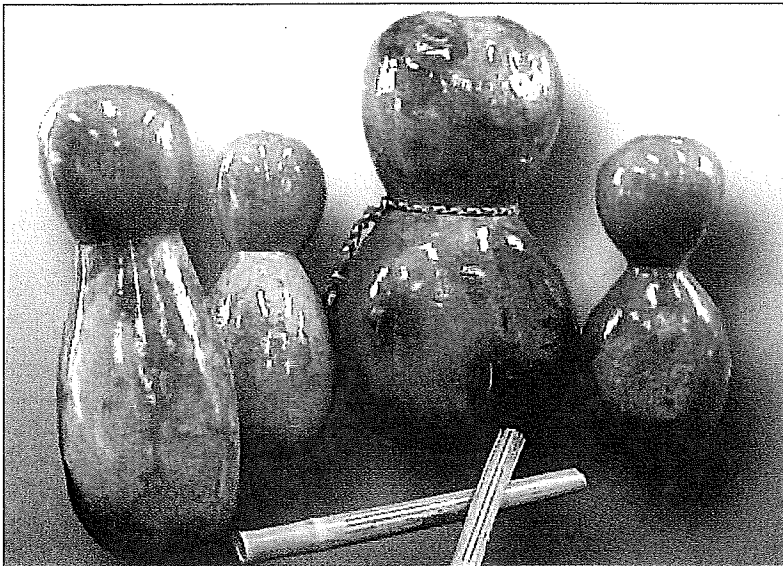
Really huge is this gourd!)

The two basic beats of any *ipu* can be referred to as *u* (downbeat) and *te* (upbeat). (See Fig. 2)

If an *ipu heke* is being played while seated, the *u* beat is done upon the ground or mat. Otherwise, the downbeat is played with the heel of the hand on the bottom of the gourd. In either case, the *te* is played with the fingers of the hand hitting the side of the gourd. A skillful player can also do a finger roll or hand flutter to complement the two basic sounds.

Other rhythm instruments made from natural materials used in *mele hula* include the 'ili' *ilil*, *uli uli*, *pu'ili*, and the *pahu*.

An example of an Hawaiian wind instrument is the *ohe hano ihu*, or Hawaiian nose flute.



The importance of the gourd in Hawaiian folk music can be traced back to the ancient Hawaiian creation myth, Kumulipo. The ipu heke drum is made of two hollow gourds of unequal size, attached at the necks. The hole on top of the upper gourd is left open, and then the two gourds are joined with breadfruit gum. In the foreground is a pair of pu'ili, also made from natural materials.

"The u-te-te rhythm of the ipu heke is the same used in a level bordun," according to Weyman. Photo courtesy Steven Kop, Aloha Hula Supply, Hawaii.

The origin of the *ohe hano ihu* is uncertain. Some say it arrived in Hawaii with La'amaikahiki, a legendary navigator.

It is a hauntingly beautiful melodic instrument, and it accompanied *mele oli* as well as *mele hula*. Its ethereal sound was often used as a courting instrument for lovers. After the missionaries came to the islands in the 1800s, it was banned. The *ihu hano ohe* is connected to the Hawaiian belief that the *ha* or breath of the nose, is the pure pathway to the soul. In courting, the improvised melodies are synonymous with the player/composer's power, or *mana*. Thus, it played a part in whether the offer of love was accepted or rejected.

Carl Orff believed that music comes from both dance movements and the spoken word. He believed that language is musically perceivable and that dead languages are, therefore, vital because of their universal validity.

Orff could have been describing the ancient music of Hawaii. It certainly encompasses the traditional music of *mele oli* and *mele hula*. He could have been alluding to the resurrected

Hawaiian language.

The use of speech, rhythm, movement, dance and song in traditional Hawaiian music is totally in accord with Carl Orff's belief in the quintessence of elemental music. So too, are the Hawaiian traditions of legends as creative, spiritual, dynamic, vibrant and energetic forces of expression. Also, nothing could be more elemental than the ancient Hawaiians love of the *aina* or land.

The language of the *mele oli* had an intensely powerful *mana* (spirit), and the rhythms of *mele hula* intricately intertwined into a mosaic of dance and sound. The spiritual connection between the

Schulwerk and Hawaii's ancient arts is also inherent in their instrumental and melodic relationships.

Hawaiian Renaissance

The u-te-te rhythm of the *ipu heke* is the same used in a level *bordun*. Hawaiian chants use simplistic melodic intervals that naturally correspond with words. The Hawaiian songs of courtship are improvised. Ancient Hawaiians love of the dramatic arts would thrill Carl Orff.

The Hawaiian Renaissance began in the 1970s and gave voice to a resurgence of interest in Hawaiian culture, history, and traditions. In the past 34 years, this activism has revitalized Hawaiian language and culture. Thanks to the work of Hawaiian scholars and Hawaiian elders such as Nona Kapuailohoa Desha Beamer, the culture and language of ancient Hawaii have been found. Lovingly known as Auntie Nona, Nona Beamer traces her Hawaiian roots back to the 14th century. In her book, *Na Mele Hula*, she speaks affectionately of the cultural legacy of her Sweetheart Grandma Helen Desha Beamer.⁷ Her

family's *hula*, legends, language and chants – handed down from generation to generation – are a precious gift. Octogenarian Nona Beamer epitomizes the true aloha spirit. As an Hawaiian living treasure, Auntie Nona honors, cherishes and shares her culture with all.

Today in Hawaii, we see a continuation of our ancient Hawaiian culture through schools, museums, politics, celebrations and competitions such as the “Merrie Monarch Festival” held in Hilo each year. Children honor their Hawaiian heritage through May Day celebrations fostering pride in the beauty of tradition.

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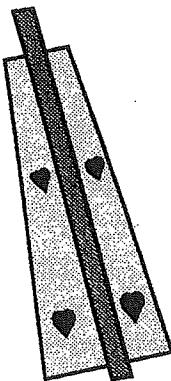
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- 2 Dorothy M. Kahahanui, *Music of Ancient Hawaii*, Hilo: Petroglyph, 1962, p. 4.
- 3 Betty Fullard-Leo, “Chants, *Mele* of Antiquity,” Sept. 1997, <http://www.coffeetimes.com/sept97.htm>.
- 4 Hawaii, op cit, p. 20.
- 5 Nona Beamer, *Na Mele Hula*, Lai'e: Polynesian Studies, 1997, p. 12.
- 6 Kahahanui, op cit., p. 17.
- 7 Beamer, op cit., preface.



Linda Weyman is the immediate past president of the Hawaii Orff Schulwerk Association. She completed Orff Levels 1-Master Class with Jos

Wuytack, and has been named one of the Top Ten Music Educators in Hawaii. She is a teacher and advocate of Hawaii's “rainbow children.”

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Focus on Research

Discovering interconnections between music description and language development

by Patricia J. Flowers

Music teachers have numerous responsibilities in designing curriculum and planning learning activities for their pupils. Every decision represents a choice about values, goals and taxonomies. The organization of curriculum represents our way of looking at music education¹, and various courses of instruction lay out objectives according to different plans. For example, curricula may be focused on:

- student behaviors – e.g., performing, creating, listening and criticizing;
- musical elements – e.g., pitch, duration, timbre and loudness, and their combinations manifested as style, texture and harmony; and/or
- content – e.g., performance techniques, music history and literature, aural skills, written theory and interrelationships with other subjects.

Our national standards for music education combine content standards with achievement standards (student behaviors), outlining nine essential areas of study in the K-12 music curriculum, namely:

1. singing,
2. performing,
3. improvising;
4. composing and arranging,
5. reading and notating,
6. listening to, analyzing and describing,
7. evaluating,
8. understanding music's relationship to other disciplines, and
9. understanding music in relation to history and culture.

Such published curricula and their guides for implementation are useful – perhaps even indispensable – to teachers in focusing instruction and allowing for assessment, yet the child's experience is not always so

compartmentalized. We can talk about performing and listening as if they were independent skills but, in fact, it is difficult to perform without simultaneously listening. Each skill informs the other in making music. An even more obvious example of taxonomic distinction but experiential cohesion is in the parameters of sound; pitch, duration, timbre and loudness. We can plan an entire music lesson around duration through recognizing, performing, improvising, labeling and notating short and long sounds. However, pitch, timbre and loudness are also present in those short and long sounds. Lesson plans are developed to focus attention on particular skills or understandings but the child's experience is always situated in a richer context of sound, affect, and knowledge.

It is no surprise, then, to conceive elementary general music classes in the broader spectrum of the elementary school curriculum and, going a step further, to view the curriculum within the child's world outside the school building. While teachers strive to promote learning through a systematic and orderly process, the child brings a great deal of experience to the first days of school and this prior knowledge affects what is learned subsequently. Likewise, through indirect learning, the child takes much from the music class that goes beyond planned objectives. The purpose of this article is to examine such an overlap between language learning and music learning in the child's development².

The child's lexicon

By the time a typical child reaches first grade, he or she will know about 5,000 words and will gain about 3,000

more words every year throughout elementary school.³ Even though young children can easily place some nouns (e.g., *apple*) into semantic categories (e.g., things to eat), there are many occasions where they must learn not only an object label but also its category and function.

Furthermore, some words have multiple meanings that can be understood only within context. These words are called *polysemous* (having many meanings). Thus, when children enter school with some 5,000 words, there is already much prior learning but it may need to be organized for use in specific ways that are culturally and academically determined.

Inspection of various music basal series textbooks in the late 1980s yielded a composite list of music vocabulary words appropriate for first graders.⁴ I compared this list with a published lexicon of words known by typical, first-grade children. The comparison of these two lists was interesting because more than half of the proposed music vocabulary was already contained in the first-grade lexicon. Among the known words were: *same, verse, drum, flute, fast/slow, high/low, long/short, loud/soft, note, rest, step* and *mood*. Other vocabulary words proposed in the textbooks were not found in the child's pre-existing lexicon, including: *accompaniment, introduction, ostinato, phrase, refrain, oboe, bassoon, rhythm pattern* and *steady beat*.

Pedagogical implications and questions emerge from what children bring and what they have yet to learn. First, we can probably assume that most of the known words were learned indirectly, and while they might be used in relation to sound, it is doubtful that they would be applied to music in the

analytical manner that music teachers expect. The unknown words – those outside the pre-existing lexicon – are less frequent even among adults and the objects or ideas they represent would likely represent new information. A second implication is that learning should be developed with prior knowledge in mind. For example, babies perceive and respond to small changes in loudness, preschool children know the terms *loud* and *soft*, and first graders can already describe changes in dynamics as they occur in music. Lessons about dynamics needn't focus on basic discrimination (which already exists) or on simple vocabulary (which also already exists) but on how to use dynamics in a musical manner through singing, moving and playing, or how to cre-

ate musical interest using different types of dynamic contrasts (e.g., slow crescendo, terraced dynamics, surprise accent). On the other hand, such unknown words (and concepts) as *ostinato*, *introduction* or *accompaniment* require direct instruction replete with multiple listening and performance experiences over prolonged periods of time, paired with ample opportunities to identify and apply the new music terminology.

Polysemous words present a special challenge, as these words are known and used by children, but not in the way musicians use them. Among this group are *rest* (a nap? or *notation* indicating measured silence?), *tempo* (exciting music? or speed of the beat?), and the notorious word pair *high/low* (position in space? loudness? pitch?). In the case of polysemous words, it is possible that children might be slower in responding

as they redefine their prior knowledge, or they might simply use a misnomer leading the teacher to conclude erroneously that learning had not occurred either directly or indirectly. There is evidence that knowing and using music vocabulary enhances musical thinking and performance but it must be developed through direct involvement with music. Memorizing definitions in the absence of sound just isn't enough. As a bonus, participatory learning activities can be developed in a manner that not only teaches about music but builds vocabulary skills simultaneously.

Consider Graves' model for learning new words⁵ (music examples added by author).

- (1) Learning to read new words
Music example: terms in printed music ("da capo al fine")
 - (2) Learning new meanings for known words
Music example: "high" and "low"
 - (3) Learning new words representing known concepts
Music example: "crescendo"
 - (4) Learning new words representing new concepts
Music example: "polyphonic" or "ostinato"
 - (5) Clarifying and enriching the meanings of known words
Music example: "classical music"
 - (6) Moving words from receptive to expressive vocabularies
Music example: describing music, dramatizing
- Here is an ideal example where



Photo: CAPRICE LAWLESS

overlapping domains are mutually enhancing. Children's knowledge, understanding and performance of music are advanced as they develop new forms of vocabulary and have the opportunity to use it in an authentic, discipline-specific context. In fact, most music teachers are already developing vocabulary skills of their pupils. With a little extra focused attention, these two school subjects could be merged into a more integrated learning opportunity for the child.

Language development and music description⁶

Describing music sets an occasion to listen carefully, to use expressive language across several domains, and to practice writing or speaking to convey information. Music description is one of the national standards, specifically, Content Standard 6 (listening to, analyzing and describing music). It is also embedded in Content Standard 7 (evaluating music and music performances) and in Content Standard 8 (understanding relationships between music, the other arts) and disciplines outside the arts) and Content Standard 9 (understanding music in relation to history and culture).

After more than 25 years of reading and analyzing music descriptions written by adults and children, I can summarize several interesting characteristics of how people communicate about music. First, the development of music description during childhood through adulthood rather neatly parallels patterns of language acquisition in general. The youngest children and most inexperienced listeners tend to focus on naming things (nominals). In the case of music, nominals comprise instruments, people or possibly concrete features of the performance setting. In unstructured description tasks, young children will likely name a familiar instrument when asked what they hear in the music, or what the music sounds like.

It isn't that they don't hear or can't name other aspects of the sound, but labeling instruments is a common default response given an unguided assignment. Even if novice

listeners forget a specific noun, there's a good chance that they'll remember the semantic category to which it belongs. Thus, less familiar stringed instruments may simply be called *string*, but it would be uncommon for a child to mislabel a viola by calling it a trumpet, which represents another category (family) of instruments. Sometimes young children will over-extend a known term, perhaps calling the viola a violin or guitar, because both share similarities in shape and sound. While children's free descriptions are often focused on instrumentation to the exclusion of other qualities of music, their particular word choices are sensible according to category or extension from the known to the unknown.

Many listeners, both children and adults, describe music by the use of figurative language, particularly simile or metaphor. Like naming instruments, these descriptions rely on language that has a physical or visual component (often real or imagined scenes from a movie). Although brief metaphors are not sufficient to communicate about the analytical elements of music, they do convey some sense of the overall style in a manner that is recognizable by a reader. Even when young children use such simple metaphors as "a party" or "a rocket taking off," adults can often determine which music they are describing. In other words, such beginning attempts to communicate verbally about music are not simply random applications of words, but are thoughtful (and often successful) attempts to communicate something essential, even with limited writing skills and knowledge of music vocabulary.

One of the distinguishing features of descriptions written by older, musically well-educated listeners is their use of relational language, including temporal terms such as beginning, after, next, or suddenly. Music exists in time; it is not a static object that can be viewed and described, but must be heard and remembered as changes in sound create patterns of form, texture and style. Antecedents and consequents are important in giving music its meaning and the inter-

play of voices and lines create its motion. Young children rarely use relational language in describing music, upper-elementary and middle-school students more so. College music majors rely on it, and it is very easy to link their descriptions to the actual music event. Even if some technical details are missing, the use of relational language represents the unique unfolding of sound over time that we call music.

In addition to the types of language that characterize development in music description (nominals, semantic categories, over-extension, metaphor and relational language), there are a couple of other factors that separate novice from expert descriptions. Not only do younger children tend to name instruments, but they often get stuck naming instruments to the exclusion of any other type of description of which they are fully capable, for example, using metaphor or describing dynamics (loud/soft) and tempo (fast/slow). As they go through the elementary grades, they add not only more words to their descriptions but also more categories. Graduate music majors are at the opposite extreme: they tend to use numerous words and multiple categories, fully describing as many aspects of the music and their perception of it as possible! However, I am quick to caution that the wordiest descriptions are not necessarily the most communicative and word count alone is not the best predictor of how well a reader can match a description to a musical excerpt. Describing the most salient aspects of the music, using language that is applied uniquely to individual pieces is the essence of effective music description.

Summary

Taken as a whole, there are several characteristics that will contribute to effective verbal communication about music, thus enhancing language arts as well as musical knowledge. These are:

- (1) size and content of the music lexicon developed through direct listening experiences;
- (2) flexibility in describing multiple

aspects of music by using different semantic categories;

- (3) use of relational language, especially temporal language;
- (4) shared (common) vocabulary; and
- (5) agreement about metaphoric and emotional associations.

Recapitulating the opening paragraphs, we can construct a curriculum that is based on behaviors of music, elements of the music *per se*, or content areas of music study. But we must situate this taxonomy in the context of normal developmental patterns, the child's family and culture, and the school curriculum as a whole. The overall development of language predisposes young children to describe music in certain ways, just as they learn to label and communicate other aspects of their perceptual world. As they come to school, we must work with the levels of understanding they bring, aware that what they learn from and about music is not a closed system but one that has potential for interconnection with the other domains of their experience.

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- ² Much of this article is based on the author's ongoing research in music vocabulary and description. A more comprehensive but accessible summary of this research is available to MENC members online at: www.menc.org/mbronly/publication/UPDATEspring03.html#5.
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⁶ This section is based on cumulative findings from the following research reports:

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The research of Patricia Flowers, Ph.D. focuses on verbal description of music, and her expertise includes music in early childhood and special education, and with older adults. She is

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Folk music of African American culture offers perspective

by Margaret Campbelle-Holman

Folk literature offers avenues to musicianship and music literacy at all entry levels. It is basic enough for easy entrance, yet once accessed takes the performer to a new level of enjoyment and, when pursued, to a new level of artistry. It is also literature that remains vital across generations.

The following commentary is a relational perspective of African American music and culture. You will find some issues relating to your own life's reflection, and a new understanding of cultural commonalities. You will find, as well, examples for performance artistry and information for effective questioning, classroom and ensemble discussions and curriculum links.

African American culture did not begin on this continent with a national oneness of cultural commonalities. Most Africans arriving in the Americas came as slaves, some from separated families, rival communities and in some cases enemy nations. They became bound by skin color and enslavement. From this backdrop a new culture took root, one that is inextricably grounded in a multiplicity of African sources and woven with cross-cultural threads.

The folk music of a culture is passed through personal interactions and through the evolution of relationship. African American folk literature offers two categories: sacred and secular. Common to both categories is the importance of text. It is valuable to understand the background of what most music educators know as 'dialect' when choosing songs of either category (See Figure 1.)

In the song "Captain Says to Hurry," the word "nar" is short for "nary" and means "not doing anything." Reference to "captain" does not

mean worker is on a boat; it identifies someone in authority. Successive verses infer that the people in the song are field workers. Workers could not complain about unfair treatment, but could express their feelings within a song.

The late Jester Hairston was a composer, collector and arranger of spirituals. He was known especially for his setting of "Amen." His explanation of dialect's roots and evolution put into words what I had experienced throughout my childhood.

According to Hairston, early American dominant cultures represented European countries, including immigrants, refugees and indentured servants. The enslaved African American represented multiple communities and nations. Each brought different languages and cultural practices. The dominant language (English) was received by the slaves from varying European cultures. Learning English occurred not in a school setting, but at work, through on-the-job training in a different language. The boss might have been an original English speaker, but in many cases English was the second language of the boss over the slaves.

French speakers pronounce the "th" sound differently than does an original English speaker. For many Africans, the closest sound to "th" from their language was "d." Thus, the words *this* and *that* would be pronounced *dis* and *dat*. Since teaching sessions were led by many who were unschooled themselves, whatever grammar was heard became the model for the slave. Into this mixture was added the many languages spoken by African slaves. This is how dialect developed.

In the antebellum South, Native Irish speakers, even after many years in America, still blended Irish and

English, and made mistakes. It was considered quaint. But when African Americans blended languages or made mistakes, it was considered an example of ignorance. Even in dialect, lyrics are important representations of the natural rhythmic flow of language as understood, interpreted and expressed by singers. It is the cultural context of the song's origins; a clue to understanding the environs present at the song's beginnings. (See Figures 2 and 2a.)

While still a high-school student, I learned a wonderful arrangement of a spiritual by Edward Boatner (1898-1981) with a B section (within an ABA form).

Done left all my worl'y ways (sing three times)

Jine dat hebbently band.

While researching this song I uncovered an earlier version with a different B section. This version, found in John Work's *American Negro Songs and Spirituals*, Predates the stylized arrangement mentioned above, but its lyrics link them and convey the same meaning.² Its title in this reference is "My Lord What a Mourning."

B section:

You'll hear the trumpet sound to wake the nations underground

Looking to my God's right hand when the stars begin to fall.

Slaves built community through singing and harmonizing; everyone had a place in the song. Their voice were free to teach, soothe or chastise. The building of new relationships overtly may not have been allowed, but covertly, a new art form emerged. When students create, perform and reflect upon these relationships they are introduced to ways of thinking and doing that build their comprehension of where they fit into our world, as individuals, and as

members of a collective group.

The relationship of words and rhythmic flow is found in each language. Recognizable rhythmic patterns may evolve. When providing songs from any culture, seek a balance showing different styles, meters and/or moods found in their repertoire. All African American songs do not include syncopation (see Figure 2.) Their rhythmic structures should not be simplified to meet a curricular need.

There are many songs to choose from. Research and select wisely to challenge students/performers. (See Figure 3.)

John W. Work visited religious and social gatherings to collect transcribe and study music of African American culture. His work still stands as a definitive investigation with insights from a person of the culture. The rest of the story is untold until the culture describes and defines itself.

"The spiritual functioned in two ways other than religious expression," Work observed. "It served as the work song and as the social song. However, any spiritual which was used generally as a work song or a social song soon lost its religious significance."³

The song, "Same Train" (see Figures 4 and 4a) may have begun as a spiritual. The text expresses the loss of a family member and acknowledges the train's inevitable return. In Irish folklore, a carriage comes to claim the departed. The train is used similarly in many African American folk songs.

Secular folk songs of the African American community include singing games, blues, work songs, ballads, blues, etc. Yet the sacred folk songs – the historical spirituals and their stylized arrangements – retell biblical stories. They were meant to send a biblical message, to encourage those following a God-pleasing path to admonish wayward ones, and to retell Bible stories.

Spirituals voice the vision, hope and purpose of a culturally diverse mix of people. They unified those bound by skin color and enslavement. Work called them "the most highly developed of the Negro folk-

songs."⁴ Their messages were straightforward and simple.

To change lyrics lessens the message and destroys the cultural context from which they sprang. To sing two spirituals together for the sake of creating harmony (as in partner songs) obscures the lyrical message and muddies the water, so to speak. Therefore, look for quality arrangements that add appropriate harmony to foster artistry and to challenge higher levels of music literacy in your students. As you become more familiar with spirituals, avoid melodies with new, secular lyrics because they have no relationship to the spiritual's premise. Perform them in their historical style, *a cappella* (See Figures 5 and 5a).

As Thomas Lloyd explains:

"Our goal, as with any music, should be to sing the music honoring the integrity of the song and its creators and the innate character and identity of our particular ensemble."⁵

Our music classrooms and ensembles give students an artistic capsule of national, regional and ethnic cultures. Quality song literature and artistic, sequenced presentations supply opportunities to experience, describe and identify cultural commonalities and contrasts.

Musicianship is empty without knowledge, skill and artistry; improvement in any of the three directly relates to improvement of the whole. The breadth and depth of African American folk music provides rigorous, relevant and rich experiences. Musicianship is only a song away.

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(*Fisk Jubilee Singers*)

www.afgen.com/jubilee.html
(*History*)

www.fisk.edu
(*Fisk University*)

www.africanamericanspirituals.com/fisksingers.htm
(sound bytes)

www.uni.edu/taylord/alliance.html
(*African American Art Song Alliance; good source of African American composer biographies, spirituals, or folk songs. Many early composers collected folk songs, and created arrangements based on their collections.*)

Composers referenced in this article

www.singers.com/choral/jesterhairston.html
(*Jester Hairston*)

www.negrospirital.com/composers.htm
(*Edward Boatner*)

www.uni.edu/taylord/work.bio.html
www.tnstate.edu/library/digital/work.htm
(*John W. Work*)

www.baylinartists.com/PPlayers.htm
(Negro Spiritual: study guide and anecdotal timeline):

Sound recording collections

www.lib.unc.edu/mss/inv/htm/20042.html#N2030

(The Brett Sutton and Peter Hartman collection – sound recordings and documentation. The folk hymn singing tradition of conservative Baptists in southwestern Virginia in worship services and congregational meetings were recorded in rural churches, ca. 1976.)

www.lib.unc.edu/mss/inv/htm/20365.html#N1929

(James Jordan Collection (six recordings ca.1970): James Jordan and his wife singing ballads, folk songs, and spirituals, individually and in duet.)

www.si.edu/folkways

(Folkways Smithsonian recordings – supporting cultural diversity and

increased understanding among people through the documentation, preservation and dissemination of sound.)

www.artofthenegrospiritual.com/
(History of the Negro Spiritual as written for solo vocal performance)

www.dogonvillage.com/negrospirituals/index.htm
(Friends of Negro Spirituals: An organization with founding inspired by the music of the Moses Hogan Chorale)

www.loc.gov/exhibits/African/intro.html

(The African American Mosaic: A Library of Congress Resource Guide for the Study of Black History)

<http://scriptorium.lib.duke.edu/collections/AfricanAmerican-women.html>

(African American Women On-line Archival Collections: Special Collections Library, Duke University)

www.toptags.com/aama/
(The Afro-American Almanac® is an online presentation of the African in America: A historical perspective of a nation, its people and its cultural evolution.)

<http://xroads.virginia.edu/~hyper/wpa/wpahome.html>
(American Slave Narratives: An Online Anthology)



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Figure 1

Dialect
Lyrics from African-American work song
Captain Says Hurry¹

Corrected Lyrics	Original Lyrics
The captain says to hurry!	Captain says "hurry!"
The straw boss says to run!	Straw boss says "run!"
I think I won't do either.	I got a good notion not to do nar' one.

Figure 2

My Lord What A Morning

African American Spirit

As learned in childhood, Margaret Campbelle-Holman



♩ = 60

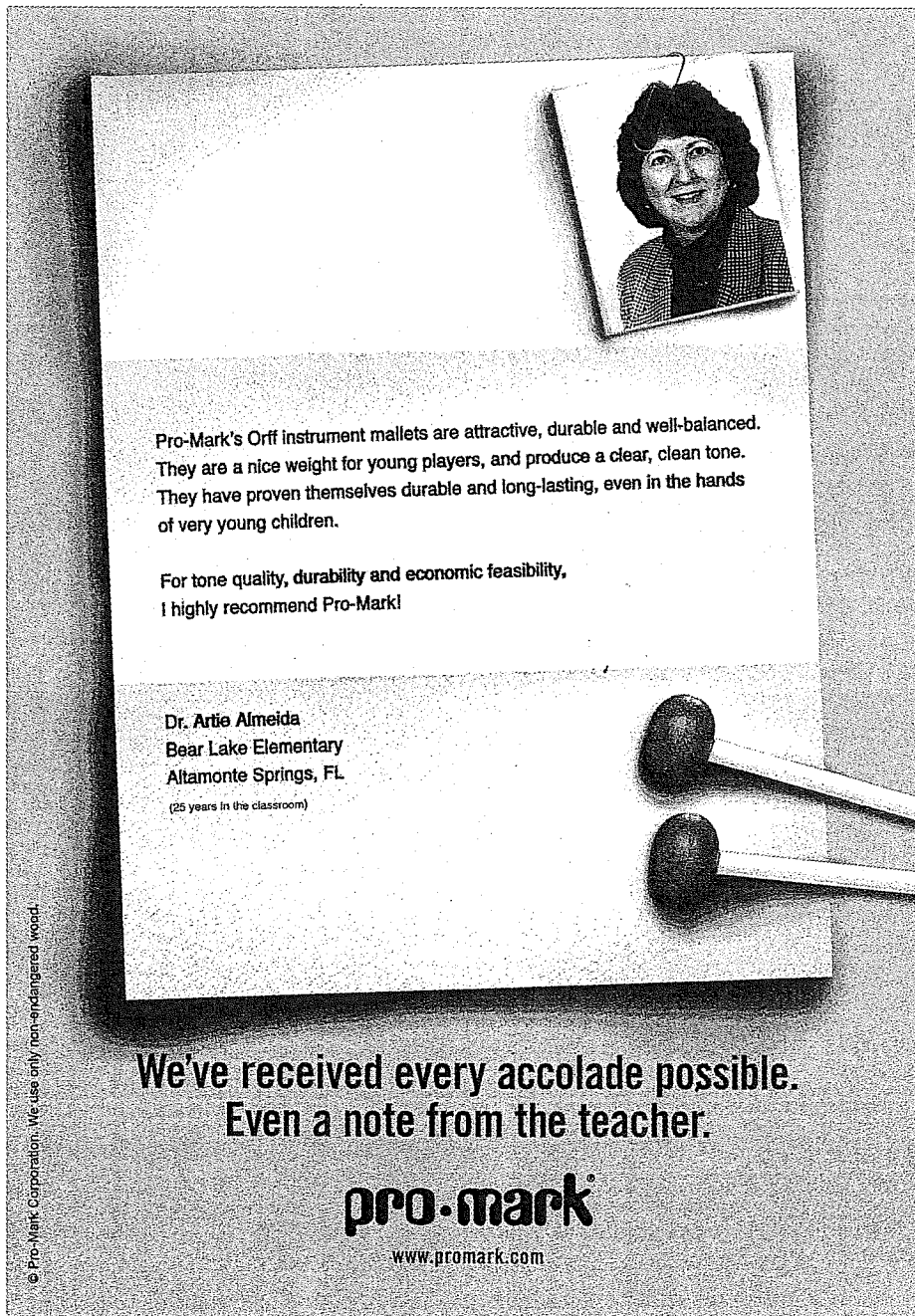
M.Campbelle-Holman

Figure 2a

Lyrics

My Lord What A Morning

Melodic Content		Curriculum Links
Pitch	Rhythm 	<ol style="list-style-type: none"> 1. Draw phrase lengths using different body parts. 2. Importance of 2 eighths as connectors in singing through the phrase. 3. Vocabulary: Legato 4. Describe how this 'morning' would look. Air draw your vision as you sing.
DRMFS		



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Figure 3

Little Sally Walker

African American Children's Game
as sung by Margaret Campbelle-Holman

This is the way I learned to play and sing this game as a child in Nashville, Tenn.
In class, I changed the word 'love' to 'like' and discussed with children that they are merely selecting someone they would like to have as a friend.

Formation: Circle with one child in center as "Sally" or "Sammy"

Measures	Circle Action	Center Action
1-2	Shake 1 finger at center. Other hand on hip.	Stoop down in center, listening and bouncing beat with body.
3-4	Motion with both hands to rise up; move hands from low to high in front of body.	Slowly rise to standing position.
5-6	Mimic wiping eyes.	Mimic wiping eyes.
7-8	With hands on hip, shift weight ('shake hip') to one side of body for 4 beats creating a bouncing effect, then 4 beats on other side of body.	Same movement with hands on hips.
9-10	Alternate sides using 'shake hip' movement.	Continue 'shake hip' movement, alternating side to side as you move towards one person in circle who will become new Sally (or Sammy).

New player goes to center and action resumes with singing of song.

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Figure 4

Same Train

African American Spiritual
Orchestration © 2004 Margaret Campbelle-Holman

$\text{♩} = \text{c. } 96)$

Melody Same train, same train, same train, car-ry my Mo-ther

AG+SM

(small)AX
Wind
Chimes

Cabasa
or Sand Blks.)

BX

Detailed description: This musical score is for the African American spiritual 'Same Train'. It is in 4/4 time with a tempo of approximately 96 beats per minute. The key signature has two sharps (F# and C#). The score includes a vocal melody line with lyrics: 'Same train, same train, same train, car-ry my Mo-ther'. The accompaniment features several instruments: AG+SM (likely Alto Saxophone and Soprano Saxophone), (small)AX (small Alto Saxophone), Wind Chimes, Cabasa or Sand Blks. (percussion), and BX (Bass). The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment consists of rhythmic patterns and chords.

Mel. Same train, same train, same train, car-ry my Mo-ther

AG+SM

AX

WC

Cb.

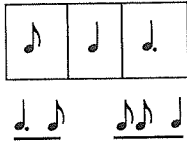
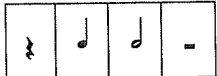
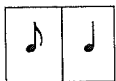
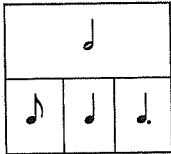
BX

Detailed description: This musical score is a second version of 'Same Train'. It is in 4/4 time with a key signature of two sharps (F# and C#). The score includes a vocal melody line with lyrics: 'Same train, same train, same train, car-ry my Mo-ther'. The accompaniment features several instruments: AG+SM (likely Alto Saxophone and Soprano Saxophone), AX (Alto Saxophone), WC (Wind Chimes), Cb. (Cajon), and BX (Bass). The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment consists of rhythmic patterns and chords.

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Figure 4a

Rhythmic flow syncopation, but different mood, African-American folk song Same Train

Content		Curriculum Links	
Pitch	Rhythm Melody  tie	Mel.	1. Practice repeated motives in phrases using solfege; on recorder transferring solfege to letter names. 2. Compare phrases; which phrases have similar beginnings but different pitches (sequence)? 3. Discuss mood of singer. How does h/she feel about this train? Is Mother leaving or does singer get to go, too? 4. Other verses: Carry my Father (Sister, Brother)
AG+SM DD'	AG+SM 	AG+SM	5. Read rhythm pattern. half class sings while half reads and claps (softly); switch tasks. 6. In lines, mirror high-low placement using shoulders of person in front of you; transfer to pitched.
AX DD'	AX 	AX	7. Read rhythm pattern. Read and pat while another pattern is played by small group. 8. Mirror high-low placement with patschen; transfer to pitched.
Non Pitched		NonP.	9. Read as one line by brushing palms. Circle last note and transfer it snap. Read and perform; palms and snap. 10. Transfer to instruments and practice with singing.
BX	Steady Beat.	BX	11. Crossover bordun. Steady beat holds together all other parts.

Teach BX first. Add accompaniment based on artistic needs in curricular framework. Select teaching strategies based on scholastic need in curricular sequence. Strive for artistic balance that enhances and supports vocal line through accompaniment: BX + Cabasa + AG+SM is sufficient, or BX+AX+Wind Chimes

Figure 5

For my Memphis singers: Whitehaven & Richland Elementary

There's A Little Wheel A-turnin' In My Heart

3 Part Treble Voices

African American Spiritual
Margaret Campbelle-Holman, Arr.

Rockingly-Gentle ♩ = 63

Treble I

1. There's a lit-tle wheel__ a turn-in' in my heart.____ There's a lit-tle wheel__ a - turn-in' in my
2. There's a lit-tle love__ a - burn-in' in my heart.____ There's a lit-tle love__ a - burn-in' in my

Treble II

Turn - - - in' Turn - in' in my
Burn - - - in' Burn - in' in my

Treble III

Wheel a - turn - in', Wheel a - turn - in', Turn - in' in my
Love a - burn - in', Love a - burn - in', Burn - in' in my

Tr. I *mp* *pp*

heart.____ In my heart,____ In my heart,____ There's a lit-tle wheel__ a turn-in' in my heart.
heart.____ In my heart,____ In my heart,____ There's a lit-tle love__ a burn-in in my heart.

Tr. II

heart. In my heart.
heart. In my heart.

Tr. III

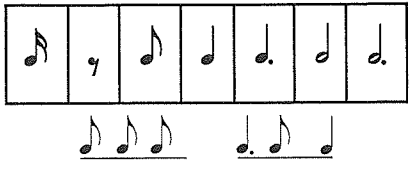
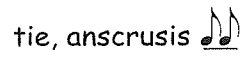
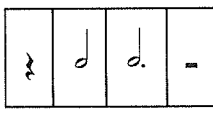
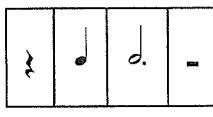
heart. Turn - in' in my heart.
heart. Burn - in' in my heart.

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Figure 5a

Spiritual with harmony, equal treble voices

Little Wheel A-turnin' in My Heart

Content		Curriculum Links	
<p>Pitch</p> <p>Treble I LDRMSLD</p>	<p>Rhythm</p> <p>Treble I</p>  <p>tie, anscrusis </p> <p>Treble II</p>  <p>Treble III</p> 	<p>Tr. I</p>	<ol style="list-style-type: none"> 1. Walk eight beats, changing directions at beginning of each phrase (Phrase walking) 2. Identify how 2-eighths "pick up" prior to beginning of each phrase. 3. Sing each phrase's solfege outline with Curwin hand signals: I.E., DRM__MSLDRM (phrase 1)
<p>Treble II MFS</p>		<p>Tr. II</p>	<ol style="list-style-type: none"> 4. Create nonlocomotor movement for half and dotted half note durations; practice with phrase walking (from above). 5. Practice with solfege or letter names; transfer to recorders (preferably alto)
<p>Treble III SLD</p>		<p>Tr. III</p>	<ol style="list-style-type: none"> 6. Create movement using locomotor for quarters and nonlocomotor for rest measures. 7. Sing solfege with movement (#6).
<p>8. Discuss how the "little wheel" reference might seem to reference the organ known as heart. Look at verse 2 and discuss/describe types of healthy/kind/good thoughts needed to produce the friendship/brotherly love referenced here. These types of (positive vs. negative) thoughts drive the "little wheel." List ways to keep the wheel 'turnin'; describe and list ways that would show this attitude toward fellow students, teachers/staff and parents.</p>		<p>9. Discuss the differences between vocal parts. Compare which part is busiest vs. slowest. Which part seems to have more notes than other parts? Describe parts based on this discussion and label each using synonyms similar to space-full-thick. Why would breath support be important in the part that has the most "space?" Why would breathing need to be "seamless" in part that is full? As accompaniment parts, why would Tr. II and III need to be more open than the melody?</p>	

Singing around the dishpan

An interview with Jean Ritchie

by Doug Goodkir

You came to the Orff conference in Atlanta in 1989 and then again to the recent AOSA national conference in Kentucky. What is your impression of Orff Schulwerk and the work we are doing?

I had a marvelous time. I've never seen so many people with so much energy and enthusiasm. You apparently are doing a most wonderful job teaching children - I'm in complete admiration of your work.

Some of the power of your work is the way in which your whole family sings through you when you sing alone. How many songs in your repertoire did you learn outside of your family and do you feel a difference when singing them?

I feel much more at home singing our own family songs or my own songs that grew out of those family songs. I know that I can't do them wrong. However I do them is the way they should be, because they're my own.

When you do someone else's music, you're a little more careful about getting it right. You're a little more hemmed in, the tunes and words have to be exactly right. I enjoy singing other people's songs, but I don't tend to do them for performance or recording.

I love to join in and sing along with other people, though.

Many of the ballads you sing deal with difficult themes - lost love, jealousy, treachery, grief and death. Can you remember how you felt as a child hearing these songs?

The strange thing is that as a child sitting on the porch with the family and having them sing

"Barbara Allen" and "Lord Thomas and Fair Ellender" (where he cuts her head off at the end), I remember just thinking that they were just very, very romantic. I felt the romance - the mayhem didn't bother me too much. It was just a story; it wasn't real. I thought how much they must have loved each other.

When I was singing "Lord Thomas and Fair Ellender" and the moon was rising and the mist was coming off the river, I could see the action in my mind and the heroine was always me! Fair Ellender dressed in her snow-white robes and riding through the mist and I could see it all.

It was sad, when people died and everything like that, but I didn't worry too much about it. And the rhythm was a soothing rocking rhythm, so when Mom rocked us to sleep and sang a ballad, we didn't worry about what was happening, we were just lulled by it. I think children have a way of dealing with that.

The other fact is that I was never kept at home when the grownups went to funerals. Everyone went, so you got acquainted with death very early. You got used to things like that, and I think that it was good for us that we did. We always saw animals die; we helped to prepare

the food so we saw the reason for it as far as food was concerned. Of course, when people died it was a different matter, but you got used to that too. You learned to say good-bye to things, to know that sadness as well as joy is what life is.

We are in a different climate now, where many people feel that we shouldn't sing these types of songs to children. Have you ever had any problems with that in your concerts?

I've never had anybody tell me not to sing them. When I sing just to the children, naturally I usually choose the songs that are a little bit happier. Like "Jackaroo," where the woman

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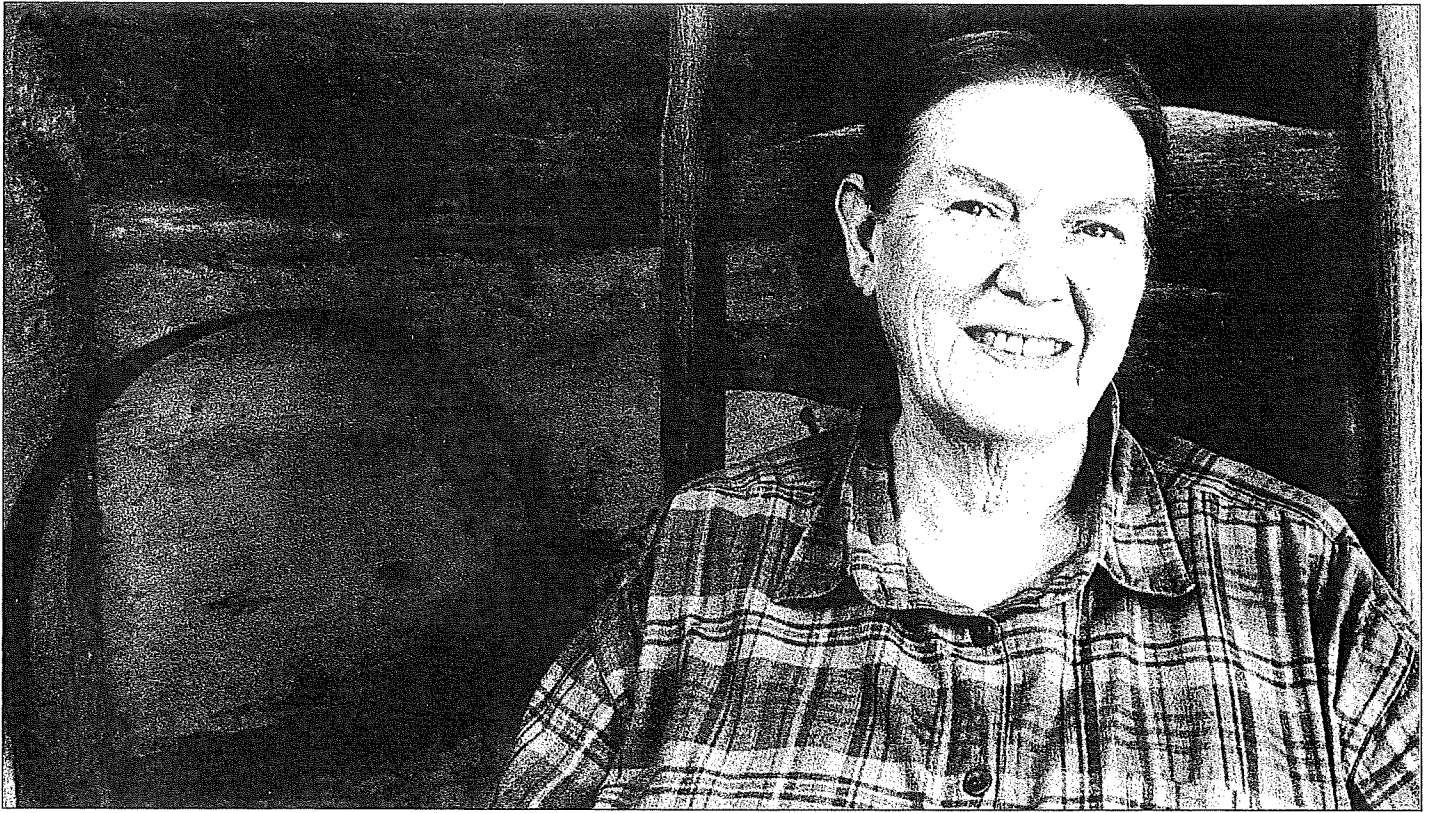
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Jean Ritchie entertained attendees with her music, and stories about its origins, during two performances at the 2003 AOSA National Conference in Louisville, Ky. Photo © Guy Mendes courtesy Kentucky Educational Television.

dresses in men's clothes and looks for her sweetheart and cures him on the battlefield. That one turns out well. I don't go looking to spare the children and most of my concerts are for all ages. At the family concerts, I do sing songs like "Lord Thomas" and "Barbary Allen" and everyone seems to enjoy them.

How did your family react to your growing fame singing these songs in public?

When I first came to New York I was on a radio show called *Aunt Jenny's Real Life Stories*. My mother and father heard it in Kentucky. In one of the sessions, I had to bellow and cry and my father got very embarrassed. "What is she doing that for?" No one would ever carry on like that around our house. My mother wrote me a letter about the farm and how people were doing and how many cows had calved and at the end simply said, "We heard your show. It came through fine." That was her compliment. They were very proud of me, but they just didn't like to gush. I

guess I had been performing and been written up in newspapers for 10 or 15 years before mom started a scrapbook about my doings.

In addition to singing the family's traditional songs, you've composed a number of new songs yourself. What inspired you to write them?

When a situation came along that had no old songs, I made one up and put it into words that can be sung. Like the songs about the coal mining and desolation of the hills - it's so new, that no old songs talk about it. So I made up some songs just to document what was going on. I think that's the way folk songs happen, because they talk about real things. That's why they live so long. It's a sort of history about where we've come from.

Your songs sing of a life that is fast disappearing, if not already gone. Is there anything that worries you about the lives of children today?

The family makeup is certainly changing and I worry about that,

because it was very wonderful the way we were all together, the way we celebrated as a family, worked as a family, sang as a family. I try to keep that going in my own family. So many people today just say, "Let's eat out." But I had a big Thanksgiving here yesterday with family and friends. We sang grace and then went into the living room after dinner and sang some more. That's what makes good memories. We have to give children today these kinds of memories. And I think that you're doing that today in your Orff classes.

Do you have any suggestions for how we can preserve "singing around the dishpan" in a time when everyone has dishwashers?

Well, there are always the pots and pans.



Doug Goodkin is a member of the Echo editorial board. Write Goodkin at: goodkindg@aol.com



Portrait series

Norman Goldberg and the power of music

by Pam Hetrick

Norman Goldberg is many things to the American Orff Schulwerk Association. He is one of its founding members, was named an Honorary Member in 1984, received the first AOSA Industry Award in 1998, was recognized in 2003 for his perfect attendance at all 37 of AOSA's annual national conferences, distributed Studio 49 instruments for more than three decades and has been a steadfast friend and supporter of Orff Schulwerk since its beginnings. The integrity of our association owes much to this energetic, hard-working, sincere and insightful man.

Early years

Born in 1918, Goldberg was raised in Belleville, Ill. His parents were immigrants: his father from Warsaw, Poland and his mother from a *stetl* (small village) near Kiev in the Ukraine. They had no musical training but he grew up hearing them both sing and hum around the house.

"My mother was one of the most natural musicians I know," he recalled. "She had a song for everything; she was always singing or humming. And I guess that's what happened to me. My staff always tells me they can tell what kind of mood I'm in by what I'm humming or singing."

Goldberg began studying piano at

age 7, but switched to clarinet so he could march in parades. He and his siblings had wonderful teachers. Goldberg at one point studied with Gustave Langenus, a pupil of Richard Mühlfeld, for whom Brahms wrote the Clarinet Sonatas.

He received his bachelor's degree in music education and master's degree in music from the University of Illinois, where he was among the first to major in bass clarinet. He spent summers at Interlochen as librarian.

While at the university, he played under the direction of Austin Harding, the "grandfather of the school band movement in this country.

"One time we were rehearsing and I had my leg wrapped around the wooden chair I was sitting on," said Goldberg. "I got so excited I broke the leg off the chair! Austin Harding had that effect on people."

A teaching career

In 1942 Goldberg moved to St. Louis with his wife, Ruth.

"We got here with \$40 and shared an apartment with my wife's cousin," Goldberg said. "I called every school district in the area and found there were no jobs. I learned that there was one in Kirkwood, Mo., but it cost a nickel to call and I debated all day whether I should spend that nickel. I finally did, and got the job."

"Then I was called into the service. When I passed out at a field inspection one day because it was so hot, they discharged me," he added.

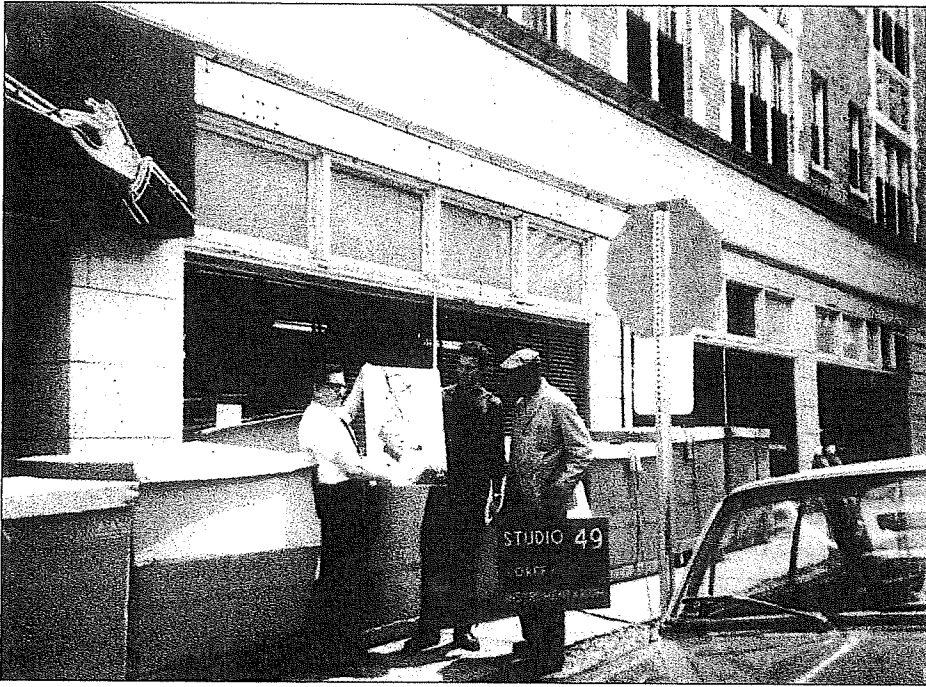
He went on to teach orchestra for four years at University City High School in the St. Louis area.

"We had a wonderful orchestra, and I was blessed with many excellent students," he said. "At my last concert we performed the Adagietto from Mahler's 5th.

"One of the violinists wanted to be a professional musician but he constantly played sharp, just reached too far all the time. One day I said to him, 'You know, maybe you ought to try viola.' But he didn't want to play viola, he wanted to play violin. I knew that if he stayed on violin he'd be playing the last stand of 2nd violins in Peoria! I persuaded his mother to at least let him try. Well, he started viola and just fell in love with that instrument.

"Years later, I was in Washington at the Kennedy Center visiting Antal Dorati, who was then the conductor of the National Symphony. I heard a voice say, 'There's the person responsible for my being here.' I turned around and there was my former violin turned viola player, Richard Parnas.

"Later, Ruth and I had the pleasure of hearing Richard as soloist in his final concert as principal violist with



The shipment of Studio 49 instruments arriving at MMB Music in St. Louis, 1966. Photo courtesy Norm Goldberg.

the NSO before he retired," he said.

In 1972 Goldberg received the Outstanding Service Award from the St. Louis County Music Educators Association.

Starting a business

In 1948, Goldberg resigned from University City Schools and began his business, Baton Music, teaching privately to supplement his income. He remembers calling on schools in about a 50-mile area, with the store in the back of his car. In October of that year he opened a storefront and continued teaching in a studio that his father had built in the back of the store. He and his wife, Ruth, were the staff. He also taught at the St. Louis Institute of Music, Music and Arts University and the St. Louis Community Music School while he built up his new business.

In 1964 Ted Mix, of Magnamusic Distributors, and Goldberg founded MMB Music (originally Magnamusic Baton), beginning in the basement of Baton Music with a stock of instrumental music from German publishers. From there, they moved the business into a former beauty shop around the corner, then to a storefront a few doors away, and finally, outgrowing

that, into an industrial complex.

Ted died during this period. According to their agreement, Goldberg and Ruth bought his shares and became the sole owners of the corporation. In 1993 they moved to their present location in midtown St. Louis, Grand Center, the arts and education center of the city. Their daughter, Marcia, is now president of MMB and Goldberg is chairman.

In 1986 Goldberg received an Outstanding Service Award from the Music Industry Council. In 1998 he was awarded the first Industry Service Award from the American Orff Schulwerk Association, presented by AOSA President Jack Neill.

"It was a distinct honor for me to present the Industry Award to Norm," said Neill. "He is a true gentleman, a genuine champion of music education, and one of the most fascinating and engaging people I've had the pleasure of meeting."

AOSA Charter Member

Goldberg first heard of Orff Schulwerk in 1962 when he attended an MENC conference in Chicago. There he saw a presentation with Doreen Hall, Grace Nash and children from the Music Center of the North Shore.

"I was so excited when I saw what happened! I recognized that this was the most important direction in music education that I had encountered. As with most music educators who were touched by Orff Schulwerk, it changed my life," he said.

Inspired by what he had seen at this conference, Goldberg organized the first Orff Schulwerk workshops in the St. Louis area in 1962: one at Southern Illinois University and one at Washington University in St. Louis.

Baton Music had become the biggest dealer of Sonor instruments. But Orff teachers were also asking about Studio 49 instruments, which at the time had to be ordered directly from Germany.

Goldberg asked Ted to inquire about Studio 49 instruments on one of his trips to Germany. Margaret Murray introduced Ted to Klaus and Marga Becker-Ehmck, who had started the Studio 49 factory after being asked by Carl Orff to build some instruments. Although initially uninterested in having a U.S. agent, eventually they offered it to MMB.

The first shipment came the day before Goldberg was leaving for the MENC conference in Kansas City. The instruments were loaded into his Chevy station wagon and were on exhibit the next day. It was at this conference that he met Grace Nash, Ruth Hamm, Jacobeth Postl and Lillian Yaross.

MMB exhibited at the two International Symposia of Orff Schulwerk in Bellflower, Calif., in 1967 and 1968, both chaired by Martha Wampler. It was at the first symposium that he met Arnold Burkart. After the second symposium there was a groundswell of interest in forming a new organization. Many had gone to the Toronto conference in 1962 (see portraits of Ruth Hamm, Barbara Grenoble, Grace Nash, Lillian Yaross, Isabel Carley and Arnold Burkart).

Arnold Burkart, then at Ball State University, contacted Goldberg, saying that he would like to plan a Midwest Orff Schulwerk Convocation. Goldberg sent a list of those he thought would



Goldberg's life changed when, in 1962 at an MENC conference, he saw a presentation with Doreen Hall, Grace Nash and children from the Music Center of Chicago's North Shore. In this rare, circa 1975 photo, from left, are Doreen Hall, Norm Goldberg and Margaret Murray. Photo courtesy Norm Goldberg.

be interested in coming to Muncie to plan such convocation. The list included Joe Mattheus, Ruth Hamm, Lillian Yaross, Jacobeth Postl, Jacques Schneider, Wilma Salzman, Isabel Carley, Bill Wakeland, Elizabeth Nichols and Goldberg. On May 11, 1968 the meeting was held at Arnold's home, with eight out of the 10 in attendance. (Ruth Hamm had a previous engagement to present a workshop that day and Isabel Carley was in Salzburg).

At dinner that evening, the need for an organization was discussed. Goldberg was determined not to leave town until they had one! "The Orff-Schulwerk Association" was the name they decided on, with Arnold as pro-tem president and most of the others making up the board. Although Goldberg was asked to be on the board he felt that there could be a conflict of interest since he was by now selling Studio 49 instruments. Goldberg suggested Ben Grasso, the general manager of Associated Music, at that time the only source of Orff publications. After a year, Ben resigned and Arnold appointed Goldberg to be on the board. That's how it all got started.

First years of AOSA

"The early conferences began in awe and ended in love," said Goldberg. He recalled Burkhart's superb job of organizing the first conference at Ball State University in Muncie, Ind., on April 18, 1969. There were 127 attending, with 17 states represented. With registration from many states beyond the Midwest, the board changed the name to "American Orff Schulwerk Association." The five exhibitors - MMB Music, Inc., Associated Music Publishers, Peripole, Inc., Lyons Band Instruments, and Ludwig Industries - provided financial assistance to

bring Doreen Hall to be a presenter. Jos Wuytack came for the second conference at the University of Cincinnati and from there the organization grew quickly. During the five years that Goldberg served on the Board, he was impressed with the commitment, the kindness, the intelligence and the generosity of the people he worked with.

"That's what Orff teachers are - they're a special breed of people," he said.

He attended Orff workshops, recalling one two-week session in 1970 in Memphis, with Ruth Hamm as the in-service trainer. Konnie Saliba and Nancy Ferguson were attending.

"They had written an excellent grant project, and had the first school system I know of where Orff became the music program in the elementary schools. They handed me a list of instruments they wanted to buy. As I recall, it amounted to \$6,400. (That's when the bass xylophone was \$156 and an alto \$56!)

"I looked at the list and said, 'Do



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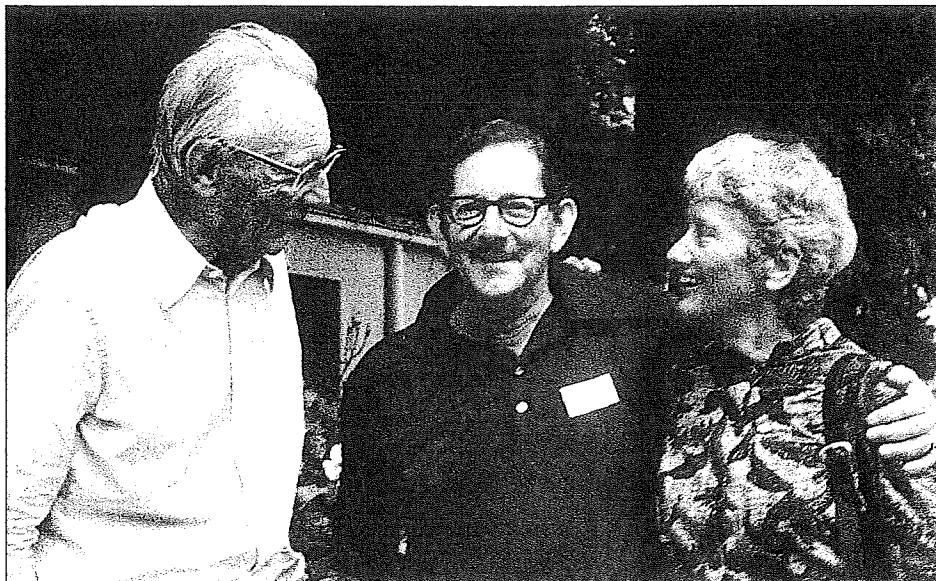
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Goldberg and his wife, Ruth, went to Germany in 1970 to meet Carl Orff. They became friends. In this 1975 photo, from left are Carl Orff, Goldberg and Gunild Keetman. Photo courtesy Norm Goldberg.

you mind if I take this list and work on it overnight? I think there are some things you don't really need.' And they said 'Norm, don't you want to sell us our instruments?' I said I did, but not in a manner that wasn't right for them. I felt I could only sell them \$5,400 or \$5,600 in good conscience. So the next morning I told them they need not start with all chromatic bar instruments, and were going to need some things that we don't sell, and in a few months they would be wishing I hadn't taken all their money.

"Ruth Hamm said 'I've been telling them for two weeks that they don't have to start with all chromatic instruments.'"

Meeting Carl Orff

In 1970, Goldberg and his wife, Ruth, went to Europe and met Carl Orff.

"He was a warm, kind and gentle man," Goldberg recalled. "Although I can get along in German, he spoke a Bavarian dialect which was difficult for me. Liselotte, his wife, would always ask him to speak slowly for me."

Around that time MMB and Schott's joint venture, the English edition of Volume 3 of Carl Orff's autobiography, *The Schulwerk* was in progress. He was friends with Margaret Murray, who was working on the manuscript. Goldberg remem-

bers suggesting changes for the first 60 pages, all of which she used.

"She's a close and dear friend: a warm and loving person, and at the same time business-like.

"The next time I visited Orff, he was in his study on the second floor of their home in Deissen, a lovely place. There was a big corner table with a built-in bench. We were sitting around the table, Orff on my left, Gunild on my right. I handed him *The Schulwerk* and said, 'This is the English edition.'

"He opened it up, looked at it and held my hand and kept saying, 'Ach, Norm, vielen dank.'

"I gave one to Gunild and she said, (in German) 'For me, why for me?' She is one of the most modest and talented people I know. Carl Orff himself said that without her there would have been no Orff. He told me that she wrote at least half of the book," Goldberg said.

He noted that Orff had a sense of humor.

"At a symposium at the Orff Institute, 'Astutuli,' a Bavarian version of 'The Emperor's New Clothes' was performed. As Orff walked up to acknowledge the applause, he would take off a piece of clothing and drop one here, and drop one there," he said.

Music therapy

Goldberg first became involved in music therapy around 1970 when he was asked to become a distributor of materials. He remained one of the only distributors for many years. He was instrumental in unification of two groups that became the American Music Therapy Association. It was at their first conference in 1998 that the new organization established the Norman Goldberg Library.

He also facilitated bringing music therapy into Orff conferences. In 1997 he made a presentation to the National Board suggesting AOSA broaden its vision to collaborate with the AMTA and to use Orff Schulwerk for all ages, especially the elderly. Both ideas met with strong support and in 1998 the board brought a dance therapist to the National Conference. Today music for all ages as well as music therapy is an integral part of Orff Schulwerk conferences.

Future plans

"There is so much to be done. I have about 40 years more work," Goldberg said.

He is currently writing memoirs about his father and family, which he hopes to complete in the next few years. As chairman of St. Louis Rotary Club International Foundation Committee he has been working on international projects to promote peace. One of these is the Rotary's 24-hour, world-wide "Drums of Peace" event now in the planning stages.

"We have to do anything we can to help promote peace in the world," he said. "Music is the best way to do it. From the mother's heartbeat to the embryo, the start of life is music. Music is life and life is music. We haven't scratched the surface of the power of music."



Pam Hetrick serves on The Orff Echo editorial board.

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Folk songs are valuable teaching tools

By Linda Rowland Woody

A popular Cole Porter song of the 1930s contains the phrase: "The world has gone mad today, and good's bad today." There are times when those words seem especially true. How can we teach music to a new generation of students without resorting to commercial jingles or the latest media-fed hit?

Folk songs are the answer. They are tried and true songs that have been handed down through countless generations. Unfortunately, a few music educators agree with some members of the general public who feel that music of more than a year old is passé. How do we defend our stance that using folk songs to teach children is the correct one? There are several reasons to justify their use:

1. Pitches and intervals are easy to sing.
2. Accompaniments are simple, since most folk songs are based on pentatonic scales.
3. Topics are still appropriate.
4. Many folk songs have historic themes.

Those who adhere to the teaching techniques developed by Carl Orff, Zoltan Kodály, and their colleagues agree that there are particular intervals children sing best. We believe that the pitches found naturally in children's speaking voices are easiest for them to match when singing. Predominant use of the falling minor third (*sol, mi*) and the sixth tone of the major scale (*la*) in pentatonic folk songs gives children the chance to sing with less difficulty. Examples of this premise are the game song "Bluebird" that begins with a simple *sol-mi* pattern. "Rocky Mountain" is another such song; its chorus outlines the tonic major chord with the added sixth (*do, mi, sol, la*). It is wonderful to hear students sing such songs tune-

fully. Versions of both of these songs are found in Denise Bacon's *46 Two-Part American Folk Songs for Elementary Grades*.²

The use of the mere five pitches of the pentatone in a song leads effortlessly to Orff instrumental accompaniment of folk songs. Grace Nash, an American proponent of the Orff concepts, teaches that children should always do two things simultaneously. Beginning with speaking and moving, or singing and moving, the teacher leads students toward accompanying their own singing. "Those who play will also sing,"¹ Nash said.

Access cultural heritage

As educators we understand that children's singing is enhanced by dependence on their own voices. This is much preferable to students listening to either children or adults singing to a recorded accompaniment, no matter how cute or full that instrumental version may be. In regard to the ideal of having students accompany their own singing, any simple song will do; but the use of actual folk songs makes the experience richer. Why use a simple, contrived song, when the teacher can add to the depth of students' experience with the people's heritage inherent in a folk song?

There are beautiful folk songs in diatonic scales, such as the German song "Music Alone Shall Live." Use of the pentatonic folk song, however, makes the basic accompaniment of a song with a one/five bourdon possible. Witness this effect with such songs as "Charlie Over the Ocean."

Suitable topics for children are an issue with any song literature. This is true for folk songs, as well. There are many songs of the people published in basal music series books that could not be used if the full set of words

were printed or the situation of the song were understood by the children.

One such folk song is the famous Spanish song of Mexico and the Southwest, "La Cucaracha." The words of the chorus say: "The cockroach doesn't want to travel on, because she doesn't have marijuana to smoke." The cowboy songs that we love to teach our students often had verses which are better left out of the classroom.

Provide historical perspective

Another issue with the topics of folk songs is relevance to today's world. Most city children will never see a bear go over a mountain or have a chance to ride herd on a bunch of cattle. Then again, the old folk song "Sally Go Round the Moon" became popular in music classrooms in the late 20th century when Sally Ride was one of the astronauts aboard an American rocket. Some songs of the people are timeless. Unless the meaning of the words changes drastically, silly songs are always fun to sing.

The true relevance of folk songs is in the historical perspective they bring to any classroom. One such song is "Yankee Doodle," one of the few patriotic songs that became a folk song. Sources disagree on who may or may not have been the original source of the American words that replaced the satirical words sung by British soldiers to mock the Americans. The important point is that we still sing some version of this song more than 200 years later. It is a song that has stood the test of time. The verses from 1775 give today's children insight on the way of life in this country at the time of the Revolutionary War. At that time, Washington was only a captain, a cannon took a whole horn of powder to fire, and the sight of scores of soldiers

gathered in a single camp frightened a young farm boy so much that he scampered home to his mother.

There are other such songs, describing the lives of farmers, railroad workers, cowboys or settlers. The songs describe the history of the United States. If we use folk songs from around the world, as well, our students learn how peasants and indigenous people fought to make living conditions better or to entertain themselves. There is a depth of emotion that can only enrich our own lives and those of our students.

Russell Ames provides the justification for the use of folk songs to teach music to children in his book, *The Story of American Folk Song*:

"American Folk Songs are national treasures ... familiar, taken for granted, and perhaps not valued highly enough.

"Our folk songs ... belong to no one in particular and to everyone in general. Our history is in them and they are an inseparable part of us.

"We may think of folk song as old-fashioned and remote ... But the fact is that we are all folk singers, even if we do no more than sing scraps of songs and chants dimly remembered from our childhood."³

Teaching children about the language of music through the use of folk songs gives them a connection to our folk history and heritage. It gives them songs they can sing without difficulty while accompanying themselves. Folk songs are a valuable tool for teaching our children the joy of having music in their lives.

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Linda Rowland Woody earned her doctorate in Music Education (with an emphasis on multicultural music) at the University of Oklahoma.

She spent many years as a general music teacher in public schools. She

is in her sixth year now at Central Washington University as Music Education Specialist, teaching, advising, working with student teachers, and advising both state and local chapters of collegiate WMEA/MENC.

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Reviewed by
Beth Iafigliola

The countdown begins, and the space shuttle is about to take us to the moon. Fire up the engines with body percussion pats from shin to chin; hands and voices soar above, ending in a cascade of sparks to the imagination. The adventure into Orff Schulwerk process teaching has begun.

International presenter Werner Beidinger, from the University of Potsdam in Germany, engages participants through play and humor. His presentation at AOSA's 2003 national conference in Louisville, Ky., brings to mind the playful beginning of process teaching.

Beidinger asks that the participants form a circle and echo body percussion patterns using an eight-beat phrase length. Beginning with clap, stamp, pat, and snap, he expands these traditional gestures by adding a whistle, expressive dynamics, and playful pauses. A galloping phrase segment brings a giggle when he labels the pattern, "Bonanza" – an outreach of endearment to his American audience.

Simple sound gestures take shape and form the accompaniment to a poem with rhyming couplets. The poem features pauses, syncopation, and offbeat entrances, coupled with a variety of rhythmic word patterns and an expressive glissando. This layering of sound creates a rich texture of rhythmic complexity from a simple game. The poem invites participants to fly to the moon on the space shuttle and to join the adventure in

exploring new worlds of sound. To ground the flight in solid speech habits, he asks participants to recite the poem without using body gestures. He takes away the steady beat and reviews the content and understanding of the text, as well. Beidinger identifies the words that use the expressive dynamic elements of crescendo and decrescendo, and urges participants to speak clearly with confidence and power.

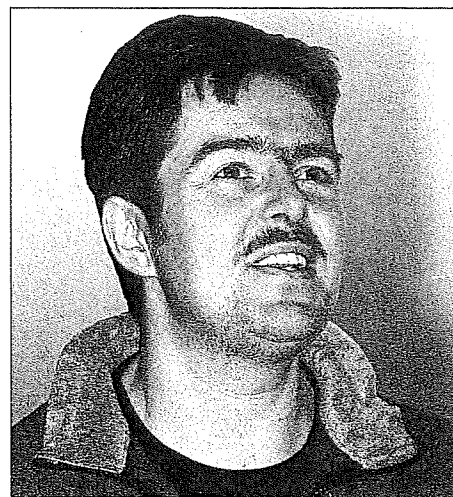
Through modeling of expressive speech and identification of musical elements, he leads participants to clarify their understanding of the process, while giving back to them control of the musical elements of the poem. They quickly grasp the lesson in expression and are ready to take off into new areas of sound exploration.

He makes four stops in this imaginative trip to other worlds. With a suggestion of mood and movement, participants pretend to explore the new environment while listening to recorded music. The contrasting musical examples bring to the classroom a new model for listening outside the frame of duple meter, major tonality, and predictable form used in popular and required school music, according to Beidinger. The teacher must be intensive, very expressive, and demonstrate a variety of ways to move in order to touch the imagination of the stu-

dents, he explains. If not, the students will just run around the room.

The space adventure ends with the participants "landing" back on earth, among gnomes in Norway. Beidinger uses a complimentary

word and song gesture pattern to set up the final activity. He encourages the group to explore the fantasy worlds of these strange creatures such as "Hov Monday," "Whispering Friday," and "Laughing Sunday." With vocal warm-ups in place, the text is set to a melo-



Werner Beidinger, presenter

While he sings each song for the group, he shows how a moment of silence before asking for a repeat of the phrase encourages inner listening. Each component, such as the body percussion or singing, or vocabulary, is isolated from the whole, reviewed, discussed, and then placed back into the whole until all are able to sing the song and perform the movements together. The warm-up of fantasy holiday pieces later become sections in rondo as new verses are integrated into previous experiences.

By using imaginative images, participants create movement, song, and story. By including the necessary elements such as vocal warm-ups, the mix of story and song, Beidinger invites them to further explore the universe of Orff Schulwerk ideas.

blues journey

by Walter Dean Myers • illustrated by Christopher Myers • **Holiday House, New York 2003**



Reviewed by
Mahala Bundy

Walter Dean Myers has collected public domain blues lyrics and arranged them as a poetic anthology with illustrations by Christopher

Myers. The verses are placed one or two per page turn and are not too numerous to read at one sitting. For those interested in information, there is a succinctly phrased introduction about blues form and its origins and history. Following the text and illustrations is a timeline of events and individuals seminal in the development of the blues and a glossary of pertinent vocabulary and symbolism. As the title suggests, the reader can trace the lines of African-American history from arrival on the continent to modern urban life.

The book elegantly demonstrates blues as poetry. In his introduction he relates how the *AAB* stanza is a version of ancestral African call-and-response. Exiled from native land and kin, long-exposed to Western individualism, the singer addresses the call to himself and answers it himself. Thus blues as a contemplative art form:

*Pain will push and poke you,
despair will scrape the bone*

*Pain will push and poke you,
despair will scrape the bone*

*Misery loves company, blues can
live alone*

The singer repeats the first line for emphasis. Shades of meaning (including suspense) give the listener time to consider its implications. The third line, in an economy of form that rivals haiku, completes the feeling of the first two lines, fills in missing information, and adds commentary. The crux

of the form is the tonal shift between the second and third lines, comparable to the change of tone in the couplet of a Shakespearean sonnet.

It is clear here that blues has body and soul, and the word is the soul around which the musical body developed and matured. Take heed, music teachers who are tempted to introduce blues as a 12-bar chord progression! Myers describes the pentatonic scale, inherited from Africa and seasoned with additional tones, as the defining musical characteristic of the blues and makes no mention of the harmonic structure so dear to teachers.

Permeating the book are fine, three-color illustrations, in blue ink, white paint, and brown paper bags. Their muted, tonal effect is only one of many ways in which they parallel the subtleties of the lyrics. Visual art here supplies the immediacy of music. Christopher Myers has thoroughly explored the use of his materials. Faces and figures appear in blue and white, reminiscent of exposed photo-

graphic paper, or in brown and indigo; a more lifelike, but emotionally distant effect. When figures in each set of colors coexist in the same painting, they seem to occupy different times or worlds of feeling.

The relation of painting to text is enticingly oblique and serves to deepen the poetry. A good example is a page bearing the two verses below. It shows women silhouetted behind shroud-like white sheets as they hang wash on a line:

*Blackbirds fly, hound dogs howl
and bark*

*Yes, blackbirds fly, you know
hound dogs howl and bark*

*I see my true love sitting, crying in
the dark*

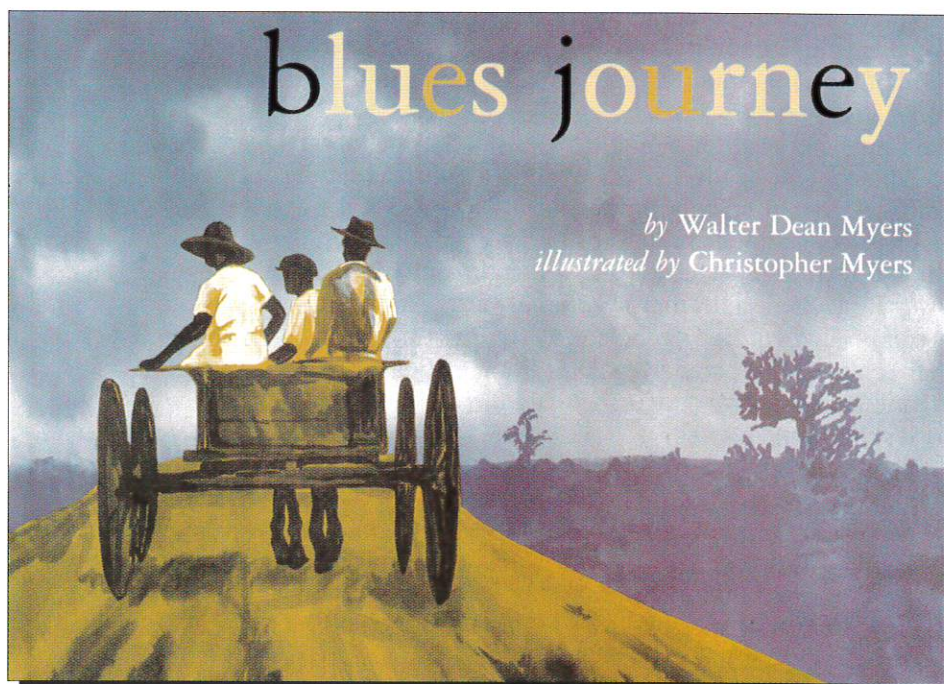
*and
Blues, won't you free me, let all
this suffering cease?*

*Said blues, won't you free me, let
all this suffering cease?*

*Give me a feather pillow and let
me rest in peace*

Opposite is one of the most striking

continues on page 45



Cracking open the *Volumes*

Begin with the end in mind The Schulwerk as curriculum for world theater

By Martha O'Hehir



Martha O'Hehir

What is the end? For Orff, the "end" is musical drama of enacting classic literature and themes. For the "means," Orff revisited "Musica Poetica," a

term describing the rules of music-making for the layperson, whereby children and adults can learn to make music for themselves. Of course, the larger vision of the Schulwerk includes training in movement, in speech, and in singing, too. The five *Volumes of Music for Children* outline a course of study for the musical part of this training, and of course, Carl Orff, Gunild Keetman and Margaret Murray made use of enriched and enriching quality "classic" folk literature.

The activity of the Schulwerk is nothing less than the elevation of humanity through the refinement and training of what makes us uniquely human, namely, singing, dancing, music-making and acting, symbolizing the manifold arts. It is a study in artistic creation, broader than music education alone.

The content of the five Schulwerk *Volumes* (and supplementary materials) is a collection of models of musical and textual repertoire: pieces, songs, exercises, and improvisational "prompts" which can support the Orff-Schulwerk curricular goals. It is organized by several concurrent categories, or strands, of skill:

- acquisition of new pitches for melody-making,
- acquisition of harmonic progressions and principles,
- acquisition of improvisational skills and musicianship,
- acquisition of kinesthetic skills for

instrument playing,
acquisition of rhythmic memory and independence,
acquisition of interpretive speech, and
acquisition of increasingly complex poetry to expressing maturing feelings and experiences.

These are sometimes called developmental ladders.

In order to begin with the end in mind, a teacher can focus on the goal of what Orff called "world theater," the communal enacting of human spiritual ("feelingful") expression through music, movement, drama, and speech. At every age, people can do this. The teacher guides the improvisatory expression through presenting subjects of merit by means of quality texts and songs and providing accessible, doable ideas for the task of accompaniments and melody making and movement. The teacher must keep in mind the developmental ladder for each of the skills involved in creating a world theater experience for the community at hand.

It can be enlightening to study each of these necessary strands independently by taking each musical or textual skill and observing how it is developed from the simple to the complex over the course of the five *Volumes*. (You will have to learn the movement and dramatic skill ladders from other sources.)

Beginning with the earliest melodic calls and chants, the pentatonic scale is brought to consciousness, tone by tone, followed by the tones of the diatonic scale. Research ways to introduce change of tonal center for the pentatonic in the supplemental *Xylophon Book I*, but turn back to the *Volumes* for the changes in tonal center applied to the diatonic tone set, resulting in the modes.

Skim across the *Volumes* again

with an eye out for how the instrumentarium parts provide a laboratory guide for the development of rudimentary and then more advanced accompaniment and orchestration skills, both from a physical and theoretical perspective. Some of those in *Volume Four* will seem deceptively simple, but a deep text and a new mode are using student brain power, and so the physical demands of the accompaniment are lessened so as to bring new growth to the text, the melody and the harmonic threads.

One day, read all the texts and lyrics, from *Volume I* through *Volume IV*, and observe the sophistication and depth rise gradually. Discover how the earliest skills are developed in *Erstes Spiel am Xylophone*, and how they lead into *Volume One*. For an excellent discussion of exactly how, Gunild Keetman, in *Elementaria*, explains in great detail, using examples from both *Erstes Spiel...* and from *Music For Children, Volume One*.

Another approach to obtain a more global understanding of the *Volumes* can bring much fruit. On each day of the week, skim through a *Volume*, observing the points of development. On Monday, read *Volume One*; on Tuesday, read *Volume Two*, etc. On Saturday, read through *Erstes Spiel am Xylophone* or one of the other supplementary books. Some pieces will call for straight singing or playing, others for dramatizing, for dancing, and for improvisational prompts.

The highest "end" is a creative expression of feeling, where the arrangement truly expresses meaning and is not simply a manipulation of a musical element for the sake of a quick improvisation. If the students are truly dramatizing, they are incarnating the meaning of the text and the feeling of the melody.

They are creating arrangements that set off the meaning the way a band of gold sets off a diamond. And they are using accompaniments that are comfortable and either easy or challenging to play, depending on their individual inclinations. As their leader, a thorough knowledge of the *Volumes* gives us the breadth and length of the musical and textual developmental ladders. Then we can join in the wisdom of Wilhelm Keller when he says, "the *Volumes* are to be studied and then left at home."

However, not every piece must be developed to the level of world theater, especially in our limited time with our students. Some pieces can and should be learned verbatim, or nearly so, if possible, because they are little masterpieces of elemental music and they provide good technical growth as well. Yet, armed with the broad view, we can help our students select what is most meaningful and help them arrange it to the degree of personalization called for by their hearts.

blues journey

continued from page 43

ing illustrations in the book: a full-page painting of a woman's torso, hands and searing gaze (blue and white) in a dynamic diagonal stretched across a background of bare trees on a white sky. A crow high in the sky seems to be the thought that propels her. Taken together, the two poems and two paintings on facing pages present the reader with images of resignation, acceptance of death, and domestic captivity contrasted with the heightened aliveness of flight into the unknown.

While *blues journey* is designed in picture-book format, it is most likely to be a fit for people of upper-elementary students and older students. The poetry and artwork, while not inappropriate for young children, address adult subject matters. It will be especially welcome for middle school music teachers embarking on a classroom blues journey, language arts teachers working with poetry, and history teachers focusing on the origins and power of art in the course of events.

The Orff Echo - Winter 2005

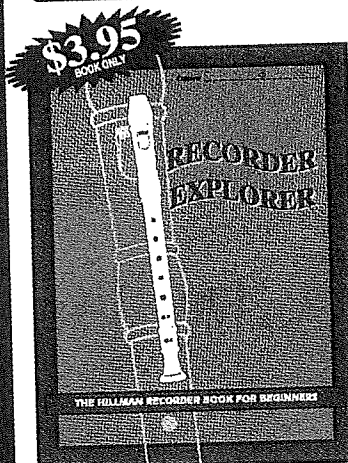
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The Orff approach in creating a Wayang

A reflection of the creative process

By Celine Schuck

My belief in the importance of community involvement through the arts led me to propose a project for a performance in the public library in Stuttgart. It was to be held in the *Kinderbuecherei*, would be performed by a group of my students and would involve improvised audience participation.

Beginning this new project excited me because I saw it as an opportunity to learn. The artistic traditions of Southeast Asia form part of my cultural heritage, but sadly not my educational background. I knew more of Bach, Diaghilev, Shakespeare and Renoir than of the many different performance styles of Southeast Asia. However, childhood memories of my fascination with Chinese opera street performances held during the seventh lunar month (also known as the Devil's month) have never left me.

More recently I had seen how traditional art forms, such as the *Wayang* (in Singapore this Malay term is commonly used for Chinese opera as well as the traditional musical theatre of Southeast Asia), were revitalized and transformed into powerful contemporary works. *Wayang* today is evolving, and so I was fired with an energy that always accompanies any new creative project. Past journeys to Indonesia, Thailand and Malaysia had deepened my interest in the region's musical traditions and provided much inspiration for my own explorations. I had read accounts by Colin McPhee, and the numerous research articles on gamelan music and classical traditions by well-known ethnomusicologists. I knew that such complex art forms which derive from the rich cultural life of traditional societies supporting such an artistic flowering could never be wholly interpreted through a musical project. Thus, it was with a humble

acknowledgment of my limitations that I took the first steps together with my students. I knew from the start that we would have to make our own journey.

Mimi Herbert's excellent pictorial book, *Voices of the Puppet Masters*, and a story script from a past street performance of *Wayang* in Singapore given by a Kelantanese troupe provided the raw material for my puppet play. I practiced manipulating the two Golek puppets I had. Although they are modern tourist versions of Rama and Siti, I could make them turn their heads and move their arms in a variety of gestures.

I needed more puppets, so I decided to make Laksmana, Rama's brother. He looked like the flat type associated with the shadow puppet theatre, *Wayang Kulit*, except instead of decorated translucent leather I made him from layers of cardboard. Naga, the serpent-dragon, was an ensemble of kitchen paper towel rolls clothed in a brilliant fabric, Gunungan, the tree of life, was lavishly embroidered over firm cardboard.

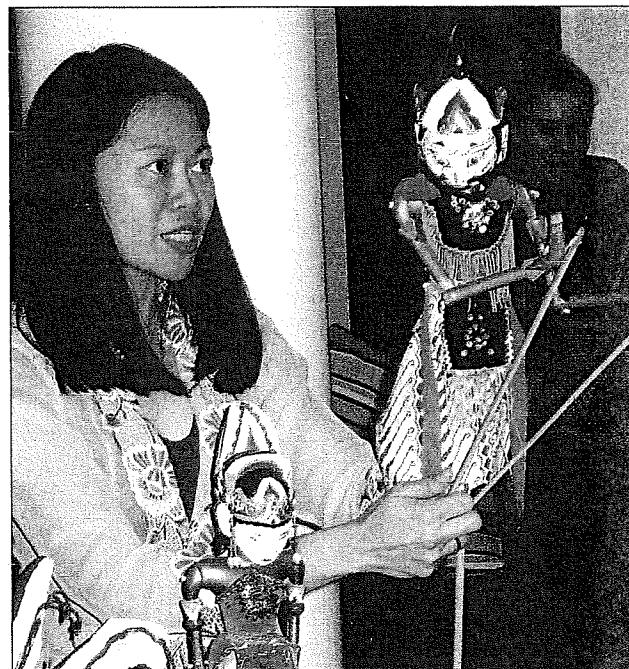
Together with two other Golek puppets I borrowed, I had my main characters for the puppet play, "The Contest for the Hand of Dewi Siti," an obscure subplot from the *Ramayana*. I adapted the script for children and included a question/answer scene in the style of a Malay traditional children's rhyme, and mailed it to Noorashikin Abdul Rahman, a friend in

Singapore, who translated it into Malay. The German translation from the English was provided by 13-year-old Vincent Schulz.

I then presented the puppet play during music classes as a module, "Exploring Southeast Asian *Wayang*" at the elementary school of the International School of Stuttgart, where I teach. Children across six grade levels, from junior kindergarten through grade four, experienced the colorful puppets coming to life and they initiated a number of different explorations.

The younger ones were happy to slip under the skin of Naga (which a few students and I made out of see-through fabric with appliqué scales in brilliant hues) moving to music I played on the piano.

Grade-three and grade-four



Schuck presented a puppet play during music classes as a module, "Exploring Southeast Asian *Wayang*" at the elementary school of the International School of Stuttgart. Children across six grade levels, from junior kindergarten through grade four, experienced the colorful puppets coming to life, and they initiated a number of different explorations.

students explored rhythmic and melodic motives in the pelog scale system on Orff instruments.

Grade-four students worked in groups to compose Naga's music on

the Instrumentarium, illustrating their compositions with their own graphic/symbolic notational system.

Grade-one and grade-two students responded through artwork such as

weaving with paper strips and yarn in lively patterns, parallels of which are found in the recurring motives in traditional gamelan music we listened to. We explored the punctuational function of gongs, improvised lovely lilting melodies on recorders and dramatized the scenes for four performances. I decided to include a princess dance I had choreographed for all the girls who wanted to experience Siti's life in the palace.

The children enjoyed dressing up in splendid layered sarongs and costumes with ceremonial stage makeup. Parents were happy to be involved and mothers provided delicious spicy desserts which complemented the library performances. Our spice display and student artwork contributed toward the total multi-sensory experience: colorful sound, visually stunning sets and costumes enacted through drama, smells and tastes. Children from the audience first enjoyed the puppet play, and then were invited to participate in the princess dance or to slip under the skin of Naga. With a smattering of Malay in selected scenes of the puppet play, and the English which the students used in the drama preceded by the German summary, we fulfilled the request of the library in presenting a multi-lingual, multi-cultural and multi-sensory experience.

I enjoyed conducting the research, seeing the multi-step creative process among my students, and watching the final performance.



Celine Schuck currently teaches music at an international school in Germany after many years evolving her independent music studio in

Singapore. She has successfully initiated multicultural projects within the community and adapted traditional art forms for children. She plays Javanese gamelan and performs classical dance with Krihda Budaya Sari, and sees this as part of her Orff journey.

Write Schuck at:
celineschuck@web.ed



Mimi Herbert's excellent pictorial book, Voices of the Puppet Masters, and a story script from a past street performance of Wayang in Singapore given by a Kelantanese troupe provided the raw material for Schuck's puppet play. Students explored the punctuational function of gongs, improvised lovely lilting melodies on recorders and dramatized the scenes for four performances. They enjoyed dressing up in splendid, layered sarongs and costumes with ceremonial stage makeup.

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Sharing the Gift of Lakota Song

by R.D. Theisz • Dog Soldier Press



Reviewed by
Kay Edwards

It is most fitting to examine a book on Native American music in this "Folk Musics" issue because Native American music is, after all, the indigenous folk music of America. This

insightful little book offers educators an in-depth look at Lakota song from the perspective of a cultural insider who has spent more than 40 years living in South Dakota learning about the Sioux. For music and classroom teachers who want to add an authentic collection of Lakota secular songs to their teaching repertoire, or to learn more about Native American perspectives, this resource can help.

The Lakota are a Plains Indian tribe of the Sioux nation located in the Dakotas. Ronnie Theisz (pronounced "ties") is a professor of English and American Indian Studies at Black Hills State University, is the author of numerous books other books on the Lakota, and has been a member of the Porcupine Singers (a group of traditional singers/drummers) for many years. Teachers who use this book can be sure that the utmost care was taken with regard to the selection, accuracy, and appropriateness of songs for use in the classroom and that proper permission was acquired from the Lakota for the songs and information.

The book is divided into seven chapters, followed by a discography and a list of Lakota recorded music distributors. The *Portfolio of Lakota Songs* contains approximately 20 songs and the CD has 25 tracks.

Theisz discusses musical and cultural stereotyping, as well as obstacles to the inclusion of Native American musics in curriculum such as lack of training of music teachers. He notes the overwhelming diversity that exists within Native American music and

issues regarding authenticity and appropriateness in the classroom.

The book is compatible with any current music education pedagogy, Theisz explains, "particularly, in my view, [with] the Orff-Schulwerk theory and practice." Although Orff-Schulwerk is thought of as a "process" more than a "theory," this reviewer agrees with Theisz insofar as the inclusion of non-European music (and, in this case, indigenous American music), the use of oral/aural transmission, and learning through repetition are features of Orff-Schulwerk.

Helpful pedagogical points for teaching the songs in the book are included, such as not improvising dance steps or reproducing the vocal music on instruments. Students should follow the traditions associated with each song when possible. When singing the "Lakota Flag Song", for example, "students should stand and remove their caps out of respect," Theisz suggests.

Although a general list of musical elements is provided, Theisz leaves it up to the teacher to identify specific musical elements or concepts on which to focus when teaching the songs. The book is best suited to elementary/middle school music or classroom teachers as a resource for learning about the Lakota. The book does not contain lesson plans, nor does it contain transcriptions of the songs. Oral/aural transmission is emphasized so that songs are learned through repetition in a more culturally authentic fashion. That being understood, this reviewer would find it helpful to have at least a few transcriptions as a teacher's aid (along with a map of where the Lakota are, since this is not common knowledge to all teachers).

Reliance on oral/aural transmission places added importance on the CD that accompanies the book, which is helpful while also disappointing. Since the CD was recorded from a video that is available, the

sound quality is quite poor. The publisher plans to re-record or re-master the CD for improved quality; once completed, the CD will have enhanced value for listening purposes even if the teacher does not attempt to teach children to sing the songs. Still, the CD is helpful in its personal accounts and performances by respected Lakota culture bearers.

Translations of the song texts are included in the book. However, it is somewhat confusing since the translations are not literal or exact in terms of the number of times a line may be repeated on the CD, or when vocables that have no specific meaning (for example, "weyaha-yo") are inserted between lines of translatable text. A general pronunciation guide to Lakota is provided in Chapter 5, but not printed beneath the individual songs as they appear in the text. This reviewer had to do a lot of flipping of pages between the list of recorded songs in the back of the book, locating a recorded song on its designated page (in a different order than on the CD), and then checking the pronunciation guide.

One of the book's greatest strengths is how it provides cultural context. First-hand accounts by Lakota people that the author has known for years are interspersed with many helpful photographs. He includes quotes from other Native Americans, ethnomusicologists, as well as insights based on his own extensive association with the Sioux.

This is a wonderful collection for the teacher committed to presenting Lakota song with in-depth cultural context. It is an important archival contribution. Many portions of the book can apply to teaching all Native American musics and in this way it is a helpful addition to presently available resources. Although not always "user-friendly," even teachers with some degree of experience teaching Native American musics will learn much from this book.

The Orff Echo - Winter 2005

Día de Muertes

Day of the Dead is a lively celebration

By David Gadberry

Throughout Mexico and in many parts of the U. S. a celebration takes place each year that exemplifies a special, healthy attitude toward death. The Día de Muertes, or Day of the Dead, urges an acceptance of mortality in a celebration bursting with music and dancing, feasts and brightly colored decorations. It offers teachers a wonderful opportunity to study Mexican culture, discuss emotions, and relive fond memories with their students.

Most widely celebrated Oct. 31 to Nov. 2, and coinciding with the celebrations of Halloween and All Saints' Day in Mexico, Día de Muertes celebration is the most important during Mexico's religious cycle. Participation of families and the communities during this fiesta often surpasses the Christmas and Easter activities in their scale and expense. The fiesta is observed in both public and private ways. The entire community collectively mocks death with an abundance of comical skeleton or coffin decorations and treats. Many villages and towns organize parades, processions and humorous street plays. More commonly it is a time for families to privately remember and honor at home their deceased relatives.

A reunion with the dead

The activities that make up the Día de Muertes originated from Mayan, Aztec and other pre-Hispanic religious practices that were adapted or assimilated by Catholic missionaries during the Spanish conquest.

It stems from the belief that the dead spirits return once a year to visit the living, and so it is the duty of the family to make preparations for this reunion. The reunion of the living family, who often travel to celebrate together with those who have died, is not a morbid or frightening experience. Día de Muertes is a time to honor those who have passed away with the things they favored in life.

La ofrenda: the offering

It is celebrated differently in each community and in each region of Mexico and the U. S. However, important and enduring similarities predate the Spanish introduction of Christianity to North and Central America. Preparations begin months in advance, and significant portion of earnings are set aside to purchase the necessary items. A major focus of the festival is the *ofrenda* or offering. Usually an altar is dedicated to the memories of family, especially those who have died recently, and the entire household helps create it.

A table in the home is transformed into an altar by first covering it with decorative tablecloths or plas-

tic sheeting. Often families use decorated crates to create tiers for the display of pictures of dead relatives or saints. A decorated arch made of sugar canes or other plants is placed above the table. Photographs may be lighted with numerous candles, all highly visible on the altar. Also on display are favorite fruits, candies, drinks, clothes or tools and musical instruments used by the relatives during their lives. Some families place candles and fragrant marigold petals to form a path from the cemetery to the home so that the spirits may find the *ofrenda* more easily.

Traditionally, the family will make or purchase new clothing and new decorations for the home especially for this time. Preparations include the repair or replacement of the large pots and pans and other kitchen items used to make festival foods such as *tamales* (spicy meat wrapped in corn husks) with *mole* sauce (made from chocolate, spices and nuts). Tissue paper and *papier mâché* ornaments are hung and displayed on the altar and throughout the home. Yellow marigolds (*cempasúchil*) are sold in abundance during this season for use on the *ofren-*

da and the rest of the home. Families prepare a drink made from corn called *atole*, and they also enjoy a spiced Mexican chocolate drink. Homes and entire communities are filled with fragrant smoke from the incense derived from a special Mexican tree.

Two items have a special place in the festival: *pan de muertos* (bread of the dead) and *calveras* (sugar skulls). *Pan de muertos* is usually prepared without sugar, fat or



Children receive *calveras* (sugar skulls) and confections formed into animals, skeletons, coffins, priests and other characters as part of the Día de Muertes fiesta. Photo © Bruce Herman, courtesy Consejo de Promocion Turistica de Mexico.

salt, shaped into shapes like bones or coffins and then decorated with colored sugar. Sometimes the loaves will contain a toy or skeleton inside.

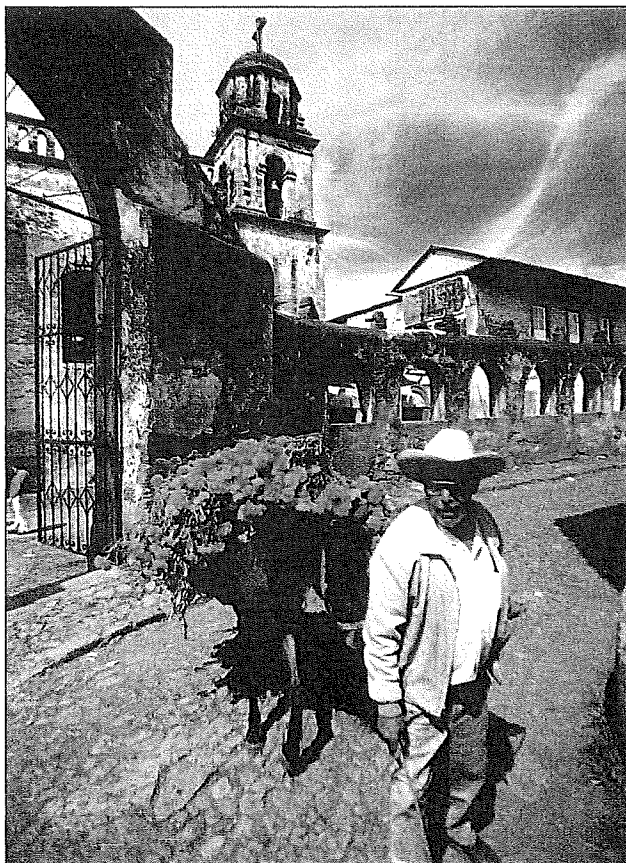
Children receive *calveras* decorated with their names written in frosting as part of the festival. These confections, highly ornamented with colored frosting and foil decorations, are available in various shapes and sizes. In addition to the skulls, candies are formed into animals, skeletons, coffins and priests for the Día de Muertes fiesta.

Los angelitos: spirits of the children

In many places, people celebrate the return of the *angelitos* (spirits of children) before those of adults. Some families create a smaller *ofrenda* for children with small cups and plates filled with candy, hot chocolate, milk, soft drinks and food milder in flavor than the food prepared for adults. According to tradition, it is after the children's spirits leave that the adults will return to receive offerings of heavily spiced foods, alcohol or other beverages. This latter offering is the often most elaborate that the family can afford. Families visit neighbors and share their food before feasting in their homes. To honor their dead relatives, families sing their favorite songs, eat their favorite foods and relive their most treasured memories.

The celebration involves a wide range of community activities also, such as the maintenance and repair of the graves in the cemetery. Families clear the weeds, clean or polish the headstones, and bring flowers or other decorations to adorn the graves for their upcoming reunion with the dead. In anticipation of the holiday, markets are packed with colorful decorations, flowers, sugar skulls, candies, as well as *pan de muertos* and *calveras*. People travel many miles to purchase the items for the celebration.

In many fiestas, priests offer masses and prayer ceremonies in the



"Día de Muertes originated from Mayan, Aztec and other pre-Hispanic religious practices that were adapted or assimilated by Catholic missionaries during the Spanish conquest," Gadberry writes. A burro is laden with yellow marigolds (cempasúchil) that are sold to decorate altars and gravesites. Photo ©Bruce Herman, courtesy Consejo de Promcion Turistica de Mexico.

church or inside the cemetery. In large cities, such as Mexico City and Los Angeles, competitions are held to create the most ornate *ofrenda*. Often businesses, museums, art galleries and hotels display altars dedicated to themes, famous artists or celebrities as part of the festivities. In some areas, parades of costumed revelers carrying candles, accompanied by bands of musicians, weave through the streets while fireworks glitter overhead.

Many communities stage organized processions through the town to the cemetery. Some families take portions of their celebrations with them, and they feast, sing, dance and play music at the cemetery until morning. In other places, the procession through the cemetery is more solemn; participants walk reverently

through the grounds, and attend a religious service to remember all those who have died. Music and dance are widely used in the observance of Día de Muertes, with families singing and dancing to the music that the deceased relatives enjoyed in life.

Additionally, the community will host costumed discos or dances. Pre-Hispanic dances and music will be performed with many people dressed in traditional costumes.

Books to consider

Several children's books offer cultural information and opportunities to discuss the emotional aspects of the festival. In the book *Pablo Remembers: The Fiesta of the Day of the Dead*, students can see a family in Mexico preparing and celebrating the holiday. The main character, Pablo, misses his grandmother and will honor her memory during the fiesta. The book offers color pictures and an author's note that provides information concerning the history of the festival.

Another book, *Day of the Dead: A Mexican-American Celebration*, follows a family

in California as they celebrate the holiday. It highlights the family's Mexican heritage as well as the community's involvement in the fiesta. It includes color pictures of preparations in the family home and the procession through the cemetery.

Three books highlight the special relationships of children with deceased relatives. In *The Spirit of Tío Fernando: A Day of the Dead Story*, a young boy remembers his uncle as he and his mother prepare for the festival. The book *Beto and the Bone Dance* follows the main character as he searches the marketplace for something special for his grandmother's offering. *Ghost Wings* is about a young girl and her best friend, her grandmother. When her grandmother dies, she comes to terms

with her passing and celebrates her memory during the Día de Muertes. This book ties in the migration of butterflies to Mexico that coincides with the annual holiday.

In conclusion, Día de Muertes offers a wide range of possibilities for classroom or campus study. Teachers and students can discuss, perform, or create works in the traditions of Mexico using a variety of media such as music, dance and visual art.

It is a chance to coordinate a large or small fiesta that incorporates fine arts, cultural study, history and emotional development. It is a time to celebrate life and to honor and remember those who have passed away. (See Figure 1 on page 52.)

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- ¹ Source: Carol J. Brown., from her workshop, "Songs and Singing Games from Mexico," Jan. 24, 2004, Plano, Texas. (Sponsored by the Kodály Educators of Texas, Plano I.S.D., TMEA Regions 20 and 24, and OAKE Southern Division). Rhyme transcribed from the cassette *¿A qué jugamos? México, D.F.: Consejo Nacional de Fomento Educativo, 1990.* Text and game also found in the book, *¿A qué jugamos? México, D.F.: Consejo Nacional de Fomento Educativo, 1989, p. 110.*

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El reloj de la calavera

Verse 1:

Cua - do el re - loj . mar - ca la u - na la ca - la - ve - ra sa - le de su tum - ba.

Refrain:

Tum - ba, ta tum - ba tum - ba, tum - ba, tum - ba. Tum - ba, ta - tum - ba, tum - ba, tum - ba, tum - ba.

- | | |
|--|---|
| 1. Cuando el reloj marca la una,
La calaver sale de su tumba,
Tumba, tatumba, tumba, tumba, tumba.
Tumba, tatumba, tumba, tumba, tumba. | 1. When the clock strikes one,
The skeleton comes out of his tomb,
<i>Tumba, tatumba, tumba, tumba, tumba.</i>
<i>Tumba, tatumba, tumba, tumba, tumba.</i> |
| 2. Cuando el reloj marca las dos,
A la calavera la pega la tos..., | 2. When the clock strikes two,
The skeleton gets a cough..., |
| 3. Cuando el reloj marca las tres,
La calavera busca a Andrés..., | 3. When the clock strikes three,
The skeleton looks for Andrew..., |
| 4. Cuando el reloj marca las cuatro,
La calavera mira su retrato..., | 4. When the clock strikes four,
The skeleton looks at his picture..., |
| 5. Cuando el reloj marca las cinco,
La calavera echa cinco brincos..., | 5. When the clock strikes five,
The skeleton jumps five times..., |
| 6. Cuando el reloj marca las seis,
La calavera juega al beis..., | 6. When the clock strikes six,
The skeleton plays baseball..., |
| 7. Cuando el reloj marca las siete,
La calavera cuenta sus billetes..., | 7. When the clock strikes seven,
The skeleton counts his currency..., |
| 8. Cuando el reloj marca las ocho,
La calavera busca a Pinocho..., | 8. When the clock strikes eight,
The skeleton looks for Pinocchio..., |
| 9. Cuando el reloj marca las nueve,
La calavera come su nieve..., | 9. When the clock strikes nine,
The skeleton eats his ice cream..., |
| 10. Cuando el reloj marca las diez,
La calavera se mete uotra vez..., | 10. When the clock strikes ten,
The skeleton goes back again..., |

Game Directions: Players lie on the floor in a circle formation. They rise and say the verses doing the appropriate actions for each hour during the refrain (*tumba, tatumba...*). The players lie down at the end.

Homespun

Folk Songs of Rural America with Orff Accompaniments

by Shirley W. McRae



Reviewed by
Carolyn Beckie

Why would a music teacher describe

Homespun as "very usable," and report that "the children are experiencing success"? The reason is Shirley

McRae: noted composer,

expert arranger and children's choir director. She has served up a delicious mix of song, orchestration and movement in her latest publication, *Homespun*. With an emphasis on songs of the Appalachian and southern regions, the 13 selections range from "Kemo Kimo" to "Ev'ry Night When the Sun Goes Down."

McRae has designed her pages to display needed information in a brief, consistent format. At the top of each page are a suggested grade level (from third- to sixth-grade) and a metronome marking. Her orchestrations show the hand of practiced restraint. The complementary style and contrast between parts will make them a delight to hear and rewarding to process. All but two arrangements have three parts for the barred instruments. Sparingly devised percussion contributes to the intended effect.

The short, engaging song choices deserve to be part of every young singer's repertoire. Additional verses are printed below the notation. The multiple verses of "Hush Little Baby" are varied by additive orchestration and two-part singing.

Sometimes soprano recorders repeat a melody as a second A section; a musically satisfying result.

Concisely printed at the end of each arrangement are form outlines, performance ideas and concepts. The short menu of performance ideas is

imaginative and varied; some allow greater challenges for the player or singer, movement, or a speech section. In "Shoemaker's Song," the B section reads "Cobbler, cobbler" followed by five additive percussion patterns simulating a shoemakers shop.

Another performance idea for "On a Long Summer Day" is a student-composed speech section based on cars. Also included is a list of three or four appropriate concepts. Improvisational sections and cultural

background would need to be provided by the teacher.

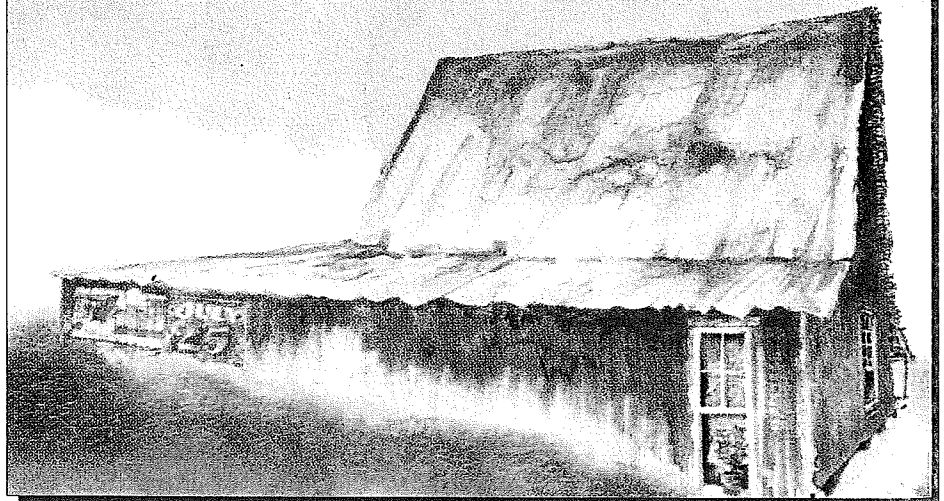
Any one of the pieces in *Homespun* would be excellent performance pieces, especially with addition of the performance ideas. They also invite extensions within the school setting: a storyteller with tales of frogs and swimming holes for "Kemo Kimo" or artwork of American rural life for "Who's Got A Fish Pole?" In total, it is a refreshing collection ready to be savored.

Homespun

Folk Songs of Rural America

with
Orff Accompaniments

Shirley W. McRae



coda

On the seashore

On the seashore of endless worlds children meet.

The infinite sky is motionless overhead and the restless water is

boisterous. On the seashore of endless worlds the children meet with shouts and dances.

They build their houses with sand, and they play with empty shells. With withered leaves they weave their boats and smilingly float them on the vast deep. Children have their play on the seashore of worlds.

They know not how to swim, they know not how to cast nets. Pearl-fishers dive for pearls, merchants sail in their ships, while children gather pebbles and scatter them again. They seek not for hidden treasures, they know not how to cast nets.

The sea surges up with laughter, and pale gleams the smile of the sea-beach. Death-dealing waves sing meaningless ballads to the children, even like a mother while rocking her baby's cradle. The sea plays with children, and pale gleams the smile of the sea-beach.

On the seashore of endless worlds children meet. Tempest roams in the pathless sky, ships are wrecked in the trackless water, death is abroad and children play. On the seashore of endless worlds is the great meeting of children.

Rabindranath Tagore

