

International Orff Schulwerk Symposium

Orff Schulwerk in Lifelong Learning

Rochester, New York, USA
November 7-8, 2000

AMERICAN ORFF-SCHULWERK ASSOCIATION

In cooperation with
Carl Orff-Foundation, Munich
Orff-Schulwerk Forum, Salzburg

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Symposium Organization

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Cindi Wobig and the staff at AOSA Executive Headquarters for their kind assistance
and the members of the AOSA National Board of Trustees for their support.

We are especially appreciative of the very generous support given by the Carl Orff Foundation.

The concept for this symposium began with an idea from Hermann Regner. We are deeply grateful to him for his creative inspiration, his expansive vision and his boundless energy in the promotion of Orff Schulwerk around the world.

In celebration of 50 years of *Music for Children*, the American Orff-Schulwerk Association welcomes you to this international symposium to explore the possibilities for Orff Schulwerk beyond the elementary school years. The notion of lifelong participation in music education is becoming increasingly important throughout the world. Adults have more leisure time and more disposable income. Baby boomers are looking for relief from the stress of fast-paced careers and seniors are seeking ways to spend their retirement years. Various types of programs are accommodating these people, from Elderhostel music appreciation classes to bands for beginning instrumentalists. This symposium will examine existing models of programs that offer music and movement experiences for the postK-12 population. We hope that you will be inspired to start Orff Schulwerk classes for adult learners in your community.



ORFF-SCHULWERK FORUM SALZBURG

Greeting from BARBARA HASELBACH

Presiding Officer, Orff-Schulwerk Forum, Salzburg

Like a rainbow, the year 2000 reflects myriad colors and many different aspects of Orff Schulwerk in four international symposia. Participants have had the opportunity to deepen their own experiences in theoretical foundations, to observe successful results of the work, and to participate in discussions and practical workshops that deal with new processes in their respective emphases.

Expression and creativity was the theme of the first symposium in Orivesi, Finland. The emphasis for the second symposium in Traunwalchen, Germany was placed on Orff Schulwerk in the changing times. The third event in Munich had to do with the meaning of Orff Schulwerk in music therapy, social and integrative pedagogy--music for people with special needs in the broadest sense, and the fourth symposium here in Rochester discusses the effects and possibilities for the practical application of music and dance with all ages.

This broad span embraces these four events thematically. It shows us how multifarious the work with Orff Schulwerk can be and how very much music, dance and speech, creativity and communication can enrich the life qualities of the very young to the very old. May abundant incentives come from these symposia.

September 2000
translated by Miriam Samuelson



Greeting from HERMAN REGNER

Executive Director, Carl Orff Foundation, Munich

The first volume of *Music for Children* was published 50 years ago. Since then, many children in all parts of the world have found their way to music and dance through their experiences with the Schulwerk. Not only children, but also adults, teachers and senior citizens who have rediscovered their old love and now find time to sing, dance and play instruments.

We take pleasure in 50 successful years. We realize, however, that some questions are not answered. We must keep collecting songs and dances that are suitable for this age range, and develop processes that take account of the maturity and life experience of older people, and that we take our art seriously, if we ourselves are to be taken seriously.

September 2000
translated by Margaret Murray

SYMPOSIUM PROGRAM

Tuesday, November 7, 2000

-- 5:00 - 7:00 pm --

Registration Prefunction Mezzanine

-- 7:00 - 9:00 pm --

Opening Session Riverview Ballroom

Welcome by Vivian Murray and Carolee Stewart, Symposium Co-Chairpersons
Greetings from AOSA President, Linda Ahlstedt
Greetings from other sponsoring organizations
Welcoming of participants
Community Sing led by the New England Dancing Masters

Reception Prefunction Mezzanine

Musicians from the New Horizons Band

Wednesday, November 8, 2000

-- 8:00 - 9:00 am --

Registration Prefunction Mezzanine

-- 9:00 - 10:00 am --

General Session Riverview Ballroom

Performance by musicians from the New Horizons Band
Keynote Address by Karl T. Bruhn
Teaching the Adult Market: An Idea Whose Time Has Come

-- 10:30 am - 12:00 noon --

Breakout Sessions

A Life of Community Song and Dance Carlson

New England Dancing Masters

A Cappella at the Fire Station Eastman

Christoph Maubach

Making Music Skills Serve in a Healthy, Fun, Exciting, Inspiring, and Life-long Way Riverview Ballroom

David Darling

Outside the Classroom: Composing and Playing Popular Music with Teenagers and Young Adults Silver

Michel Widmer

Beyond the Elementary Classroom Gleason

Jo Ella Hug, Moderator
Panelists: Carol Erion, Brent Holl, Chris Judah-Lauder, Kerri Lynn Nichols, Judith Thompson-Barthwell

Wednesday, November 8 (continued)

-- 12:15 - 2:00 pm --

Lunch and Program..... Anthony
Buffet Luncheon
Remarks by Norman Goldberg about the Oasis program
Music by the Now and Then Quartet
Frank Amato, Jean Cronin, Pat Hanley, Marilyn Plain
members of the Rochester Chapter of the American Recorder Society

-- 2:15 - 3:45 pm --
Breakout Sessions

A Life of Community Song and Dance Carlson
New England Dancing Masters

A Cappella at the Fire Station Eastman
Christoph Maubach

Making Music Skills Serve in a Healthy, Fun, Exciting, Inspiring, and Life-long Way Riverview Ballroom
David Darling

Outside the Classroom: Composing and Playing Popular Music with Teenagers and Young Adults Silver
Michel Widmer

How Do They Do It? Gleason
Virginia N. Ebinger, Moderator
Panelists: Roy Ernst, Ethan Henderson, Gene Murrow

-- 4:00 - 5:00 pm --

Closing Session Riverview Ballroom
Closing Remarks by Mary E. Shamrock
Where Do We Go from Here?
Singing with Christoph Maubach

Music Making and Wellness: An Idea Whose Time Has Come

By Karl T. Bruhn
Presidential Advisor
American Music Therapy Association

“We feel strongly that abundant health benefits can be achieved by older adults who learn to make music in a supportive, socially enjoyable setting.” That statement, made by Dr. Frederick Tims, Principal Investigator for the Music Making and Wellness Research Project, is good news for older adults - and for music educators and the music products industry.

Background

The Music Making and Wellness Project was an unprecedented study exploring the effects of music making on healthy, active older adults. The multi-disciplinary team, made up of nationally and internationally known experts in the fields of medicine, biochemistry, psychology, psychiatry, keyboard pedagogy, aging, and music therapy, studied how music making affects the brain and immune system of healthy older adults from a variety of perspectives. The specific aims for the older students learning to make music were as follows:

- to improve quality of life and well-being
- to help participants become more relaxed, feel better, and respond in positive ways to stress
- to enhance immune system function or resistance to disease

To accomplish these aims the lessons were enhanced with teaching methods designed to encourage more participation and active music making by all students. A major component of the lessons was the incorporation of wellness assignments and homework for each lesson. The students were given exercises on using music to deal with stress each week, and they discussed how this worked for them between lessons.

Research Findings Document Music’s Positive Potential

The Music Making And Wellness Project study followed various health measures in 130 people during 1998. Two groups of seniors - one in Florida and a control group in Michigan - allowed researchers to measure how wellness-enhanced group keyboard lessons taught in a supportive, socially enjoyable setting might enhance both physical, as well as emotional, wellness in healthy older adults.

Significant quality of life changes were discovered (from pre-to post-test) in the group which took wellness-enhanced group keyboard lessons - but no change occurred in the control group, even accounting for differences in life events and social support.

- On the Mental Health Inventory (MHI) Anxiety scores, anxiety decreased in the keyboard group - but not in the control group. This decrease, evident after only 10 weeks of lessons, remained after 20 weeks of lessons. Decreased anxiety helps improve cognitive performance, and enhances learning, decision-making, and general feelings of well-being.
- On the Profile of Mood States (POMS) Depression/Dejection scores, depression scores decreased in the keyboard group - but again, not in the control group. With decreasing depression, people report a brighter mood and; since depression is a major problem for older adults, these findings are especially uplifting.
- On the UCLA Loneliness Scale, loneliness scores in the group of keyboard players decreased, while scores in the control group stayed the same. Results indicated that students changed their perception of loneliness, or sense of being alone, and that this feeling most likely derived from the music lessons. Loneliness, a major problem among older people, has a profoundly detrimental effect on overall health and well-being.

- Participants in the wellness-enhanced keyboard classes showed a 92% increase in human growth hormone (hGH). Human growth hormone positively affects such aging phenomena as energy levels, wrinkling, osteoporosis, sexual function, muscle mass, and aches and pains.

Generally speaking, both the music teaching profession and the music products industry have largely been focused on the youth market. However, these findings clearly indicate music making can be extremely important for adults. Music teachers wishing to serve the needs of the adult market will need to learn how music lessons merged with wellness-enhanced techniques and activities can enhance their adult keyboard classes. Clearly, there is a need for music educators and the music products industry to work together to develop well researched materials and programs in order to serve the unique needs of the burgeoning adult market.

Understanding and Serving the Adult Market

Today more and more older Americans are exercising, watching their diets and seeking out life style enhancement programs and activities that are not only enjoyable and rewarding, but also ones that will help them manage stress as well as provide a sense of sharing and belonging. It is widely known that good nutrition and exercise are important wellness ingredients - it is not as well known that active music making has the potential to enhance wellness and quality of life.

The March 1997 issue of *American Demographics* points out that a high number of adults get involved in group activities for “personal and social reasons” Music teachers need to understand that *performance* for many adults simply may not be a high priority. As one member of the Music Making and Wellness Task Force said, “Sure, they (the students) want to learn to play, but it’s also important that classes be fun and social because seniors will stop taking lessons when they feel the class expects more from them than they are willing to give.”

Far too often adults don’t take up music because they are under the mistaken belief that they are “too old to learn to play an instrument.” Writing in *MuSICA, Research Notes*, Dr. Norman M. Weinberger, Center for the Neurobiology of Learning & Memory, University of California at Irvine, is quick to point out that it is “never too late” for music. He goes on to say “It is an established fact that the adult brain is perfectly capable of learning and remembering music throughout life span.” The capacity to learn music remains viable throughout life and often remains strong through the seventh, eighth and ninth decades.

Humans have the need to belong, to be part of a group of individuals who share interests, and who come together for a common purpose. Such needs are as important to children and teens as they are to people in mid-life and to senior adults. In fact, it is increasingly being understood that this need for connection with others may be one of the most important components contributing to quality of life. That’s just one reason why learning to play a musical instrument in a supportive, socially enjoyable organized group setting can be so beneficial. .

Participating in group music lessons and learning to make one’s own music appeals to people of all ages. However, it is often especially appealing to older adults who value wellness and prevention of disease, because involvement with music tends to promote physical and psychological well-being. When people have success with music, boredom is relieved and efforts are directed toward personal productivity and pleasurable results. In addition, people experience positive emotional results and report that generally they “feel good.”

The SIX MINUTE MODULE

The SIX MINUTE Module consists of a manual and videotape for Teachers on Wellness Activities for Adult Keyboard Classes. The manual and video tape, compiled and written by Karl Bruhn, Dr. Alicia Ann Clair, Elizabeth Jones, and Dr. Frederick Tims, provides the music teaching profession and members of the music products industry with wellness-enhanced activities and techniques for adult keyboard classes.

The techniques in these materials were developed by members of a highly respected multidisciplinary team of researchers during the Music Making and Wellness Project, a research project studying the effects of wellness-enhanced adult keyboard classes on the physical and mental health of older adults. The materials have been tried and tested—and they work! To implement them requires only about six minutes of class time.

Music Making and Wellness - an Idea Whose Time Has Come

The research is clear! Adults can benefit *significantly* when they learn to make their own music in a supportive, socially enjoyable setting. If that's the case (and it is!) then why is it that so few adults take up music making as a hobby in later life? Perhaps it's because they have been programmed from an early age to believe that learning to play a musical instrument is "hard work and lessons aren't fun." However, learning to play an instrument doesn't have to be hard work. It can be fun and richly rewarding.

Perhaps there's another reason. Generally speaking music teachers were taught to teach a subject - not a whole human being. They recognize the need to use age-appropriate materials (i.e. pre-school, age 6-10, and teens, etc.) for young students. However, adults (i.e. boomers, the old, the older old, and the oldest old) are more different than any other portion of the population. Both music publishers and music educators need to learn more about *how* to serve this market.

When it comes to the adult market it's not just a matter of developing new curriculum and materials. What is really important will be a willingness for music educators the world over to recognize the importance of recreational music activity as an ongoing segment of music education.

Historically the both the music products industry and the music teaching profession have mainly marketed the benefits of music making for children and young adults as "fun", "or "part of a well-rounded education", and all of the other reasons with which we are familiar. However, the most basic principle of music therapy practice is that music is a powerful tool that can improve the quality of life for a wide variety of people. By working together, developing, implementing and promoting the right programs and activities we may be able to: improve and expand the public's perception of the value and benefits of music and music making, increase the number of active music-making at all ages, and expand the market for music products and services.

The Music Making And Wellness Research Team

The research team was made up of nationally and internationally known experts in the fields of medicine, biochemistry, psychology, psychiatry, keyboard pedagogy, aging, and music therapy.

Dr. Alicia Ann Clair
Director of Music Therapy
University of Kansas

Dr. Donna Cohen
Director of the Aging Institute &
Professor of Aging and Mental Health
University of South Florida

Dr. Carl Eisdorfer
Chair Department of Psychiatry &
Behavioral Sciences.
Director of the Center for Adult
Development, University of Miami,
School of Medicine

Dr. Midori Koga
Coordinator of Keyboard Pedagogy
Michigan State University

Dr. Adarsh Kumar
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Director of the Molecular
Neuroendocrinology &
Neurotransmitters Laboratory
Department of Psychiatry &
Behavioral Sciences, University
of Miami, School of Medicine

Dr. Cathy McKinney
Director of Music Therapy
Appalachian State University
Boone, North Carolina

Dr. Ake Seiger
Chair of General Medicine
Karolinska Medical Institute
Stockholm, Sweden

Dr. Frederick Tims
Principal Investigator
Professor & Chair Music Therapy
Michigan State University

Officials of the American Music Therapy Association (AMTA) provided technical expertise and editorial review services to the project.

The Music Making And Wellness Support Group

The three-phase, multi-year Music Making and Wellness Project was made possible through the combined efforts and resources of a number of different organizations. Funding for Phase I was provided by music retailers and manufacturers and the National Academy of Recording Arts & Sciences, Inc. Funding for Phase II and III was provided by NAMM, the International Music Products Association. Others provided technical assistance, expertise and encouragement. Following is a list of the organizations who supported this landmark project.

- American Music Therapy Association (AMTA)
- Baldwin Piano & Organ Company
- Brook Mays Music Co., Inc
- Class Act Consulting
- Fletcher Music Centers
- Jenkins Music Company
- Jordan Kitt's Music, Inc.
- Kawai America Corp.
- Korg U.S.A., Inc.
- Lowrey Organ Company
- National Academy of Recording Arts & Sciences, Inc. (NARAS)
- National Association of Music Merchants (NAMM)
- Prosser Pianos and Organs
- REMO, Inc
- Roland Corporation U.S
- Schmitt Music Company
- Technics Musical Instruments
- Yamaha Corporation of America

Music Making Skills Serve in a Healthy, Fun, Exciting, Inspiring and Life-Long Way

David Darling
Music for People

My life has centered around a wonderful childhood environment with the sound of my mother's classical piano pervading our home. As I began to understand the powerful call of music in my life, I began my journey as a pianist and then at the age of 7, I was overwhelmed with the beauty of the cello. One of the consistent feelings I have had for as long as I can remember is that musical participation and listening moves me more deeply than anything else. It was always overwhelming in its emotional intensity and in a larger way it presented to me the same mystery I had in contemplating what the universe was and where it was going or where it ended. When I would stare into the stars at night I would be overcome by a certain excitement of vulnerability and wonderment. I began to understand when listening or playing absolute music such as 'Adagio for Strings' by Barber or Bach's 'Suites for Solo Cello' that there was this same sense of mystery, excitement and wonderment.

When chumming around with school friends or strangers I would hear people comment that classical music was boring or that they did not understand it, my reaction was of disbelief. How could anyone not hear the incredible beauty and mystery in a Beethoven symphony? Some years later when Miles Davis' sound created a religious experience for me, again I would hear people say they did not understand the music and again I would be in disbelief.

My general feeling about this was, if I could feel so spiritual about music then anyone could. After all, I wasn't anyone special or any different than other people. Those other people must simply need some time and experience in a loving and exciting environment to begin to understand and appreciate the miracle of music.

Fifty years later it has indeed been proven to me that music is for everybody. World music styles and genres have made the task of finding ones own way in music even easier. Orff Schulwerk, Suzuki, Kodály, Waldorf, and other humanistic methodologies have increased the chance for success in music participation and learning.

Improvisation and all that it encompasses is now on the verge of transforming a generation of new music enthusiasts. *Music for People* offers a variety of programs providing advanced training in music improvisation and workshop facilitation skills. Each of our programs emphasizes a unique aspect of musical development, with individualized attention to each student's needs throughout the year. Our programs are woven together within the framework of our yearly calendar of workshops open to the public with weekend classes in late October, mid-February, early May and late June, as well as weeklong events in the summer. The programs offered by MfP are *The Musicianship and Leadership Program*, *The Musicianship Program* and *The Graduate Program*. In addition, public seminars are given internationally under the names *Finding Your Long Lost Musician*, *Music for Everyone*, and *Improvising Chamber Music*.

In 1977 I began offering public seminars called *Music for Self Expression*. These seminars were a direct result of my early conviction that all people could participate in music and learn to accept classical music as a spiritual entity. The workshops offered were a direct influence of my working closely with Paul Winter for 8 years as a soloist, composer, singer, and band member. Playing with Paul brought into focus world music styles and generated many thoughts about how to play the cello in an improvised way. This discovery included, of course, the traditional jazz approach but even more important was the feeling that I loved of improvising in a classical way. With the great success and inspiration of Paul and other world class musicians I was very interested to see what could be done about helping people find their own personal way in music. Once again my thought was, if I could have success with improvisation, like I had experienced with The Paul Winter Consort, then without a doubt all humans could have the same experience given a positive environment to grow in.

The first work created for *Music for People* was **A Bill of Musical Rights**. This has become the founding philosophy of the *Music for People* organization. Those rights are:

-Human beings need to express themselves daily in a way that invites physical and emotional release.

- Musical self expression is a joyful and healthy means of communication available to absolutely everyone.
- There are as many different ways to make music as there are people.
- The human voice is the most natural and powerful vehicle for musical self-expression. The differences in our voices add richness and depth to music.
- Sincerely expressed emotion is at the root of meaningful musical expression.
- Your music is more authentically expressed when your body is involved in your musical expression.
- The European tradition of music is only one sound. All other cultures and traditions deserve equal attention.
- Any combination of people and instruments can make music together.
- There are no “unmusical” people, only those with no musical experience.
- Music improvisation is a unique and positive way to build skills for life-expression.
- In improvisation as in life, we must be responsible for the vibrations we send one another.

Today’s symposium will demonstrate Music for People methodology, philosophies, techniques, games and programs.

I would like to thank the American Orff-Schulwerk Association for inviting *Music for People* and myself to demonstrate and share what we have been doing in helping adults claim their own music making possibilities in a lifelong holistic way of living.

Welcome all,

David Darling

Goshen, Connecticut
September 2000

For information about ongoing **Music for People** workshops, MfP’s Musicianship & Leadership teacher training program, Music for People products or membership please contact the MfP office @ **1-877-44MUSIC**. Visit our website: **www.musicforpeople.org**, e-mail: **mfp@musicforpeople.org** or **visit the Music For People Exhibit** here at the American Orff-Schulwerk Association National Conference.

A Cappella at the Fire Station
Summary of a paper presented at the Symposium 'Orff Schulwerk in Lifelong Learning'

Christoph Maubach

‘Just as the whole world is a school for the whole of the human race, from the beginning of time until the very end, so the whole of a person’s life is a school for everyone of us, from the cradle to the grave. It is no longer enough to say with Seneca, “No age is too late to begin learning”. We must say, “Every age is destined for learning, nor is a person given other goals in learning than in life itself”.’

Jan Comenius, Pampaedia, 1609.

Introduction

The concept of Lifelong Learning has existed for a long time. However, different living conditions and circumstances, especially in the Western world, give the notion of learning new dimensions in this day and age. Increased recreation time needs to be filled meaningfully. More choice, greater personal freedom and the new electronic media give the notion of learning a new place in life. Changes at the work place, the need for greater flexibility in people’s jobs and suddenly appearing new demands in the work situation also contribute to a greater need for continued learning. In this context Longworth’s and Davies’s (1996) future skills requirements produced in order of importance are worth noting:

1. teamwork, 2. problem-solving, 3. interpersonal skills, 4. oral communication, 5. listening, 6. personal/career development, 7. creative thinking, 8. leadership, 9. goal setting/motivation, 10. writing, 11. organizational development, 11. computation and reading. The ranking of teamwork, problem solving and interpersonal skills as the top three requirements signposts a perception of learning as a development of human potential.

Rosanna Fire Station Community House

The singing group at the Rosanna Fire station Community House represents a case in point for lifelong learning in Orff Schulwerk. Some years ago when the fire station of one of Melbourne’s northeastern suburbs Rosanna was closed, a community house was created in the building. More than three hundred and fifty community and neighborhood houses exist in the state of Victoria (Australia). Many of these are nestled in and around the large metropolis of Melbourne (3.2 million inhabitants). These houses are community learning places. People from all walks of life can enjoy the courses. Like many of these institutions Rosanna Fire Station Community House (R.F.S.C.H.) offers a smorgasbord of courses: Hand crafts, computer courses, Tai Chi, Yoga and also a singing course. Singing is a popular activity in Rosanna; there are two singing groups, one is scheduled on Monday evenings, the other one on Friday mornings. The atmosphere at R.F.S.C.H. is quite relaxed. There is a small kitchen area near the front door. People can get tea and coffee before they enter the classes. Participants enroll in the courses on a term by term basis. The prices are kept at an absolute minimum. The community houses do not enjoy a great deal of government support; they are essentially self-funding, except for the building and maintenance cost.

Rosanna A Cappella

The Monday night singing group consists of twenty-three members. Fifteen of these members have been re-enrolling in this course for several years. This means that quite a few members have accumulated a musical repertoire common to the group. The newcomers are usually invited with a great deal of care. The members usually give each other information, support and encouragement. Anecdotes are swapped; a lighthearted atmosphere develops right at the beginning of the two-hour session. The vocal warm up activities often provide much laughter. Some participants come almost directly from work and the stretching, the yawning, the sighing and the vocalizations initially feel strange. Spontaneous comments and giggles are welcome and lighten up the atmosphere.

The warm ups involve movement and vocalization. *Imitation* features in the process.

- Stand in a circle.
- Relaxed stance - feet firmly planted on the floor, neck, shoulders are free and loose.
- Together breath in and with out breath release a flow of air to the sound of ‘sssss’.
- Do the same with ‘shshshshshshshshsh’.
- Swinging arms in and out of the circle, each out breath is done with a sound ‘sh sh sh...’
- Imitate individual sounds on syllables such as “mo” “ma” “moo”.
- Imitate the vocal sound patterns, describe with your hands the sounds and tone curves.

During singing night the members of Rosanna A Cappella share a common interest, a cultural activity, the same language, the same surroundings. The group, at least for that period of time, develops its own *ethnicity*. The group members decided to have a name 'Rosanna A Cappella'. The group also decided to sing publicly at hospitals, retirement villages, A Cappella Festivals and Street functions.

The singing group works according to the following principles:

- Recognize your talent.
- Identify your abilities.
- Identify your strengths.
- Arrange success.
- Acknowledge success.
- Reward individual improvements.

In relation to 'Music for Children - Orff Schulwerk' Emeritus Professor Dr. Regner refers to a '...concept of education underlying the entire work' (Orff Informationen #64 /2000 p 10).

It is with this concept of education that Rosanna A Cappella are involved in joyful exploration of the musical elements through singing of patterns, canons, vocal babbling sounds, improvisations and traditional harmonies. It is the same education concept which invites the participants to work/sing as a team, to recognize their strength and weaknesses, to develop their interpersonal skills through music and to solve problems in a creative manner. In that way rationale, structure, content and learning environment of Rosanna A Cappella dovetail the Orff Schulwerk approach to music education.

Dr. Regner continues about the Schulwerk: 'The work permits an elemental encounter between the entire person and the music which conditions our attitude and creates a base for respect and love for music and dance of other cultures and centuries (Orff Informationen #64/2000 p 10.)'

Rosanna A Cappella gives the impression of a fun-filled, active and well-motivated singing group. The group members who are essentially non-musicians and lead 'non musical' lives otherwise encounter vocal music from different parts and periods of the world. Their attitude is one of sheer joy with the expression of singing. The repertoire of the group shows that respect for diversity in music, respect for originality and indigenous music goes hand in hand with a wholesome musical engagement.

The repertoire

The beginning of each session is usually created with a round. The item 'Jazz with a Piff' (music example # 1) is a popular choice. The numbers in the song represent the first three notes of the western major scale. The song can be sung with three, five or more numbers. Generally the repertoire is of a multicultural in nature. The group sings in different languages, English, French, Zulu (African), Swedish, German and in the language of some of the Australian indigenous people. A good example for the later is the item Inanaya (music example #2). This traditional item comes from Thursday Island an island in the Torres Strait a stretch of sea between the north of Australia and Papua New Guinea. In October 1999 at a community arts conference in Melbourne the following translation was suggested to me by two Thursday Islanders: 'Inanay gapuana, inanay gapuana hey hey oola oola' means "Come on lets have a good time and party, hey oola oola". Another suggestion by Lou Bennet from the group Tiddas who have recorded this item is that the song is not only a 'party' song but used as a lullaby as well.

Rosanna A Cappella endeavor to sing other songs of indigenous Australians. There is the story of the song 'Mumma Warruno'. I brought the song to the group in 1998 and the group decided that before we sing it we needed to find out more about its origin and circumstances. Members of the group assisted with the research: By chance one of the singers had heard a Radio program on ABC Radio National in which Dr. H.O. Lethbridge, a Doctor who collected Aboriginal songs in the nineteen thirties was mentioned. We were able to contact the Radio station, obtain details of the relatives of this Doctor (who had passed away in 1944), write to the relatives and receive detailed information regarding the song 'Mumma Warruno' and a collection of aboriginal songs which Lethbridge had published with Allan & Co in 1937 (music example #3). Dr. Lethbridge was by no means an ethnomusicologist; he was a very interested and dedicated amateur in that field.

Songs for the group are often selected for their 'singability'. Because there are eighteen women and five men (including myself) in the group we often have challenges in balancing the voices. Sometimes we sing in unison,

sometimes in three-part harmony, sometimes in four parts. As much as possible we sing *by heart*. Preferred arrangements are often those which offer repeated patterns and harmonic structures which can easily be memorized (Carrillon de Vendome). Songs of a rhythmical nature, occasionally accompanied by a single Djembe drum (Ipharadisi Zulu/African) are favorites. We sometimes sing songs in which participants have an opportunity for, personal improvisation. This is a delicate aspect of our vocal work. It is essential that participants are invited to sing at their own free will in this exercise and that they are not exposed with their personal expressions. We achieve this by inviting initially many of the group to improvise and as we repeat the item we make the groups of improvisers gradually smaller.

In conclusion

When I asked the members of the group recently why they are coming to singing at the R.F.S.C.H. I received a variety of responses. Here is a brief selection:

“... I think it feels really good when people with different skills come together and create such a unifying experience....”

“ it doesn't matter how I feel, how tired, it doesn't matter, when I come from work on a Monday night the singing really builds me up, it gives me energy..... I think it's got to do with the fact that I really loose myself in the singing”

“... well, there is nothing worth watching on television on Monday nights”

“...singing really helps me to find myself...”

“ I really enjoy the friendly atmosphere here....”

“..... I love the feeling of freedom and fulfillment which the singing gives me....”

Personal fulfillment through active music making, opportunity for creative expression, music making with a diverse repertoire are intrinsic features of the Orff Schulwerk approach. The singing group at the Rosanna Fire Station Community House benefits from this approach.

References:

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A Life of Community Song and Dance

New England Dancing Masters

Peter Amidon, Mary Alice Amidon, Mary Cay Brass, Andy Davis

Community dance and song can be powerful, positive agents of change. In many countries, community singing and dancing is an everyday part of the culture. Although this may not be true about the United States in general; there do exist regionally based communities and nationwide networks of people drawn together by traditional song and dance. These communities are sustained by festivals, summer camps for adults and teenagers, family camps, monthly contra and square dances and monthly community sings.

Most communities have their own network of participatory singing and dancing activities that bring people together such as church choirs; folk singing clubs; community choruses; women's and men's choruses; international dances; contra- square- and English country dances; and community dances for all ages.

Your presenters, Andy Davis, Mary Cay Brass, and Peter and Mary Alice Amidon have all found these participatory community activities to be more than just engaging and fun. We have found them to be spiritually nourishing, and life-changing. In our work as music educators, we recognize that in order to be effective music teachers, we must be spiritually and artistically fed and sustained outside the music classroom. Furthermore, by bringing the spirit of these community activities into the classroom, we feel we are giving children a better chance to take part in a life of community song and dance.

Here below is a partial listing of community song and dance resources in the United States.

Organizations

Country Dance and Song Society of America (CDSS)

132 Main St., P.O. Box 338, Haydenville, MA 01039, (413) 268-7426 • sales@cdss.org <http://www.cdss.org>

This is the best place to start to get any kind of information about traditional dance in the United States, books and recordings, summer camps, festivals, or regularly scheduled public traditional dances. CDSS is not only a clearinghouse of information, but they also run excellent summer camps of traditional dance and song, and have a superb catalogue of traditional dance resources: books, recordings and videos.

We particularly recommend this as a starting place to find out about summer camps and weekend festivals of traditional dance that are held throughout the year and throughout the United States. There are so many that we are not listing them here, except to mention the highly recommended CDSS sponsored summer traditional dance and song camps: *Pinewoods* in Eastern Massachusetts, *Ogontz* in New Hampshire, and *Buffalo Gap* in West Virginia.

Village Harmony/Northern Harmony

Northern Harmony • 5748 Hollister Hill Rd. Marshfield, VT 05658
802-426-3210 • nharmony@pair.com
<http://northernharmony.pair.com/>

Village Harmony is a series of summer sessions of extraordinary teenage and adult singing camps held in the Northeast United States and throughout England and Europe. A teenage Village Harmony session is typically: 20 teenagers and three - four adults who rehearse intensely for a week, and then tour, doing a concert almost every evening for two weeks. The repertoire may include music from the American shape note, Balkan village, African American gospel, European Renaissance, and other harmony singing traditions. These camps always include participatory traditional dance.

Village Harmony is a division of Northern Harmony. Northern Harmony performs winter singing tours, and publish books of traditional American folk hymns, and of recordings of a wide range of ethnic choral music. Both Village Harmony and Northern Harmony are under the artistic direction of Larry Gordon.

a few web sites

A great contra dancing information site

<http://www.io.com/contradance/>

The NEFFA website of folk festivals

<http://www.neffa.org/~neffa/Top/index.shtml>

Country Dance and Song Society

<http://www.cdss.org>

Village Harmony/Northern Harmony

<http://northernharmony.pair.com/>

Sacred Harp Singing Website

<http://fasola.org/>

New England Dancing Masters

<http://www.dancingmasters.com>

some of our favorite Northeast Festivals:

Dance Flurry Festival, Saratoga, NY, Feb.

<http://www.danceflurry.org/festival/festhome.html>

New England Folk Festival, Natick, MA April

<http://www.neffa.org/~neffa/>

Old Songs Festival Albany NY, June

<http://www.oldsongs.org>

Bibliography of Songbook Collections

Awake to Joy!

Christmas Carols for Part-Singing

collected by Nym Cooke • 290 Wine Rd. • New Braintree, MA 01531-1604 • (508) 867-9144 • nym@tiac.net
(also available through Revels, Inc.)

Balkan Bridges - songbook and companion CD

19 songs from Croatian, Bosnia, Serbia, Macedonia with complete transcriptions, translations and pronunciation guide. All songs recorded on companion CD.

pub. by Community Music and Dance, Inc. 1999

ed. by Mary Cay Brass • 399 Westminster West Road • Putney, Vermont 05346 • (802) 869-2438 •
mcbass@sover.net • (available at West Music)

Barnwell's Notes Publishing

Many compositions and arrangements by Ysage M. Barnwell of Sweet Honey In The Rock available here.

3012 Gentain Court, NE. • Washington, DC 20017 • ybarnwell@aol.com

Christmas Revels Songbook

Carols, processions, rounds, ritual and children's songs in celebration of the winter solstice

(also - **A Revels Garland of Song**)

Traditional processions, carols, rounds, pub songs, ritual and children's songs)

Many other single choral arrangements of traditional music also available.

compiled by John Langstaff • Revels, Inc • One Kendall Square • Building 600 • Cambridge, Massachusetts 02139

A Circle is Cast

Rounds, Chants and Songs for Celebration and Ritual

(also: **Fire Within** Magical and contemplative rounds and songs) from around the world

Compiled by Libana • Libana, Inc • PO Box 530 • Cambridge, MA 02140 • (available through Ladyslipper catalogue)

Continuum - The First Songbook of Sweet Honey In The Rock

compiled and ed. by Ysaye M. Barnwell • Contemporary A Cappella Publishing • Southwest Harbor, ME • (available in Ladyslipper Catalogue and Mainely A Cappella catalogue)

Freedom is Coming

Songs of Protest and Praise from South Africa

Songbook and companion tape • Church of Sweden Mission • Postbox 297 • S - 751 05 Uppsala, Sweden • (available at West Music)

Hirschhorn, Linda

Various songbooks and CDs of canons, rounds and musical settings of Jewish music.

Oyster • Box 3929 • Berkeley, CA 94703

Let your Voice Be Heard – Songs from Ghana and Zimbabwe

Songbook and companion tape

Abraham Kobena Adzinyah, Dumisani Maraire and Judith Cook Tucker • World Music Press • (available at West Music)

Northern Harmony,

Plain Tunes, Fuging Tunes and Anthems from the Early and Contemporary New England Singing Traditions

ed. by Larry Gordon and Anthony G. Barrand • Northern Harmony Publishing Company • 5748 Hollister Hill Road

• Marshfield, VT 05658 • (802) 426-3210 • lgordon@plainfield.bypass.com • <http://northernharmony.pair.com/> •

(Many other recordings and songbooks available from Northern Harmony)

The Oxford Book of Carols

Traditional and contemporary English carols for all seasons

ed. by Ralph Vaughn Williams • Oxford University Press

Rise Up Singing

A great collection of folk song lyrics and rounds.

ed. by Peter Blood Patterson • Singout Corporation • PO Box 5253 • Bethlehem, PA 18015-5253 • (215) 865-5366

Rounds Galore

340 Rounds • edited by Sol Weber • 25-14 37th Street • Astoria, NY 11103-4228

The Sacred Harp

The classic collection of early American shape note hymns

ed. by B.F. White, E.J. King • Broadman Press, Nashville, TN • Sacred Harp Publishing Co., • c/o Hugh McGraw, •

1010 Waddell St., • Bremen, GA 30110 • \$15.50 per copy (price includes postage) • (\$106 for box of 8 includes

postage) • See <http://fasola.org/> for more info on Sacred Harp singings & resources

Sing For Freedom

The Story of the Civil Rights Movement through its songs

compiled and edited by Guy and Candie Carawan • Songbook and companion CD • Singout Corporation • PO Box

5253 • Bethlehem, PA 18015-5253 • (215) 865-5366

Singing in the African American Tradition

Choral and Congregational Vocal Music

6 tapes which teach the harmonies one part at a time.

Ysaye M. Barnwell and George Brandon • Homespun Tapes, Woodstock, New York

Songs For Earthlings

A Green Spirituality Songbook

compiled and edited by Julie Forest Middleton • Emerald Earth Publishing • PO Box 4326 • Philadelphia, Pa 19118

Songs from South Africa

Songbook and companion tapes

Colin Harrison • The Schoolhouse • Kilmington • Wiltshire, Great Britain BA12 6RB • tel: 01985 844297

Songs of Zion

Hymns, spiritual and gospel songs from the African-American tradition • Abingdon Press • Nashville, Tenn.

Village Harmony - Traditional Songs of the Balkans

Songbook and companion CD

28 songs from the former Yugoslavia and Bulgaria with complete transcriptions, translations and pronunciation guide.

Pub. by Northern Harmony Publishing Co. • ed. by Mary Cay Brass • 399 Westminster West Road • Putney, Vermont 05346 • mcbrass@sover.net

Where Have All the Flowers Gone

A Singer's Stories, Songs, Seeds, Robberies

by Pete Seeger • Singout Corporation • PO Box 5253 • Bethlehem, PA 18015-5253 • (215) 865-5366

Traditional Dance Resources**Balance and Swing**

A collection of fifty-five squares, contras, and triplets in the New England tradition with music for each dance.
Ted Sanella, Country Dance and Song Society of America, 1982

Calling Contra Dances for Beginners by Beginners

by David Kaynor,

Box 30, Montague, Mass., 01351, 1991.

Community Dance Manual, Books 1-7

130 Traditional English and American Contras, Squares, Big Circles, Mixers, Waltzes, Polkas, and Marches

edited by Douglas Kennedy in association with the English Folk Dance and Song Society, A Dance Horizons Book, Princeton Book Company, Publishers, 1967. • P.O. Box 109, Princeton, NJ 08542

Contradancing in the Northwest

by Penn Fix, produced with assistance of the Country Dance and Song Society, 1991.

Contradance Calling, A Basic Text

by Tony Parkes, Hands Four Books, Bedford, Mass. 1992.

An Elegant Collection of Contras and Squares

by Ralph Page, The Lloyd Shaw Foundation Inc., Denver, Co. 1984.

Family and Community Dances

The Country Dance and Song Society Booklet #1, July 1999.

Handy Play Party Square Dance Book ,

C operative Recreation Service, Inc. Delaware, Ohio 1955.

Wake Up the Earth!/Son of Wake up the Earth

Morris and Sword Dances for Children with Orff Instrument Settings,

by Paul Kerlee, 1980.

**New England Dancing Masters
Community Music and Dance**

41 West Street • Brattleboro, VT 05301 • (802) 257-1819 • info@dancingmasters.com www.dancingmasters.com

Publishers of books, recordings and videos of community dance and song including:

Chimes of Dunkirk - Great Dances for Children

Listen to the Mockingbird - More Great Dances for Children, Schools and Communities

Jump Jim Joe - Great Singing Games for Children

Down in the Valley - More Great Singing Games for Children

Andy Davis • same as above

Mary Cay Brass
802-869-2438 • mcbrass@sover.net

Peter & Mary Alice Amidon
802-257-1006 • info@amidonmusic.com

New England Quadrilles and How to Call Them

by Bob Dalsemer • Box 208 Brasstown, NC., 28902

Smoke on the Water

Square Dance Classics by Bob Dalsemer, Traditional Caller Productions,

Step Lively Dances for Schools and Families

collected and arranged by Marian Rose, Community Dance Project, 2056 East 3rd. Avenue Vancouver, B.C. V5N 1H7, 1998

Swing the Next

A Collection of 80 Squares, Contras, Triplets and Circle Dances
by Ted Sannella, The Country Dance and Song Society, 1996.

Outside the Classroom **Composing and Playing Popular Music with Teenagers and Young Adults**

Michel Widmer

I want to give an overview of my very personal approach toward Music and Dance Education – Elemental Style. When I was a student of social pedagogic my special interest in Music and Theatre as room for playing and communication in group work developed. I was looking for a lively and fascinating work area that is also interesting and enticing for children, juveniles, adults and people with special needs.

In search of answers for my pedagogic questions I discovered the Music and Dance Education – Elemental Style. In the beginning I was experimenting with material and ideas derived from publications of Wilhelm Keller, Barbara Haselbach and from others in the vicinity of the Orff Institute in Salzburg.

Under social pedagogic aspects I was looking for play models that could help to build up identity and support social behavior. In addition, these models should be also characterized by animation and action.

The relationship between the pedagogue and the participants should be based on partnership, because social pedagogic group work can only take place when people are motivated and participating voluntarily.

In reflecting my experience and in deepening my understanding of the Orff Schulwerk, the principals and characteristics became clear to me. There is a high level of personal experience in elemental processes, as Carl Orff described it, "the elemental always means a new beginning ... the elemental is always generating."¹ It is something that is constantly created anew, is influenced by the situation and the participants, is always thrilling and arouses curiosity. Thereby the people are animated to participate.

The pedagogue's task is to be involved in the process as attentive observer and as player. He develops his facilitation from the needs, ideas and inputs of the group members. Preferences for certain instruments, sounds and tastes play an important role. The pedagogue should be able to create new arrangements out of impulses and suggestions. He builds up situations where the participants may perceive themselves as active and developing.

In this context Wilhelm Keller says, "the human being only moves freely and uninhibitedly where he/she feels at home, he only plays where he/she knows the toys and the rules ... Therefore it is necessary to mark out the latitude for each player according to his abilities."²

Keller's view to respect the participant's individual space and support his individual abilities has had an especially strong influence on my work.

In my session I want to introduce and illustrate the results of these basic thoughts on group work and give you some examples from my experience with juveniles, adults and families having members with special needs.

¹ Carl Orff, Dokumentation III., Tutzing 1976.

² Wilhelm Keller: Die Hausmusik 1958, quoted after Oberbork, Eine Sammlung von Artikeln zu Carl Orff, seinem Werk und dem Orff-Schulwerk, Hannover 1975, unveröffentlicht.

Beyond the Elementary Classroom
A Panel Discussion of Current Practice and Future Possibilities
for Secondary Classroom Applications of Orff Schulwerk

Jo Ella Hug, Moderator

Panelists: Carol Erion, Brent Holl, Chris Judah-Lauder, Kerri Lynn Nichols, Judith Thompson-Barthwell

In the U.S., the predominant application of Orff Schulwerk has been in K-5 music classrooms. Who are the people working with older students and what does the model "look like" in various applications in grades 7 - 12? The panel will explore the possibilities with the older student. Be part of the team creating a vision for a future Orff Schulwerk that continues beyond the elementary classroom.

Questions considered:

What do the current models of upper level (Jr. High - High School) Orff Schulwerk programs "look like"?

How can you blend composer-centered and child-centered approaches together arriving at the creative core of Orff Schulwerk in a performance-based program?

How do we transfer the love of CHILDLIKE expression beyond lower elementary and get past the fear of looking CHILDISH?

Is Orff Schulwerk a preparation for more traditional musicianship or is it an end in itself?

How can we make the shift to large groups of performers as in High School performance classes and not lose the individual expression/creation/interpretation so fundamental to Orff Schulwerk?

If you could redefine your job with upper level students, how would your current situation change, what would the future "look like"?

Panel: How Do They Do It?
Getting adults involved in music making, just for the joy of it

Virginia N. Ebinger, Moderator

Panelists:

Roy Ernst, New Horizons Band
Ethan Henderson, Berkshire Choral Festival
Gene Murrow, American Recorder Society

American Recorder Society

ourworld.compuserve.com/homepages/recorder/

The members of the American Recorder Society include teachers, leading professional musicians, and amateurs of all ages. The ARS has 90 chapters in the US and Canada, where its membership base is more than 3200, plus nearly 200 members in 27 other countries. Publications include *American Recorder* (magazine) and the *ARS Personal Study Program in 13 Stages to Help You Improve Your Playing*, an education program for all levels of players that provides goals for the systematic study of technique, Theory, sightreading, and repertoire.

Berkshire Choral Festival

www.chorus.org

Founded in 1981, the Berkshire Choral Festival attracts singers from across the country and around the world to the campus of Berkshire School in Sheffield, Mass. There, the singers rehearse and perform the great choral masterpieces under the direction of leading choral conductors and prominent soloists. The Festival holds five concerts in Sheffield every summer, plus single concerts in Santa Fe, N.M., Canterbury, England, and Salzburg, Austria.

New Horizons Band

www.namm.com/newhorizons/

A band program for adult beginners (even if you can't read music) and people who may have played in school but put it aside for many years. The New Horizons concept applies to seniors typically (but not necessarily) over the age of 50 in large band programs as well as smaller ensembles such as stage bands, Dixie bands, orchestras and chamber music groups. The program is comprised of 33 New Horizons Bands nationwide.

LIKELY QUESTIONS FOR DISCUSSION:

- What were reasons/needs you saw for beginning your group?
- What do you think motivates people to look for and participate in music-making groups of adults?
- How do they learn about them?
- Are there varying levels of experience among the participants? Mostly amateurs? Rank beginners?
- What age range does your group comprise?
- Are there special challenges in working with adults, especially older adults, that one does not ordinarily meet in teaching children and other students?

PRESENTER BIOGRAPHIES

KARL BRUHN

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During his long career in the music products industry Karl T. Bruhn was active in both the retail and wholesale sides of the industry. He served as Senior Vice President, Marketing, with Yamaha Corporation of America, a position from which he retired in 1989. Later that year he assumed the position of Director of Market Development for the National Association of Music Merchants (NAMM). During his tenure with NAMM he worked with all members of the music community—educators, manufacturers, technicians and performers—in helping to bring the work of the National Coalition for Music Education to the attention of decision-makers on the national, state and local levels.

He served as both executive director and president of the American Music Conference (AMC). He also served as President of The National Piano Foundation (NPF) and Piano Manufacturers Association International (PMAI), and was active in many other industry organizations. An accomplished musician, he played professionally and led his own orchestra for many years, and was presented the Honorary Degree, Doctor of Music, by the Berklee College of Music in Boston.

Now retired, he serves as Presidential Advisor to the American Music Therapy Association (AMTA), and as a member of the board of REMO, Inc. He also continues his music education advocacy efforts.

DAVID DARLING

Music for People
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DAVIDCELLO@aol.com

“Maverick cellist” is the phrase most often assigned, but it hardly captures the richness, diversity, breadth and sense of humor of David Darling—a man who literally has redefined the way the cello is played and the way music is taught.

Darling is a classically trained cellist who began his career as an elementary and secondary school teacher and conductor of band and orchestra. He later taught music and served as orchestra conductor and faculty cellist at Western Kentucky University.

His unconventional, playful teaching style has helped open the world of music and improvisation to thousands of people. In 1986 he co-founded Music for People, a non-profit educational network that teaches and fosters improvisation as a means of creative self-expression through workshops, training and special events.

David Darling was given the 1995 Artist of the Year award by Young Audiences, Inc. in recognition of his hard work, innovations and creativity in the service of artists-in-education.

David began his professional career as a cellist, composer and vocalist with the Paul Winter Consort. His revolutionary solo CDs continue to receive international recognition and have captured the attention of film directors Jon Luc Goddard and Wim Wenders.

David Darling continues to tour internationally with ECM's The Sea Group (Ketil Bjornstad, Jon Christensen and Terje Rypdal) as well as duo performances with Mr. Bjornstad. His latest recordings include: BALANCE on the Relaxation Company / Ellipsis Arts label and his most recent release “SEPIGRAPHS” with Ketil Bjornstad for ECM Records.

VIRGINIA N. EBINGER

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Virginia Ebinger holds degrees in piano and musicology along with certification in Orff Schulwerk. She is a retired public school teacher. Her teaching experience covers elementary, junior high as well as private classes of pre-school, high school, adults. She is also a church musician. Gin has taught Schulwerk certification courses in many universities around the country and in Canada. She has presented many workshop and conference sessions. She is a former president of AOSA and has held many other offices and responsibilities in the organization. She was the organizer and has twice been president of the New Mexico AOSA chapter. Gin recently completed a term on the Board of American Recorder Society. She has extensive experience with the Alliance for Arts Education, including serving as state chairman and delegate to Arts Dialogue in Australia. She has been chairman of the elementary division in the New Mexico Music Educators Association. Her publications include "De Colores" (Schott), "Make a Joyful Noise" (RB Publications), "Niñez"(Sunstone) and many articles for *The Orff Echo*, *Ostinato* and various other professional journals. Her ongoing research includes field research in Spain and in the United States in the area of Spanish folk material, especially as it relates to children.

CAROL ERION

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Carol Erion works for the Arlington, Virginia Public Schools where she has taught elementary general music and high school and middle school choral music and general music. She was recently appointed the Supervisor for Arts Education for the county. She has a bachelor's degree from Oberlin College, and holds a master's degree in Music Education from the New England Conservatory of Music. She is the author of *Tales to Tell*, *Tales to Play*, a collection of folk tales from around the world set with music, drama and dance. She is a past national president of the American Orff-Schulwerk Association, and a recent past president of the Arlington Education Association. She directs the Orff Schulwerk Teacher Training program at George Mason University where she teaches Level III.

ROY ERNST

Eastman School of Music
26 Gibbs Street
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royernst@aol.com

Roy Ernst is a professor of music education at the Eastman School of Music of the University of Rochester, where he has taught for 25 years and chaired the music education department for 12 years. He teaches courses in curriculum and instrumental methods.

In 1991, Ernst started the first New Horizons Band at Eastman for the purpose of creating a model program emphasizing entry and re-entry points to music making for senior adults. The Rochester New Horizons Band was featured nationally on the NBC Today Show, in the *New York Times*, and in other major newspapers and journals (including *MEJ*). Later, he became the founding director of the New Horizons Music Project, funded by the National Association of Music Merchants (NAMM) and the National Association of Band Instrument Manufacturers (NABIM). In that capacity, he used the New Horizons Band as a model to assist in starting 53 similar programs in the United States and Canada. He created a video tape for adults interested in music making and co-authored a *New Horizons Band Planning Guide* with Scott Emmons and Don Coffman (both directors of New Horizons Bands).

In 1999, Ernst founded Music For Life, a project sponsored by NAMM and NABIM to create entry points and re-entry points to music making for adults of all ages. The goal of the project is to find and create models of all kinds that can be used by others in creating similar programs.

Publications by Ernst include books and articles on conducting, flute performance, and music education. He is the founding director of The Aesthetic Education Institute in Rochester, New York. He conducts frequently at New Horizons Institutes—national and international events for New Horizons Band members.

Before moving to Eastman in 1975, he taught flute, conducted the wind ensemble, and was a member of the music education faculty at Georgia State University. In 1984, he was a visiting professor at the Sydney Conservatorium of Music in Sydney, Australia.

Ernst began his career in Michigan, where he taught in instrumental music in elementary and secondary schools and was a member of the applied faculty at Wayne State University. Roy received his BS and MS degrees from Wayne State University and PhD from The University of Michigan. He received the President's Arts Achievement Award from Wayne State University in 1994.

NORMAN A. GOLDBERG

MMB Music, Inc.
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Norman Goldberg is the founder and president of MMB Music, Inc. During his long career in the music field, he has been a teacher, a conductor, a composer, an arranger and a businessman. He holds a BS and an MM from the University of Illinois. Prior to working in the music industry, he was bass clarinetist for the St. Louis Symphony and he has taught in public schools, universities and community music schools. He is active in both music education and music therapy circles and has received numerous awards for his work. He has published articles, compositions and arrangements. A founding member of the American Orff-Schulwerk Association and devoted supporter of the Orff Schulwerk movement, he was the recipient of AOSA's Industry Award in 1998.

ETHAN HENDERSON

Berkshire Choral Festival
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HendersonE@choralfest.org

The former general manager of the American Boychoir in Princeton, NY, Ethan Henderson has recently been named managing director of the Berkshire Choral Festival. Henderson, who was an apprentice at the choral festival in 1993, is only the second managing director in the festival's 20-year history. A native of South Bend, IN, Henderson has a bachelor of music, *cum laude*, from St. Olaf College in Northfield, MN. He sang in the St. Olaf Choir and toured with the group internationally. Before joining the American Boychoir's management, Henderson was director of marketing and public relations for the Dale Warland Singers in Minneapolis, MN, and the Plymouth Music Series of Minnesota. More recently, Henderson worked for the National Association of Schools of Music, the accrediting body of higher education music schools.

BRENT HOLL

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Brent Holl lives in Bridgewater, Virginia, and teaches General Music and Choir at S. Gordon Stewart Middle School in Ft. Defiance, Virginia. He is the director of the Round Hill Recorder Consort, President of the Shenandoah Valley Children's Choir, and has done adjunct teaching for James Madison University, Blue Ridge Community College, and Radford University. He is currently the Level I Basic Orff instructor for the summer course at James Madison University. He received a B. S. degree from Bridgewater College, an M.M.Ed from James Madison University, and has completed all levels of Orff Certification at the University of Memphis. He presents workshops throughout the Eastern United States. Mr. Holl is the director of the Stewart Orff Ensemble, the eighth grade general music class at Stewart Middle School. This ensemble has performed at the Virginia Music Educators

Conference in 1992 and 1996, at James Madison University's "Mallet Madness" in 1997, for the opening in-service session for the teachers of Augusta County, Waynesboro, and Staunton, Virginia, in 1998, for the opening session at the American Orff Schulwerk National Conference in 1998, and at Radford University's "Marimba Madness" in 1999. The ensemble will be performing in March 2000 at the National MENC conference in Washington D. C. Mr. Holl has authored the books "Canons Too!!" "The Beatin, Path Consort Collection," and the "Beatin, Path Ensemble Series." He has edited and published books for Robert A. Amchin and Michael R. Nichols and is the owner of Beatin, Path Publications.

JO ELLA HUG

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Jo Ella Hug is a teacher in a large middle school in Missoula, Montana. She currently teaches in Orff Schulwerk Teacher Training programs at the University of St. Thomas, Cleveland State University and the University of Montana. She has received numerous awards and scholarships in teaching including the Gold Star Award from KPAX TV, Salute to Excellence Award from the YWCA, the Presidential Scholarship from the American Recorder Society, and has been listed twice in "Who's Who Among American's Teachers". She has presented many workshops around the country as well as several AOSA National Conference Sessions. Jo Ella was an instructor in the Introduction to Schulwerk segment during the 1999 AOSA Conference in Phoenix and was a headliner at the National Conference of Carl Orff Canada held in Vancouver in April of 2000. She has a video presentation available from the AOSA library and has served on the AOSA National Board of Trustees. She will be a presenter for MENC All-Northwest in 2001.

CHRIS JUDAH-LAUDER

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Chris Judah-Lauder is Fine Arts Curriculum Coordinator and Instructor of Music at Good Shepherd Episcopal School in Dallas, TX. She holds degrees from Indiana University and a Masters level in Orff Certification from Hamline University. She currently serves as Regional Representative for the National Board for the American Orff Schulwerk Association where she serves as Chair of the Conference Committee and Co-chair of the Nominating Committee. In 1995 she served as Local Conference Co-chair for the AOSA National Conference in Dallas and has served as President of the North Texas Orff Chapter. Nationally known clinician, she has taught Orff Teacher Training courses throughout the United States as well as past presenter for the 1999 Montreat conferences on Worship and Music, TCU, UNT, Children's Choral Festival in Mississippi, TMEA, Chorister's Guild, ISAS, SAES, a wide variety of workshops throughout the US in addition to many national AOSA national conferences. Chris' Middle School Ensemble Groups will be featured at the 2000 International Percussion Arts Society Conference in Dallas. They have also been featured at TMEA, SAES, the Opening Session at the 1995 National Orff Conference, and Children's Festival in Houston, Chorister's Guild, ISAS conferences, Dallas TV stations and many other locations throughout the area. Chris will be presenting at the 2001 Albuquerque Music and Worship Conference, the 2000 Orff Schulwerk Symposium in New York in November as well as the 2000 National AOSA Conference in New York.

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AUSTRALIA
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Christoph Maubach was born in the Rhineland in Germany. He completed his Bachelor of Music and Dance Education (A-Course) at the Orff-Institute in 1979. Since 1980 he has been living in Melbourne, Australia, except for the years 1991/1992 when he returned to Europe to be a staff member at the Orff Institute in Salzburg. In 1988 Christoph completed a Graduate Diploma Movement and Dance, at the Melbourne College of Advanced Education and in 1996 he finished his Master of Education, Melbourne University. Since 1998 he is involved in Doctor of Education Studies at the R.M.I.T University in Melbourne.

Throughout his career Christoph has maintained a great enthusiasm for the implementation of the Schulwerk and for the development of the Orff approach in Australia and elsewhere. He was personally involved with the inception of the Australian Orff Schulwerk Associations in the states Tasmania and Western Australia. Over many years Christoph has directed seminars and workshops within and outside of Australia. He has also attended and presented at many music education conferences. His passion for music and movement education is reflected in his continuing support and participation in committees as well as policy development within Australian Orff Schulwerk organizations. He has developed Graduate Certificate and Graduate Diploma Courses in Education (Orff Music Education) at Australian Catholic University.

In Australia Christoph's musical contributions included the formation of the Australian multicultural folk music ensemble Shenanigans. He continued to arrange and perform with the ensemble for many years. In recent years Christoph has contributed to the emerging A cappella movement in Australia. He performs with the Georgian A Cappella trio Golden Fleece in Melbourne and recorded the first CD with the trio in 1999. He conducts the sing group Rosanna A Cappella at the Rosanna Fire Station Community House and the French Singing Group La, La, La at the Darebin Arts Action Group House.

GENE MURROW

American Recorder Society
Riverview Farm Road
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gmurrow@post.harvard.edu

Gene Murrow recently completed two terms as president of the American Recorder Society. For many years he has been an advocate for and a teacher of both recorder and English country dance in various courses and workshops, including Amherst Early Music Festival and Pinewoods Camp (with the Country Dance and Song Society). He has performed with the Paul Winter Consort, the NY Baroque Ensemble and the NY Renaissance Band. His degrees are BA in music from Columbia University and MA/MAT in Mathematics/Mathematics teaching from Harvard.

NEW ENGLAND DANCING MASTERS

(Peter Amidon, Mary Alice Amidon, Mary Cay Brass, Andy Davis)

c/o Peter Amidon
20 Willow Street
Brattleboro, VT 05301
peteram@sover.net

Peter and Mary Alice Amidon, Andy Davis and Mary Cay Brass are versatile and widely respected performing and teaching artists who, for the past 20 years, have dedicated themselves to traditional dance and song. They are founders and editors of the New England Dancing Masters collections of traditional dances and singing games for children and communities. They have spent years teaching dance as an integral part of their elementary school music programs. They are in demand at traditional dance camps, music festivals, and regular contra and square dances throughout the United States. They are also deeply involved in leading community singing.

Andy Davis has been involved in community music and dance traditions for more than twenty years. He is a traditional dance musician and caller as well as a respected music educator in the Vermont public schools. He sings with the group Nowell Sing We Clear and has organized family music and dance weeks for the Country Dance and Song Society for many years.

Mary Cay Brass is one of the finest contra dance pianists around. She plays piano for the Greenfield Dance Band, as well as for New England Chestnuts. She has led many sessions of the Vermont teenage singing camp Village Harmony, and leads two community choruses in Vermont and Massachusetts.

Peter and Mary Alice Amidon are equally at home doing a concert of stories and songs, calling a community dance, leading harmony singing, or doing an elementary school residency or singing, storytelling or traditional dance. The Amidons have performed concerts and led dancing with their sons Sam (19) and Stefan (16) since the boys were 7 and 4. Now Sam (fiddle) and Stefan (percussion) are members of one of the finest concert/contra dance bands in the country: the quartet *Popcorn Behavior*.

KERRI LYNN NICHOLS

430 School Ct SE
Lacey, WA 98503
treefrog@thurston.com

Kerri Lynn Nichols is the Artistic Director of Tree Frog Productions specializing in integrated arts pedagogy and performance for individuals and communities. She is also the Vocal Arts and Dance Director at River Ridge High School in Lacey, Washington, where she teaches voice, percussion and dance. Ms. Nichols is a Master level Orff Schulwerk specialist, receiving her training from Professor Jos Wuytack at Memphis State University. She has received her certification in creative movement with Anne Green Gilbert. She conducts music and movement education workshops throughout the country as well as graduate courses for Lesley University, the University of Oregon and the Summer Dance Institute For Teachers in Seattle. A prolific children's composer, she collaborates with students of all ages to create original works and performances around global themes. Ms. Nichols is the author of three collections of music for children, a text and audio tape for teaching music through movement entitled *Music for Dancers*, and several mini-musicals. A strong advocate for an inclusive teaching approach, she assists students of diverse populations in developing life skills through the arts.

MARY SHAMROCK

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Granada Hills, CA 91344
mary.shamrock@csun.edu

Mary Shamrock has been involved with Orff Schulwerk for more than thirty years. Her service to AOSA has included being national president, Orff Echo editor, two-time national conference chair, board member, and work with special projects. She received the organization's Distinguished Service Award at the November 1999 national conference. Her Ph.D. dissertation (UCLA, 1988) examined the dispersal and adaptation of the Schulwerk in selected Asian cultures. She has been instructor for many Schulwerk teacher training courses and workshops throughout the US and abroad, and has contributed abundantly to the literature through publication. She has been a member of the music faculty at California State University, Northridge since 1978. Currently in a new position, Associate Dean of Health and Human Development, she is expanding her knowledge and awareness of learning across the life span.

JUDITH THOMPSON-BARTHWELL

8120 E. Jefferson Ave. Apt 1K
Detroit, MI 48214
Barthwellj@aol.com

Judith Thompson-Barthwell completed a Bachelor of Music Education and M.A. in Elementary Education at Eastern Michigan University. She currently teaches K-12 music in the Romulus Community Schools near Detroit, Michigan. She teaches movement classes for Orff Teacher Training Courses in the

Detroit area, and has taught movement at an International Summer Courses at the Orff Institute in Salzburg, Austria

MICHEL WIDMER

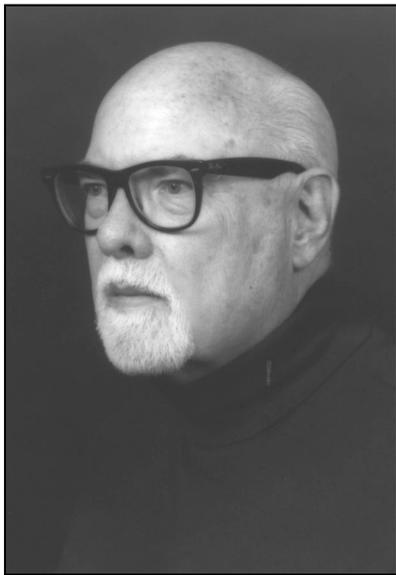
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A-5400 Hallein

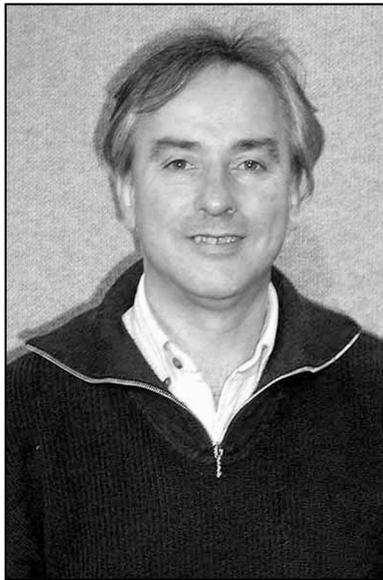
AUSTRIA

Michel.WIDMER@moz.ac.at

Michel Widmer was born in Germany; he now lives near Salzburg, Austria. He studied "socialpedagogics" with a focus on music and theatre. He has attended classes in Music and Dance Education - Elemental Style at the Orff Institute in Salzburg. Currently, Michel works with children, teenagers, adults, people with special needs, families and for teacher training courses (*pädagogische Aus- & Weiterbildung*) in many countries (Austria, Germany, Romania, Poland, Hungary, Russia and Spain). For 10 years he has taught some classes at the Orff Institute and at German universities for socialpedagogics. For nearly 20 years he has worked with different theatre groups for children and families. He performs as a clown and with his own "Theatre out of a suitcase." He is also a member of the "clowndoctors" at the children's hospital in Salzburg.



Karl Bruhn



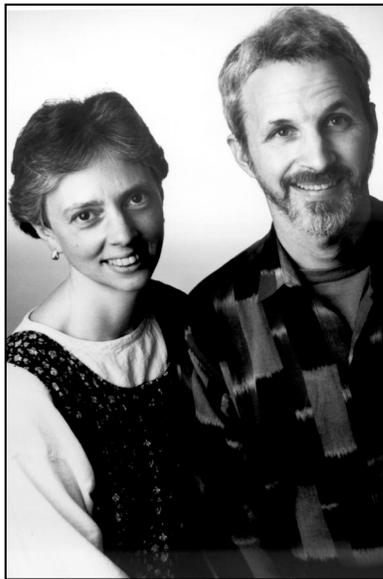
Christoph Maubach



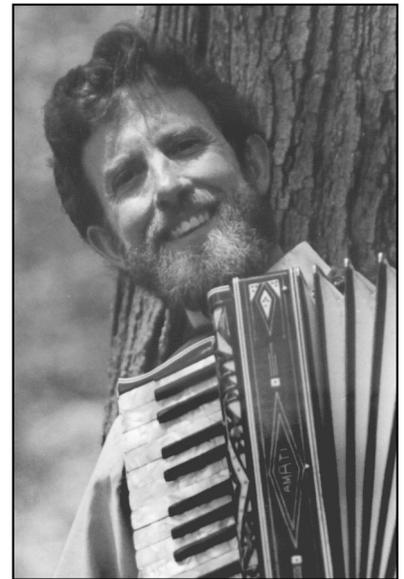
David Darling



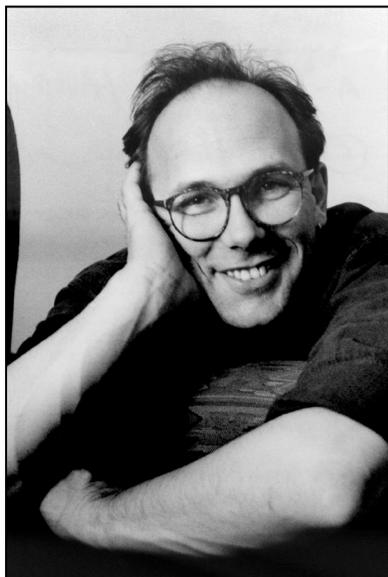
Mary Cay Brass



Peter & Mary Alice Amidon



Andy Davis



Michel Widmer



Mary Shamrock



Scenes from the first International Orff Schulwerk Symposium, Orivesi, Finland, March 24-26, 2000.
Photographs courtesy of Karen Foley.





The third International Symposium was held in Munich, Germany, October 20-22, 2000. It honored Professor Wilhelm Keller on his 80th birthday. He is pictured here with one of his classes, circa 1965. Photograph courtesy of the Orff-Center, Munich.

