

# Reverberations

Newsletter of the American Orff-Schulwerk Association • Spring 2011 • Volume 10, No. 3

## 2010 AOSA Distinguished Service Award Acceptance Speech

by Shirley W. McRae

**D**uring the official opening ceremonies on Thursday of the AOSA 2010 Professional Development Conference, Shirley W. McRae was awarded the AOSA Distinguished Service Award (see *Reverberations*, Volume 10, No. 2, page 7). The following is her acceptance speech that she has graciously allowed us to publish.



Shirley McRae

My extraordinary, talented, generous colleagues:

I guess I'm expected to say something wise. I've been the recipient of much wisdom, but I can't claim to have dispensed much. Therefore, my remarks today do not masquerade as anything profound. I'll simply take a quick look back and then suggest some hopes for our future as a vibrant force in children's music.

I also say "thank you" for the opportunities and inspiration you have given me over the course of some 40 years. Yep, my first conference was in Cincinnati in about 1968, and my second—Memphis! When we were so excited because almost 200 people had registered!

My perspective is fairly broad, and I have witnessed many shifts in leadership and a variety of philosophies and pedagogical approaches, which need not threaten us, by the way. Our diversity can energize us and enrich our profession, much as cultural diversity serves us on a social level. As I noted in Carl Orff's autobiography, that component was core to his musical intention. Our *unity* is rooted in the idealism of our mission.

In my own work, I eagerly seek out music from international sources, mainly folk materials that I dearly love and regard as a window into the soul of a culture. True folk songs, engaging expressions directly from life experience and usually from unknown creators, have a broad and immediate appeal. My work in the Schulwerk led me to explore and use folk songs generously in my training courses and choral arrangements. Likewise, the Orff musical style is unique in its color, its texture, and its unsophisticated orchestrations. Its appeal is at once childlike and engaging. And not easy to master, as the simplicity may become boring unless there is also an element of charm, which is elusive and hard to define.

A friend and colleague of mine at the University of Memphis delighted in scoffing at the Orff style and often used the phrase, "You Orff people." He railed against our use of the *bordun*, which to him meant C and G played

endlessly and without rhythmic variation. I guess he assumed that we never departed from the key of C major, too. Of course, he had a point, that the style *is* predictable and formulaic without our own imagination and experimentation.

I would like to mention some hopes for our future as an organization and as a pedagogy. That we:

1. emphasize singing as the fundamental musical expression, cultivate healthy singing habits, and, above all, demonstrate a joy in singing (something not experienced by most of our American population!).
2. cultivate a respect for the instruments as legitimate tools (not dumbed down for kids).
3. use the instruments to enhance songs or instrumental melodies and for early improvisation.
4. hammer away at musical literacy but within the context of musical expression (using the music to teach the language!).
5. choose materials for their musical quality (worth remembering for a lifetime).
6. routinely engage the children in the creative process, by experimenting with melodies, rhythms, accompaniments, and movement and by making musical judgments.
7. maintain a playful environment for learning.
8. enjoy the music as much as the children.

Many years ago, an Orff colleague of mine told of a remark she had made to her husband, a gifted composer noted for his avant-garde style. After hearing one of his pieces, she said to him, "But, honey, it's not beautiful!"

I would like to adopt this phrase as a mantra, "Make It Beautiful." That means we approach *all* music activities as artistic events. For example, when we play with poetry, we explore musical speech (timbre, dynamics, inflection) to bring the poem to life. We may choose to add other elements (instruments, movement, body percussion), but the speech itself can stand alone as a musical event. That's not news, is it? Didn't we learn that in Level 1?

"Make It Beautiful" of course applies to all aspects of our teaching. Sadly, some children don't have much contact with beauty. As we work and play with movement and sound, let us commit to providing this kind of first-hand experience with the wonders and inspiration of what we call "music." It can be a life-changing gift.



# President's Panel

by Chris Judah-Lauder, Dallas, Texas

## Planting the Seeds of the Orff Schulwerk. How Early is Too Early?

The President's Panel took place at the 2010 AOSA Professional Development Conference in beautiful Spokane. The Panel members included: Judy Bond, Professor and Coordinator of Music Education at the University of Wisconsin; Amy Beegle, Assistant Professor of Music Education at Pacific Lutheran University; and Amy Onstot, a former student from Pacific Lutheran University. The moderator was Julie Scott, AOSA President.

Julie Scott opened the panel by sharing some of her college students' memories of their own elementary music class experiences. There was a wide range of responses, including: doing musicals ("That was so much fun because I had the lead!"); singing—although most could not recall the title of songs; playing "Hot Cross Buns" on the recorder; watching *Peter and the Wolf*; and playing some instruments. Scott explained that most students thought music class ranged from fun to a disaster.

Scott continued, "Past research on preservice teacher education has suggested that no matter what they learn in their college methods classes, new teachers will revert to teaching how they were taught." Thankfully, recent research of preservice teachers' beliefs shows that method courses and field experiences help shape preservice teachers' philosophies and pedagogical beliefs.

Judy Bond, Professor and Coordinator of Music Education at the University of Wisconsin, explained that many of her students chose to study music because they were inspired by their high school music teacher. Most college students simply assume they will be a conductor of some sort, so they are not worried or thinking about process. Bond stressed the importance of showing them something different, emphasizing that you have to change their beliefs. Because most classes are very short, which prevents an instructor from going in-depth into any one particular method, Bond provides her students with various reading assignments that include Kodály, Dalcroze, Gordon, and Orff Schulwerk.

Bond's students watch the video *Simple Gifts*, and then write reflective statements about everything they see, think, and feel. Students often switch between facilitator, participant, and observer, in hopes that the students will discover themselves. The learning process is not confined to what is right or wrong. One student wrote, "My eyes were opened to a new way of teaching."

Bond's second general music class works more in-depth with the Orff process. Students experience the process of teaching by teaching each other. Students are then interviewed, asking them to reflect on what was the most meaningful and important thing they learned in class. Bond loves the amount of time the students have for this self-discovery. Students are encouraged to attend local Orff workshops for credit, which are also free of charge to college students. Often, the Orff clinician comes in a day before the workshop to work with Bond's students. This provides a wonderful way to interact personally

with the clinician, which ultimately inspires the student to go on and study Orff Schulwerk.

Amy Onstot, former student from Pacific Lutheran University, stated that her music courses were more experiential, there was more music making than note taking. They didn't sit around and talk all the time; instead they moved, sang, chanted, danced, and played. The local workshop experience gave her a chance to meet new colleagues and learn creative possibilities of how to incorporate new ideas into the classroom. Onstot believes that exposure through workshops and conferences gives college students a new lens through which to view all other education courses they will be taking. "The building blocks are essential for our future teachers. This way of teaching is satisfying to my soul—always new things to learn." After one year of teaching, Amy took a Level I course, which solidified all of her undergraduate courses. The connections were made between recorder, movement, and orchestration. She concluded, "I have the power to write my own simple orchestrations."

Amy Beegle, Assistant Professor of Music Education at Pacific Lutheran University, requires her students to attend one music workshop during their practicum. Her university has a full instrumentarium, with opportunities of playing and writing Orff arrangements during their sophomore year, after they have declared their major. Students are also exposed to two full group observations in the school setting. In their sophomore year, students plan and teach a full lesson to each other, both in the schools, and in front of the full music faculty. In another course, students design their own performance and write a comparative paper. College students work in both the elementary and secondary setting, and elementary teachers are paired with Orff Schulwerk specialists.

### Student Teaching Experiences

One participant shared about the day she "flopped" when she went out to the school to teach a lesson, but consequently learned a lot from this experience. Many expressed that student teaching has a huge impact on a student's future style of teaching. The sooner they are in the classroom, the sooner they will pay attention to what professors are saying in the college classroom. It is essential to give them the tools to be successful in the classroom. Additionally, mentor teachers must allow student teachers to motivate and teach the students. Too often, the cooperative teacher is too controlling, which stifles the student teachers' learning opportunities.

### When to Take Level One?

Participants were equally divided regarding when Level I should take place. When the members in this session were polled, half had been exposed to Orff Schulwerk in college. Those supporting this concept felt that if they were provided an

*continues on page 16*



# Meeting of the Minds I

## Setting up a Course by *Tim Kloth, Editor*

Three of our esteemed colleagues met Thursday afternoon of the AOSA Professional Development Conference in Spokane, Washington, to share their experiences with the development of Orff Schulwerk Teacher Education programs. Donna Brink Fox is the director of the summer Orff Schulwerk Teacher Education program hosted by the Eastman School of Music (ESM) in Rochester, New York. This summer they will be celebrating the 20th anniversary of their program. Lisa Sullivan has been director of the Anderson University (Anderson, Indiana) education program since 2003 and director of the program at DePaul University (Chicago, Illinois) since 2006. Cecilia Wang is the director of the Orff Schulwerk Teacher Education courses at the University of Kentucky (Lexington), which is celebrating 25 years of levels courses this year.

### Points of Departure

The presenters outlined two important points of departure for the development of new Schulwerk training programs. The organizers need to agree on a common philosophic approach (particularly in regards to Levels II and III, modal harmony and functional harmony) then build the best educational team available to them. The quality of the instructors and instruction must be first rate, and the team of basic, movement, and recorder instructors need to work well together.

While in general, the total package must be an attractive draw for its potential students, the organizers must show fiscal responsibility and demonstrate to the host institution that the program can at least break even consistently. To that end, they should pay close attention to the end-of-course student evaluations, review the successes and failures, and be willing to make appropriate adjustments to the program each year.

The program at Anderson University is now eight years old and was built from the ground up by Lisa Sullivan and Sara Hassler. Prior to its inception, the organizers surveyed what was then the available palette of training programs and spent much time talking to music educators at local and national AOSA and MENC conferences to determine the needs and preferences of their potential students. Careful consideration was given to the amount of college credits to be awarded upon completion of the course as well as to the in-state and out-of-state student fees and housing costs.

The Anderson program offers Levels I and II each year and Level III on alternate years. From their initial experience, the organizers learned that it was very helpful to have university students available as assistants during the actual course. Also, it was important to treat the students enrolled in the course very well. After all, they are your guests, they are teaching professionals, and, ultimately, they are your program's best promoters.

### Fostering Positive Relations with the Host University

While proposing a new program to a host institution, it is important to develop a detailed course description and marketing plan. There needs to be a clear and realistic vision of

the expenses for both students and staffing and their travel requirements and housing with consideration given to the geographic proximity of other teacher training courses. The depth of the locally available pool of instruments also needs to be considered.

In Rochester, New York, local music teachers had been asking ESM to offer a teacher education program. The organizers met with the local chapter to discuss potential parameters and possible teachers for a new training course. Since ESM already had in place a very active summer session program, adding a Schulwerk course became a relatively easy addition to that program. The Eastman program was designed around a 2-year model. In 1987, Level I was offered, and Levels I and II were offered the following year. Currently, Levels I and II and Levels I and III are offered together in alternating years.

In general, the panel expressed how important it was to consider the institutional culture of the host school when trying to anticipate where organizers would likely find assistance, red tape, or roadblocks. Before marketing the program to the public, organizers must be prepared to promote the program to the administration. Remind them that these potential students, who are already practicing professionals, are also future donors. While support at the dean level is crucial, enthusiasm for the new program must be demonstrated at all administrative levels. Organizers must also be relentless in keeping the program in front of their administrators.

### Marketing the Program

Large-scale mass mailings have not proven to be very cost effective. Experience shows that participants have more often provided the best advertisements for prospective students. In general, an accessible Web site is important along with an easy registration process. The *Facebook* Web site is beginning to be a more useful resource in attracting younger students. Ads in *The Orff Echo* and other state and national journals are important so that the new program becomes a visible part of the landscape. Encourage students to take advantage of any local district support and to invite their administrators to the final class performance. Whether print or web, all promotional materials need to clearly outline the details of the program. Students will want to know about course content, costs, and credits and who to contact with questions.

It is also important to keep in close contact with the chapters closest to the program site. In addition to being a source of participants, they can also support the program by helping to welcome out-of-town students and hosting receptions. Some programs offer discounted fees to local chapter members or school alumni. Organizers should even be prepared to make phone calls to teachers to promote a course and recruit students.

### Discussion

During the course of the presentation, the panel addressed numerous questions from the audience. Two lines of questioning sparked the most conversation. The advantages and disadvantages of a 2-week versus 1 school year teacher edu-

cation course were discussed. In addition, a 3-day, pre-Level I course, for students with little Schulwerk experience, was also discussed as a possible option or requirement. Another topic that received some attention had to do with the availability of housing for out-of-town students: dormitories, hotels, or guests in homes of local chapter members [as in Memphis].

Additional information on the programs discussed is available from the sources listed below.

Donna Brink Fox, Eastman School of Music

dbfox@esm.rochester.edu

www.esm.rochester.edu/summer/institutes.php#NewOrff

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www.anderson.edu/music/mme/orff.pdf

music.depaul.edu/NewsAndEvents/WorkshopsandMastercl/Music\_Education\_Workshops.asp

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# Meeting of the Minds II

## Guidelines Conversations *by Tim Kloth, Editor*

AOSA values and carries out the regular review of the content, quality, and effectiveness of Orff Schulwerk Teacher Education courses. The Guidelines Revision Steering Committee and the Guidelines Task Force are *ad hoc* entities under the aegis of the Professional Development Committee of the National Board of Trustees. These two *ad hoc* committees have been given the task of reviewing The Guidelines for Orff Schulwerk Teacher Education Courses, Levels I, II, III—the content of our teacher education courses.

During the 2010 Professional Development Conference in Spokane, Washington, the American Orff-Schulwerk Association's Teacher Education Guidelines Review Steering Committee presented a panel discussion titled simply "Guidelines Conversation." Carol Erion chairs the committee, which includes Martha Crowell, Robert de Frece, Beth Melin Nelson, and Judith Thompson-Barthwell. All committee members were present for the discussion.

One of the main questions the committee examined during its review was how much flexibility there should be in the actual curriculum used in the AOSA-approved teacher education courses. Questions they have asked include: What is the content of each levels course? Should there be a unified Orff Schulwerk sequence? What are the advantages and disadvantages of contrasting course structures when not all students will complete all three levels of training or take all three levels at the same school?

Of the several aspects of interest to those attending the session, the harmonic sequence for Levels II and III garnered the most interest and discussion. The committee shared their current thinking, which is by no means their final position, on sequence. They also shared notes on an e-mail exchange they had with Margaret Murray regarding the history of the Orff Schulwerk volumes and the rationale that was used for their sequence.

## Some of the ideas shared by audience members during the discussion included:

- the importance of an initial content overview of all levels for students in Level I
- the idea that the harmonic sequence used in teacher education courses is not necessarily intended to be the sequence participants will use in their classrooms
- the preference of some that I-IV-V be included early in the sequence, particularly for those who do not complete all three levels
- the preference of others that the levels use *elemental* harmony before *functional* harmony and be true to the authentic pentatonic melody
- the question of whether I-V harmony might serve as the bridge between Levels I and II or Levels II and III
- the idea that Level III attendance would be strengthened if all programs utilized a common sequence, thus providing students with more flexibility to move between courses
- the need for professional development opportunities beyond the completion of Level III
- the need for source materials for courses, including songs from the American folk tradition and appropriate music from other cultures, in addition to the Orff Schulwerk volumes

In conclusion, the committee explained that its role is to provide guidelines, rather than a specific methodology. Unification can strengthen not only our philosophy, but our courses, our instructors, and how AOSA is perceived in the eyes of other professional organizations. Rigorous teacher education course guidelines will strengthen our courses and affect positively the way in which AOSA is perceived in the eyes of other professional organizations.

# CONNECT IN PITTSBURGH!

by Alice Pratt and Diane Sabourin, National Conference Chairs

*Not too early to advocate for your attendance!*

## TOP FIVE REASONS TO LET YOUR TEACHERS ATTEND THE AOSA PROFESSIONAL DEVELOPMENT CONFERENCE 2011

### What better way

- to create better teachers
- to show your support of your music program and the arts
- to allow your teachers a chance to grow as a professional in their field
- to encourage new ideas, practices, and up-to-date technology
- to allow your teachers to network with others from throughout the United States and various parts of the world

### TOP FIVE REASONS TO STAY IN THE HOST HOTELS

#### Host hotels

- are where the action is
- provide networking opportunities around every corner AND on the elevator
- save time going to sessions or the exhibits
- allow for quick trips back to your room
- catch the energy and the vitality of the conference

### FIVE REASONS TO VISIT PITTSBURGH

#### An American city that contributes to our culture

- meet at the Golden Triangle, where three great American rivers carry a unique history of our nation
- experience a dramatic geographical setting
- visit the *Heinz History Center*, and attend a session there
- ride up the *Duquesne Incline* for breathtaking views of rivers and hills and learn history
- feel the spirit of the neighborhoods that Fred Rogers brought to the world of children
- enjoy restaurants and entertainment at the *Strip* and *Station Square*
- eat a famous *Primanti Bros.* sandwich!

## Golden Triangle: Meeting of the Ohio, Allegheny, and Monongahela Rivers



*Ride up the Duquesne Incline for amazing views and lessons in history*

*Connect with your colleagues*



*Explore the Heinz History Center  
Even attend a session there!*



*EAT!! (Don't worry, you will burn it off in our active sessions!)*



**Creating Connections**  
2011 American Orff Schulwerk  
Professional Development Conference  
Pittsburgh, November 9-12, 2011

**Be there!  
Make connections with  
your neighbors in harmony!**

## The Orff Echo Welcomes Submissions

The Orff Echo Editorial Board is soliciting articles for a series of issues focusing on the various genres of music that we bring into the classroom, as well as submissions on any Orff Schulwerk topic for future open submission issues or to publish in theme issues if space is available.

### Future Issue Deadlines

Elemental Music Theory (Winter 2012 issue). Contact Editorial Board member Nick Wild ([nick.wild@comcast.net](mailto:nick.wild@comcast.net)).

Deadline for submissions: August 1, 2011.

Open Submission (Spring 2012 issue). Contact editor ([echoeditor@aosa.org](mailto:echoeditor@aosa.org)); Editorial Board coordinators to be determined. Deadline for submissions: October 1, 2011.

For submission guidelines or for general questions about *The Orff Echo* (not related to a specific issue listed), contact Elaina Loveland, editor, at [echoeditor@aosa.org](mailto:echoeditor@aosa.org). Please note that *The Orff Echo* follows *The Chicago Manual of Style* (and uses endnotes) for manuscript preparation. See this quick citation guide online at: [www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html).

### The Coda Page

The last page of *The Orff Echo* features a photograph that is usually accompanied by a quotation. If you have a photo that you would like to submit to be considered for a possible Coda page in a future issue, please contact [echoeditor@aosa.org](mailto:echoeditor@aosa.org).

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#### A Note from the Reverberations Editor

This is the first issue of *Reverberations* to be posted online for our membership. The Spring 2011 and Summer 2011 issues are remaining in this Adobe Acrobat format. You should discover that e-mail and Web site addresses have now become hot links! Beginning with the Fall 2011 issue, we hope to be unveiling a totally new online version of *Reverberations*.

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

**Our objectives are:** To demonstrate the value of Orff Schulwerk and promote its widespread use. • To support the professional development of our members, and • To inspire and advocate for the creative potential of all learners.

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Tim Kloth  
Editor

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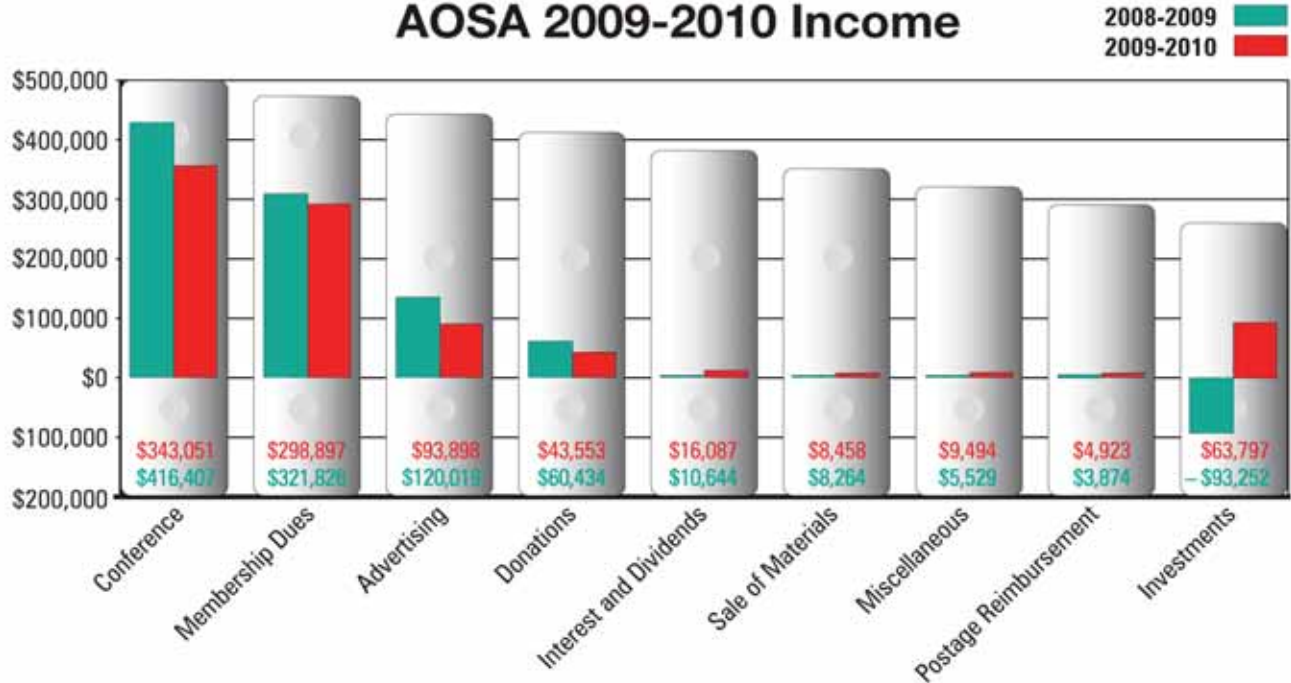
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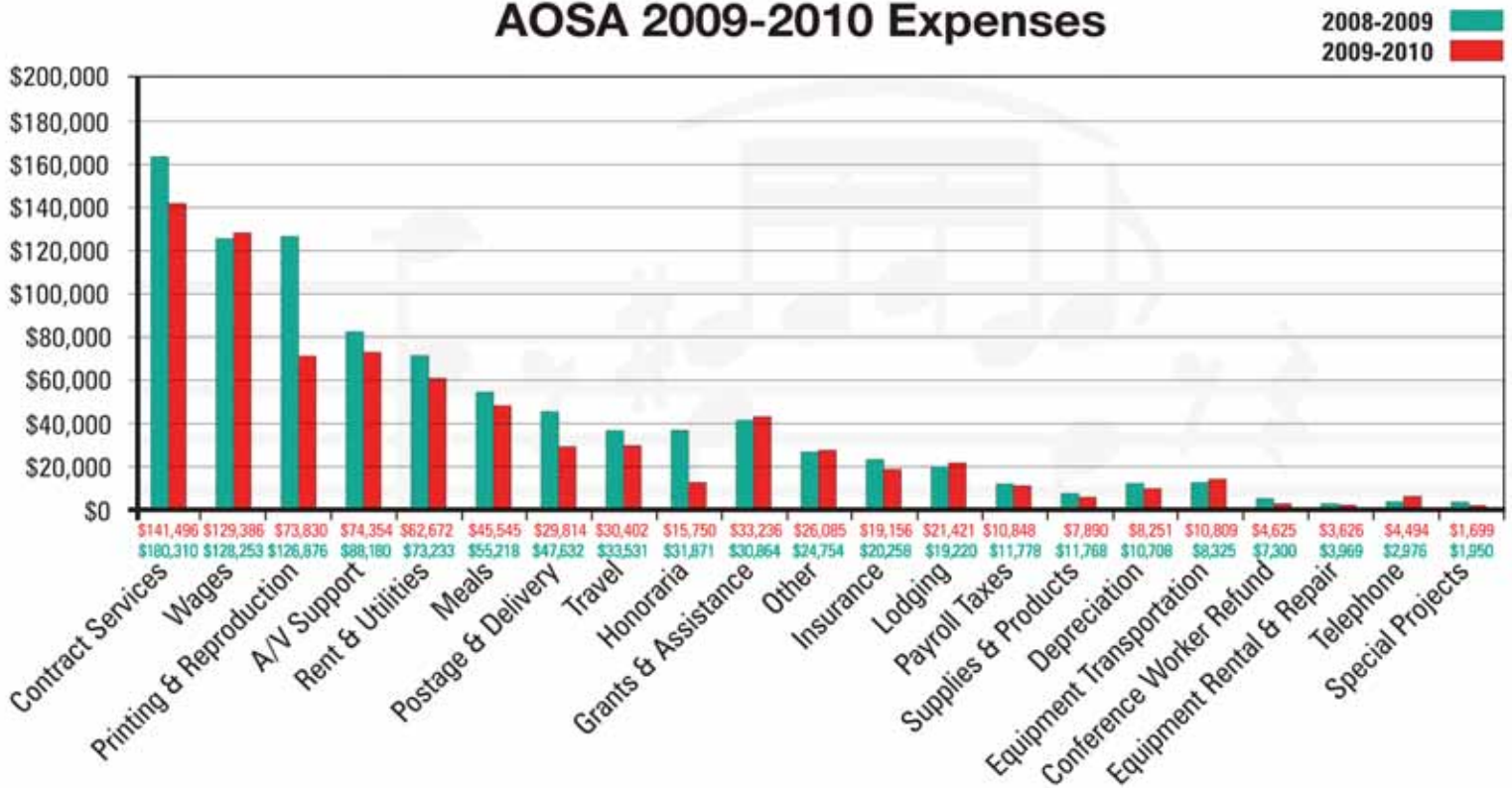
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## AOSA 2009-2010 Income



## AOSA 2009-2010 Expenses



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Lynda McConnell  
Lynne McKnight  
Linda McPhearson  
Shirley McRae  
Dorothy Morrison  
Mary Mungo  
Linda Murphy  
Deborah Nielsen  
Jennifer Patterson  
Neil A. Kjos Music  
Company  
Keisha Pendergrass  
Linda Perney  
Cheryl Poe  
Alice Pratt  
Qwest Center and Levy  
Restaurants, Omaha  
Linda Osmandson  
Phillip Rammon

*In Memory of Deborah Reinhart*

Lucy Smith  
Melany Robbins  
Vonda Rogers-Cooper  
Waldo Sanabria

*In Memory of Samuel Sandeen*

Nancy Pearson  
Joella Satterthwaite  
Sheryl Schaaf  
Karmella Sellers  
Gari Stein  
Sandra Tollison

*In Memory of Frances Valvo*

Alice Pratt  
Paula Vial  
Linda Wardell

*In Memory of Marion Waring*

Alice Pratt  
Kate Williamson

*In Celebration of Jean Wilmouth*

Wendy Carson  
Heart of Florida Chapter  
Sonja Yeager

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## AOSA National Conference

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**Bronze Bongos \$100-\$249**  
American Recorder Society

**Copper Claves \$50-\$99**  
Marilyn Davidson

Janet Moser  
Karen Petty

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## Gifts in Kind

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Rob Amchin  
Brian Burnett  
Steven Calantropio  
Jane Frazee  
BethAnn Hepburn

Jo Ella Hug  
Chris Judah-Lauder  
Kay Lehto  
Karen Medley  
Shirley McRae

Studio 49/MMB Music  
Sue Mueller  
Vivian Murray Caputo  
Roger Sams  
Jacque Schrader

Arvida Steen  
Judith Thomas-Solomon

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## Endowed Support AOSA Endowment Fund

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**Platinum Performers  
\$1,000+**  
Frau Liselotte Orff

**Golden Glockenspiels  
\$500-\$999**  
*In Memory of Joy Browne*  
Heart of America  
Chapter  
*In Memory of Virginia Ebinger*  
Judy Bond

**Bronze Bongos \$100-\$249**  
Sondra Awad  
*In Memory of Loreeta M.  
Brammeier*  
Cynthia Seputis and  
Michelle Hecht  
*In Celebration of Grace  
Nash's 100<sup>th</sup> birthday*  
Leslie Timmons  
*In Honor of Lissa Ray*  
Kathy Godfrey

**Copper Claves \$50-\$99**  
Clark Benson  
Maureen Fernandez  
Jane Frazee  
Dale Ludwig  
Linda Lunbeck

**Titanium Triangles \$1-\$49**  
Elaine Brophy  
Ann Gore  
Nancy Lineburgh

Sarah S. Miller  
Kiira Russell  
*In Memory of Barbara Potter*  
Cindi Wobig  
*In Memory of Ruby Triggs*  
Lynda Caselton  
Utah Chapter

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## Training and Projects (TAP) Fund

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**Bronze Bongos \$100-\$249**  
Greater Chicago Chapter  
Greater Cleveland  
Chapter  
Los Angeles Chapter  
Middle Atlantic Chapter  
Northern California  
Chapter  
Texas Gulf Coast  
Chapter

**Copper Claves \$50-\$99**  
Atlanta Area Chapter  
Julie Jones  
Molly Niven  
Orange County Chapter  
*In Celebration of all the  
Orffans in life*  
Beth P. Galloway

**Titanium Triangles \$1-\$49**  
*In Honor of Robert Bass*  
Nancy Harle  
Denise R. Campbell  
Central Carolina  
Chapter  
William Froude  
Inland Empire Chapter  
Holly Linder

Lynne McKnight  
Sarah S. Miller  
Linda Murphy  
*In Memory of Jacobeth Postl*  
Lillian Yaross

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## International Outreach Fund

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**Platinum Performers \$1,000+**  
Frau Liselotte Orff

**Bronze Bongos \$100-\$249**  
Sofia Lopez-Ibor Alino  
Middle Atlantic Chapter

## Gunild Keetman Assistance Fund

### Platinum Performers \$1,000+

Frau Liselotte Orff

### Silver Spoons \$250-\$499

*In Memory of Ruth Goldberg*  
Greater St. Louis Chapter

### Bronze Bongos \$100-\$249

*In Celebration of Isabel Carley*  
Arietha Lockhart  
Central Florida Chapter  
Greater Chicago Chapter

Greater Rochester Chapter  
Anna Hansen-Lane  
Brian Hiller and Don  
DuPont  
Los Angeles Chapter  
Middle Atlantic Chapter  
Northern California  
Chapter  
Susan Ramsay  
Treasure State Chapter

### Copper Claves \$50-\$99

Atlanta Area Chapter  
Brent and Karen Holl  
Orange County Chapter  
Long Island Chapter

### Titanium Triangles \$1-\$49

Central Carolina  
*In Memory of Virginia Ebinger*  
Madelyn Schnick  
Greater Cleveland Chapter  
Janet Greene  
*In Memory of Karen Huff*

Madelyn Schnick  
Deborah Imiolo  
Carol Laraja  
Nancy Lineburgh  
Linda MacFarlane  
Sarah S. Miller

*In Honor of Grace Nash*  
Madelyn Schnick

*In Memory of Ralph Nash*  
Madelyn Schnick  
Marie VanDette  
Darice Westwood

## Barbara Potter Fund

### Titanium Triangles \$1-\$49

Sue Snyder

## Research Fund

### Bronze Bongos \$100-\$249

Middle Atlantic Chapter  
*In Celebration of Grace Nash*  
Anonymous

### Copper Claves \$50-\$99

Orange County Chapter

### Titanium Triangles \$1-\$49

Barbara Kettering  
Mary Lindquist

## Shields-Gillespie Scholarship Fund

### Silver Spoons \$250-\$499

North Texas Chapter

### Bronze Bongos \$100-\$249

Arizona Chapter  
*In Honor of Avon Gillespie and his wonderful teaching methods*  
Eleanor G. Peckman  
*In Memory of Ruth Pollock Hamm*  
Patricia Seibold  
*In Memory of Karen Huff*  
Anonymous  
Los Angeles Chapter

Middle Atlantic Chapter  
Northern California Chapter  
Ellen Peacock

### Copper Claves \$50-\$99

Atlanta Area Chapter  
Duane Baylor  
*In Memory of Nancy Ferguson*  
Martha P. Edwards  
Barbara Hillard  
Molly Niven  
Long Island Chapter  
*In Celebration of all the Orffans in life*

Beth P. Galloway  
Orange County Chapter

### Titanium Triangles \$1-\$49

Andrew M. Davis  
Central Carolina  
Ed Duling  
Inland Empire Chapter  
*In Memory of Else Kelly*  
Sarah K. Miller  
Sarah S. Miller  
Laura M. Koulisch  
Diane Paleczny-Setevesson

## The 2009-2010 AOSA Fiscal Year Report

(July 1, 2009 to June 30, 2010)

As of June 30, 2010, AOSA recorded total assets of \$1,226,557.20 and total liabilities of \$216,466.38, which left our total equity at \$1,010,090.82. The AOSA Endowed Funds, managed by The Cleveland Foundation, recorded \$632,624.49 in net assets.

AOSA also earned \$884,811.39 in income and incurred \$754,282.17 in expenses. While AOSA earned 25% more income than was projected, the budget was overspent by 7.2%.

In spite of the economic realities

of the past year, AOSA realized a positive cash flow and enjoyed some success in donations to the AOSA Annual Fund. At the end of 2009-2010, a total of \$13,907.00 in gifts was made to the Annual Fund, which was a 102% increase over the previous year.

The Finance Committee has taken an active role in fundraising by continuing the Online Auction to benefit the AOSA Annual Fund. This year's Online Auction raised \$3,915.00.

**The AOSA Annual Fund** helps AOSA pay its bills. Membership

dues only cover one third of AOSA's operating costs. The Annual Fund bridges the difference between revenue earned from dues, conference registrations, sales, and investment interest and the expenses of AOSA's work over the course of the year. Your contribution to the Annual Fund allows AOSA to print publications like *Reverberations* and *The Orff Echo*, provide for Web site development, and pay for the telephones at headquarters.

[www.aosa.org/donate.html](http://www.aosa.org/donate.html)



# OPUS: Orff Programs in Urban Schools

by Julie Schramke, St. Paul, Minnesota • Column Coordinated by Alice Pratt, Rochester, New York

## How to Access Music from Non-Dominant Cultures or “What Do I Do If It’s Not Written Down?”

The importance of hearing the music from one’s own culture cannot be underestimated. There is a power in hearing the songs and poems from one’s people, sung and spoken in one’s own language. The pioneers of Orff Schulwerk knew this. The Volumes first appeared in German in 1950, and are now available in eighteen other languages. What is one to do, however, when the language of one’s students is not one of the languages of the Volumes? What does one do when there are several languages represented in the classroom, and even more importantly, how does a conscientious teacher collect and teach songs that are not notated? What resources are available so that all students in one’s classroom feel that their culture is represented, respected, and honored?

This was my situation when I started my current teaching assignment at Achieve Language Academy, a public charter school in St. Paul, Minnesota. A majority of the students are *Hmong*, a group of people from Southeast Asia. For more understanding of the Hmong people, their lives in Laos before the war and as refugees in Thailand and later the United States, I recommend *The Latehomecomer: A Hmong Family Memoir* by Kao Kalia Yang. Their story also mirrors many other refugee groups, forced to move by war. These are the children many of us teach, especially if we live in

communities with high immigrant populations. How do we learn enough about their culture and language to honor who they are, and help them to fit into American culture without sacrificing their own cultures?

The first place I started was to ask how to count and how to greet someone. I recorded native speakers (small, portable video cameras are great for this) counting and saying “hello” and “good-bye.” I then asked if they remembered songs or rhymes from their childhood for counting. Since there are no folk songs for counting in Hmong (indeed, there are no children’s songs at all), I created a simple one with three pitches (Mi, Re, Do). These joined the English and Spanish counting songs as part of the Kindergarten repertoire learned by all children. I was fortunate to learn a traditional Hmong greeting song, which I notated and then sang for several native speakers who all knew the song, until I was sure what I had notated was indeed the way the song was traditionally sung.

After I had gained the trust of the Hmong clan leader who worked at my school, he started to sing for me. He sings in Hmong, Thai, and French, teaching me songs from his childhood and school songs that he remembers. Every recording session starts with “I am not a good singer,” and I assure him that he is a fine singer. His willingness to share songs has

led other people in the community to sing for me. I record, transcribe, and sing back to them to ensure accuracy. People in the community have also helped me translate songs into Hmong, so we now have versions of “Twinkle, Twinkle” and “Frère Jacques” in many languages.

If a teacher does not have a relationship of music sharing with people in the community, another wonderful resource is YouTube. People from all over the world record themselves and post music to share. These performers are also available via email to answer questions about the songs, such as the meaning of lyrics, or the source of the music. Thanks to the Internet, the world is a much smaller place.

Many teachers are apprehensive to include music that is outside their area of expertise. This is especially true with music in other languages. I have found, however, when teaching a song in Hmong, that my students are willing to correct my pronunciation and help me learn. They appreciate my willingness to include songs in their native language. The biggest reward occurs after a program, when a parent comes to me and explains that they haven’t heard a particular song since they were young. When sung by the whole class (Hmong, Hispanic, Thai, Nigerian, African-American, and Anglo students), the extra effort of bringing non-dominant culture music into the classroom is well worth the effort.

### Sources:

Yang, Kao Kalia. *The Latehomecomer: A Hmong Family Memoir*. Minneapolis: Coffee House Press, 2008.

McLaughlin, Anita. “Gaining Insights on Hmong Culture: Implications for the Elementary Music Curriculum and Classroom.” MA Thesis, University of St. Thomas (Minnesota), 2000.

*Julie Schramke has taught at Achieve Language Academy, a public charter school in St. Paul, Minnesota for seven years. An inner city school of choice, Achieve has a population with 90% free or reduced fee lunch. 65% of the students receive ELL services. Julie is a trained Orff instructor.*



Students performing at the Achieve Language Academy in St. Paul, Minnesota.



# Patschwerk

by Karen Howard, West Hartford, Connecticut • Column Coordinated by Donna Gallo, Contributing Editor

## Breaking Down Barriers With Music

In 1997, I started an adventure that took me to Ghana, West Africa. Little did I know how often I would return or that the adventure would turn into one of the most fulfilling musical chapters of my life. Before I came home, I was dreaming of a way to bring my teacher, Master Drummer Kwasi Dunyo, to work with my students. We sat under a baobab tree and brainstormed what his visit might entail. I envisioned the students in my school district making music together just as I had experienced in Ghana.

After I survived a crash course in the difficulty of obtaining permits for an artist from another country, Kwasi landed in the U.S. for a month. We were able to bring together 800 students from across the district for a festival of Ghanaian celebration and music. When it was over, I wondered how I could continue a celebration of this magnitude every year since the funding had been difficult to come by.

I discovered a grant through the Capitol Region Education Council (CREC) called “Pupil Partners – Breaking Down Barriers.”

Pupil Partners brings together students from urban and suburban communities to establish ongoing, interdistrict relationships among children from different backgrounds. The long term goal is frequent and meaningful academic and social interactions among students and staff that create a sense of one school in two locations among all participants.” *Interdistrict Pupil Partners*

Through Pupil Partners, students raise their awareness of diversity, increase their ability to interact with and relate to students of different racial, social, and economic backgrounds and demonstrate growth in targeted academic skills. I convinced my colleague who works in a neighboring urban district, Lorraine Kemp, that a collaboration based on West African music would exemplify the CREC grant criteria.

Our proposal entailed the combining of our fourth grade classes in a project that would allow students to have in-depth experiences with West African culture. We

were thrilled to receive funding to make our dream a reality. The grant covered all artist fees, housing costs, instruments, costumes, and transportation for the students between schools.

In order to make this a meaningful process, we spread the work across three months. I collected an extensive repertoire of songs and Lorraine and I picked out ten



*Kwasi Dunyo*

of our favorites. We paired our students as pen pals, and they were thrilled to be writing to someone whom they would meet in a few weeks.

When Kwasi arrived for a three-day residency, we were ready and excited. On day one, all 150 students were captivated when Kwasi demonstrated drumming, singing, dancing, and storytelling. The students sat with their pen pals and made music together during Kwasi’s demonstration, and they shared lunch before heading back to class. During the second day, we traveled to Lorraine’s school and worked with Kwasi all morning. He taught a piece from Ghana called *Kpanlogo*. The students learned to recognize different calls from the drum rhythms and changed their dance movements accordingly.

Day three was the most exciting. We performed a concert at both schools. My students traveled to Lorraine’s school for the first concert. The children wore traditional Ghanaian costumes, Kwasi played lead drum, several students played authentic instruments (*gankogui*, *axatse*, and *tokee*), and the remaining children were singing and dancing their hearts out. As soon as the first concert was over, we

headed to my school for the second concert. The auditorium was already full when we arrived. We entered the auditorium in the manner of a Ghanaian special occasion with pairs of students—one student in front carrying the drum on his or her head while the other followed behind playing the drum with a pair of sticks. The children were ecstatic at the close of the performance, and we all celebrated together.

CREC has continued to fund this grant for eight years. Kwasi has become a part of both of our school families. The partnership has expanded over the years to include school supplies and first aid donations that I brought to Ghana during subsequent visits. The children also ran penny drives, collecting several thousand dollars over the years for shoes, mosquito netting, aspirin, and other necessities.

Each year, our fourth grade students are thrilled when they realize it is their turn to participate in the concert that they have watched year after year. The process has had its challenges – buses dying in the parking lot, snow delays, and sometimes exhaustion – but it has been worth every penny and every moment.

*To find out more information, visit:*

[www.dunyo.com](http://www.dunyo.com) or  
[www.musicalcaravan.com](http://www.musicalcaravan.com).

*“Interdistrict Pupil Partners Grant,”*  
[www.crec.org/grants/development/index.php](http://www.crec.org/grants/development/index.php)

*Karen Howard has been teaching vocal music in Connecticut for 18 years. She specializes in music and dance from around the world. Karen is in the process of moving across the country to Seattle, Washington.*



*Karen Howard*



# Lesson Ideas

by Meg Tietz, Annapolis, Maryland • Column Coordinated by Donna Gallo, Contributing Editor

## Shape Construction

The following game is based on the classic game *Concentration* (or *Memory*), where the object of the game is for students to find more matches than their competitors. If students have not had many creative movement experiences, a good precursor to this game is to have them mirror the teacher by making many shapes at different levels, both symmetrical and asymmetrical, so the students have many possible shapes to use. My middle school students love this game, although I believe it could be played by students of various ages.

Select two (or more) “guessers.” The guessers move to an area of the room outside of the main playing space and should close their eyes so as not to see the shapes created by their classmates. The remainder of the class divides into partners. I encourage my students to seek partners who will not be easily predicted as partners by the guessers. This serves a dual purpose of encouraging students to partner outside of their typical friendship groups, while also making the game more interesting.

Each set of partners creates a shape that can easily be replicated and held by both partners (i.e., if one partner is a gymnast who can do the splits and the other partner cannot, this is not a good partnership). Once all groups are comfortable with their shapes, the teacher gives a cue (such as a finger cymbal), and all students make their shape, hold it, and look at all of the other shapes. If one group has a shape similar to another group’s shape, both groups should create a new shape. When all groups have

differing shapes, the students scatter so they are not standing near their partner, and the game begins.

The guessers return to the playing space. The first guesser selects two classmates who demonstrate their shapes for the class. If they match, the guesser earns a point (if you choose to keep score) and guesses again, while the partners leave the playing space to watch from the side of the room. If they do not match, the partners sit back down, and the next guesser takes his or her turn. The game ends when all the partners have been matched. If you want to play competitively, the guesser who earns the most points wins. However, the game works just as well without keeping score.

This game allows students to analyze other shapes carefully for differences in levels, symmetry, and usage of body parts, and enables students to brainstorm shape ideas in future creative movement experiences.

*Meg Tietz has been teaching classroom music for the past seven years. She currently teaches grades 1-7 at The Key School, in Annapolis, Maryland, where she serves as co-head of the Music Department. Meg completed her Masters of Arts in Music Education at the University of St. Thomas with a concentration in Orff Schulwerk in 2009, and has presented at local chapter shares, MMEA, and the 2010 AOSA Professional Development Conference in Spokane, Washington.*



# Chapter News

by Charles Palella, Contributing Editor

## Chapters Helping Chapters

Region IV is in the process of chartering a new chapter. The **James River Virginia Chapter** held its first organizational meeting last May in 2010. To help one of our newest chapters along, **Betsy Kipperman** and the **Middle Atlantic Chapter** (Virginia) brought them a check of \$500. The **Virginia Highlands Chapter** has extended their members-only workshop fees to members of the James River Chapter. James River anticipates receiving their char-

ter in 2011. Their website is: [www.jrvaosa.org](http://www.jrvaosa.org).

**Kay Edwards** and **Michael Merry** of the **Greater Cincinnati Orff Chapter** were co-hosts for an All-Ohio Orff Mini Conference held last September on the Miami University campus in Oxford, Ohio. Sean O’Neill organized a fine team of Miami University music education students, who provided invaluable help during the event. Michael, president of the chapter, presented a soprano xylophone and two pairs of finger cymbals



*L-R: Sean O’Neill, Miami University student and president of the Miami University chapter of the Ohio College Music Education Association (OCMEA) and also state president of OCMEA; Michael Merry, president of the Greater Cincinnati chapter of AOSA; and Kay Edwards associate professor at Miami University in music education.*

to the Miami University Music Education Department from GCAOSA in appreciation for all that Sean, Kay, and other Miami personnel did to help present the mini conference in their recently renovated Presser Hall.



# What's New

by Sara Womack, Contributing Editor

## Beatin' Path Publications

*Singing Wind, Breathing Drums* – Danai D. Apostolidou-Gagné: This new publication contains ten songs for recorder, Orff instruments, drums, and multiple voices for grades 4-8. The activities combine poetry with melody and accompaniments. Teaching suggestions and background information are included. \$14.95.

[www.beatinpathpublications.com](http://www.beatinpathpublications.com)

*Sounds of the City* – Danai D. Apostolidou-Gagné: For drum ensemble and SAT voices, this piece incorporates melody, harmony, and drumming to reflect city life. With a performance time of 2' 30", the song also includes a spoken section in the rap style with body percussion. \$1.95.

## Hal Leonard

*John Jacobson's Music Express: The Magazine for Young Musicians* – Janet Day, editor: This music education resource with teacher and student editions is issued six times a year and provides vocal arrangements, Orff-based lessons, and listening activities, as well as an accompanying CD with vocal and instrumental tracks and listening selections. Subscriptions, basic or digital, \$195.00.

[www.musicexpressmagazine.com](http://www.musicexpressmagazine.com)

*The Music Zone 2: Learn MORE Basic Concepts through Song* – Cristi Cary Miller: Twelve original songs to teach, reinforce, and assess musical concepts are included in this collection for grades 3-6. Simple actions, Orff orchestrations, and extension activities, as well as a CD with performance and accompaniment tracks and PDFs, offer additional opportunities. \$29.99. [www.halleonard.com](http://www.halleonard.com)

*Orffin' Around at the Magical Zoo: A Musical Revue for Voices and Orff Instruments* – Jane Lamb: In this revue, a family travels to the zoo and is in for a big surprise. Orff instrumentation, speaking parts, costuming, and scenery suggestions add a context for thirteen newly composed songs personifying each animal character. \$24.99.

## Macie Publishing Company

*Be a Recorder Star Concert Series: Duet, Volume One* – Ed Sueta: Seven duets arranged for soprano recorder with optional alto and transposed alto parts are included in this collection. An accompanying CD with practice and performance tracks, and a CD with visuals of the student recorder parts, supplement the text. \$29.95.

[www.maciepublishing.com](http://www.maciepublishing.com)

*Rhythm Pies!* – Lenna R. Harris: This new publication includes a series of colorful rhythm charts sequenced from pictures to notation, which is intended for K-4 students. The supplementary CD allows for projection or reproduction of the charts. Instructions for rhythm instruments, games, and assessments, as well as composition activities, are detailed in the text. \$32.95.

## Sweet Pipes

*Bluegrass for Beginners: Songs for Recorders and Orff Ensemble* – Robert Amchin: This collection includes eight bluegrass songs arranged for easy to intermediate soprano recorder, beginning alto recorder, voice, and Orff ensemble. Each piece includes a full score, student score with fingering chart, and teaching suggestions. \$8.95.

[www.sweetpipes.com](http://www.sweetpipes.com)

*Recorder Success* – Chris Judah-Lauder: This recorder method, with accompanying CD containing full color visuals, is outlined in eleven sequential units, which teach notes in the following order: B, A, G, low E, high C, High D, low D, F#, low C, low F, and high E. Most songs are eight to sixteen measures in length with many duets and Orff instrument accompaniments included. \$49.95.

## Wenger

*Mobile Teaching Cart*: The new teacherTAXI cart aids transitional music teachers. It is ergonomically designed, with three tiered shelves for easy access providing almost 20 square feet of surface area. Optional lockable drawer, pullout surface, power strip, and storage bins. Starts at \$635.00. [www.wengercorp.com](http://www.wengercorp.com)

*Mobile Guitar Rack*: The new Mobile Guitar Storage Rack offers protection and transportation for up to 20 acoustic or electric guitars, or up to 10 mariachi guitars and guitarróns. It holds uncased or cased instruments and the adjustable/removable yokes accommodate various instrument styles and sizes. \$870.00.



**Mobile Teaching Cart**



**Mobile Guitar Rack**

# Industry News

by Sara Womack, Contributing Editor

## West Music Company

On January 3, West Music Company welcomed Randy Hargis as the newest Educational Consultant. He comes to West Music from Rhythm Band Instruments, where he was a District Sales Manager for the past six years. Hargis, who will be based in Dallas, will work closely with Texas area music educators and administrators to assist them in selecting the best products to support their general music and early childhood curriculums. [www.westmusic.com](http://www.westmusic.com)



Unless otherwise indicated, items mentioned in What's New are available at your favorite music dealer. Check your current AOSA Membership Directory and Resource Guide for Industry Member phone numbers, Web sites, and e-mail addresses.

# Election Results

## National Office Announces Election Results



Vice President: Chris Judah-Lauder



Treasurer: Corbin Trimble

## Regional Representative



Region I: Sandy Lezotte



Region II: Deb Farrington



Region III: Jan Baker



Region VI: Peter Hinch

# Making A Difference

## Grant Recipients Say "Thank You."

Each year AOSA grants thousands of dollars to deserving members through its scholarship funds. Below are letters written by recipients to inspire us all. For more information about contributing to any of the AOSA scholarship, research, and endowment funds, visit our Web site at [www.aosa.org](http://www.aosa.org).



Rachel Aupperle

### Rachel Aupperle Colfax, Illinois

Thank you for the opportunity to attend and complete Level III through the VanderCook College of Music. The experience was truly memorable and enriching. After taking Level III, I now have a better understanding of the process of the Schulwerk, as well as being able to better apply it to my own teaching. I also understand how to write in the elemental style and feel confident in writing my own orchestrations for my students. Taking Level III has given me the knowledge and know-how to say, "I teach the Orff method." I feel confident saying that I can teach others about Orff as well. Now I can work on my next goal, teaching movement for an approved AOSA Level I course. Thank you, AOSA, for this wonderful and amazing opportunity. My students will truly appreciate it.



Julie Gray

### Julie Gray Marion, Indiana

I would like to express my sincere thanks to AOSA for providing the students at Pleasant Center Elementary School with a new soprano xylophone through a TAP fund grant. The students were thrilled to see a "new" instrument! Receiving this instrument provided an opportunity for us to discuss (again) the importance of treating these wonderful instruments with great respect and to acknowledge the privilege they have in using such great instruments, old or new. One student in each classroom was chosen to play the new xylophone for our end-of-the-year "informance," and they each considered that a special honor. Thank you again for your generous gift that will impact the lives of hundreds of students.

# International Society for Music Education 2010 World Conference

by Dan Johnson, Wilmington, North Carolina

Orff-Schulwerk was well represented at the 2010 International Society for Music Education [ISME: [www.isme.org](http://www.isme.org)] World Conference. Between workshop sessions and research posters, participants had many opportunities to explore the magic of Orff through singing, playing, moving, and creating. Some of the many highlights were the Chinese children's Orff ensemble, pre- and post-



(L to R): Dan Johnson, Cecilia Wang, Julie Scott, Judy Bond, and Li Dana (President of China Orff).



A true international gathering of Orff Schulwerk friends!

conference Orff workshops, and the wonderful hospitality provided by Li Dana, president of China Orff. AOSA President Julie Scott presented a research poster while other internationally known Orff experts held a host of workshops and conference sessions. Some from our AOSA membership included Dan Johnson (University of North Carolina-Wilmington), Brent Gault (University of Indiana), Susie Davies-Splitter and Phil Splitter, and Cecilia Wang (University of Kentucky).

## President's Panel — continued from page 2

Those supporting this concept felt that if they were provided an opportunity to watch an experienced Schulwerk teacher in Level I, they would have a better understanding of composition and more of the tools needed to be successful in student teaching.

On the other hand, the financial and time constraints prohibit many students from taking a Level I course during college. Another participant felt that it was important to attend workshops before taking a Level I course, since she had a difficult time integrating the Orff lessons into her classrooms. Others advocate that students should enroll in Orff Level I after they have taught children for one year. Those who had no teaching experience often struggle in writing age-appropriate arrangements.

### Connecting to Orff Local Chapters and AOSA

Several expressed that every university should have a liaison from their local Orff chapter, making it a mission to encourage the students to attend the Saturday workshops. College students are welcomed with open arms to the Orff workshops, to which they bring fresh ideas and an inordinate amount of new and refreshing energy.

Others hope to influence more college students to attend

the AOSA Professional Development Conferences and establish a real connection with the national association. President Julie Scott stated that the AOSA National Board of Trustees is aware of this need and is working toward this goal. It has been a common practice for college students who work two sessions at the AOSA conference to receive a ticket to attend one session, free of charge.

Participants in the AOSA President's Panel seemed to leave with a stronger awareness of the importance of attracting more college students to chapter workshops, to levels courses, and to their own classrooms. The consensus seemed to be that the sooner college students are exposed to Orff Schulwerk, the more likely they will be to seek out future Orff Schulwerk educational experiences, while also implementing Orff-based instruction in their classrooms.

*Chris Judah-Lauder, incoming Vice President of AOSA, is Director of Fine Arts at Good Shepherd Episcopal School in Dallas, where she teaches middle school general music. Chris is an instructor for AOSA teacher education courses, a contributor to music textbooks, and chaired the 2009 AOSA Conference in Milwaukee with Brian Burnett. She is an active presenter and has fourteen publications.*