

The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

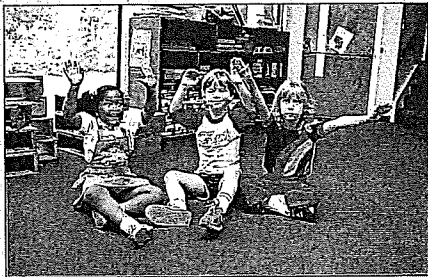
Music and Movement Education

Fall 1995

Volume XXVIII Number 1



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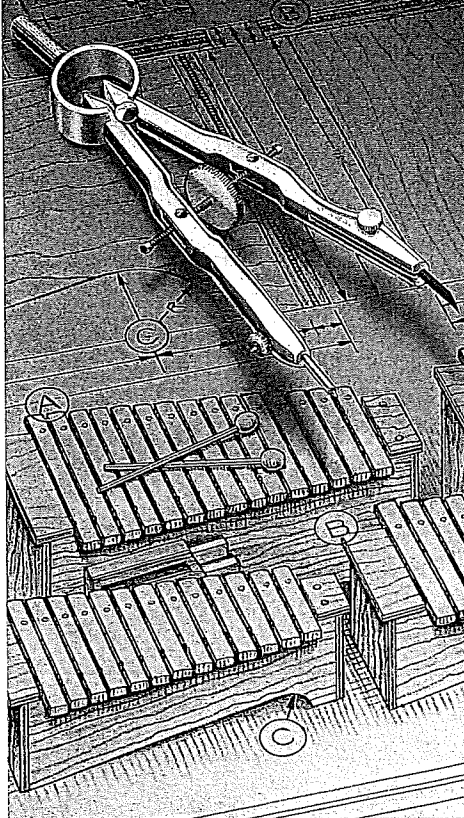


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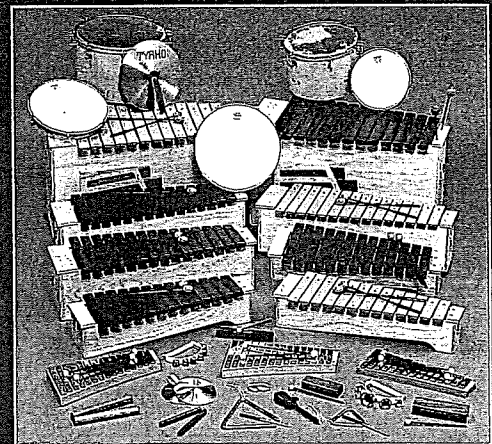
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience.

Our mission is:

- To demonstrate the value of Orff Schulwerk and promote its widespread use.
- To support the professional development of our members.
- To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

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On Our Cover: Sculpture by Rae Epstein
 Photo by Jean Schnell

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Don't Start Class Without One!

Sculptor Rae Epstein, whose work is featured on our cover, found her art late in life. I met Rae when she was a student in an adult recorder class I teach at a local school. Like many others in the group, she is retired, and finally had time for interests she hadn't been able to pursue before. I was puzzled when she missed several classes, but she called and explained apologetically that she had found a wonderful new pursuit that was taking up all her time and creative energy. I saw her one day some weeks later as I was walking past her house. "Come in for a minute," she said, "and let me show you what I've been up to." Inside, arranged on a table, were the sculptures that were her new-found delight. She spoke of each one in turn, explaining what it meant to her.

She had been a dancer, she told me, when she was younger, and some of her fondest memories were of studying with Martha Graham when she was growing up in New York City. Her parents, who had immigrated to the U.S. from Russia, didn't approve of her interest — it seemed frivolous to them when survival in a strange country was their prime concern. But she knew dance spoke to some special part of her and so she persisted, and it came to play a vital role in her life. Rae no longer dances, but the joy it inspires endures, captured in the images shaped by her hands and felt in her soul.

The focus section in this issue of *The Orff Echo*, coordinated by Editorial Board member Marina Gorny, takes a look at literacy as it relates to both music and dance. How we music educators approach literacy and how we perceive its role in music education have always been topics that generate some degree of controversy, and even today different philosophical bases thrive side-by-side. We hope the ideas and views our authors present in this special section will spark serious thought and lively discussion.

We return to dance in Ursula Schorn's discussion of "The Inner Dancer." What is it about dance and movement that intimidates some? How can teachers help students reach beyond their initial discomfort? What kinds of special experiences await those that do? How does the creative impulse find fulfillment in dance? Ursula draws on her many years as a teacher and dance therapist to answer these questions.

Vyacheslav Zhilin takes us to Russia, where we learn about the recent evolution of Orff Schulwerk in a country breaking loose from the restrictions of the past. Fueled by the enthusiasm of its members, the Russian Orff Society is making important inroads in music education. From schools to rehabilitation centers to early childhood centers, Russian music educators are discovering a new way of teaching and

learning. Mr. Zhilin tells us about the challenges and triumphs encountered along the way.

1995 is a year of centenary celebrations, as educators and musicians around the globe commemorate the 100th birthday of Carl Orff. Three very special events took place last summer. In Salzburg, in Minneapolis, and in Melbourne, Australia, enthusiastic gatherings of people met to learn, to experience and to celebrate. See this issue of *Reverberations* for reports and photographs of these important events.

Something very special still awaits us this year — the 29th annual AOSA National Conference. Want to do some clogging? Hear some marimbas? Learn some Texas sea chanteys? Dallas/Ft. Worth is the place to be, so for the latest conference up-date, turn to the article on page 6. Like all things Texan, this conference will be BIG. See you there!

-D. M.

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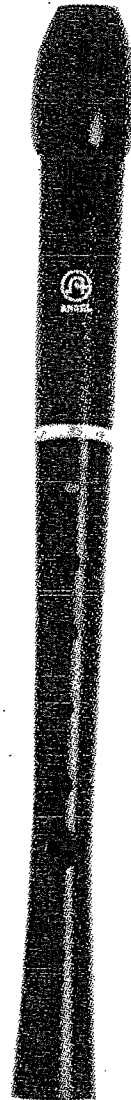
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President's Message

Carolee Stewart, AOSA President

The Guardians of Orff's Legacy

The Carl Orff Centenary year is an occasion for celebrating and reflecting on Orff's artistic and pedagogical contributions. Recently, I have given a good deal of thought to how his legacy is being preserved and carried on. Who oversees the perpetuation of the various aspects of his work, and what is AOSA's place within this context? When I returned to Austria and Germany this past summer, I was able to visit and revisit institutions that are key guardians of Orff's legacy. The following descriptions explain the functions of these institutions.

The Orff Institute in Salzburg, Austria is the "world headquarters" for Orff Schulwerk. Here, Orff's ideas about the interdependence of music and movement, which originated at the Güntherschule in Munich during the 1920s and 1930s, continue to develop. People from around the globe travel to Salzburg to study Schulwerk in the school conceived by Orff himself and opened in 1963 as a department of the "Mozarteum." Teachers trained at the Orff Institute have played a most significant role in the ongoing transmission of Orff Schulwerk through courses taught all over the world. In the United States, many Schulwerk teachers have either studied at the Orff Institute or learned from someone who trained there.

The Orff Institute houses a library that holds a collection of Orff Schulwerk materials in many languages. AOSA has a policy to assist the library in keeping current with American publications by donating books each year.

Also located in Salzburg is the Orff Schulwerk Forum, the umbrella under which all Orff Schulwerk associations fall. The Forum maintains contact with associations around the world and facilitates communication among them, thus keeping a mechanism in place for Orff Schulwerk to continue to develop and spread.

Every five years the Orff Institute sponsors an International Orff Schulwerk Symposium. These symposia are important occasions for people from many countries to

meet and exchange ideas and information about music and movement education. Using a central theme, participants discuss and learn about Orff Schulwerk around the world. It is during these symposia that one becomes especially aware of the extent to which Orff Schulwerk has spread and the important role the Institute plays in supporting it internationally.

At the Orff Institute and among international Orff Schulwerk associations there is a great deal of interest in how the Schulwerk is developing and spreading in the United States. Last summer I answered many questions about our highly organized system of training and certifying teachers because people in other countries are now considering similar programs. I also participated in discussions about the extent to which the original Schulwerk models developed by Orff and Keetman are used in the U.S. AOSA is an influential organization to which other organizations look for ideas and suggestions.

While the international center for the advancement of Orff Schulwerk is in Salzburg, the center for the preservation of Orff's overall legacy is in Munich at two locations: the Orff Center and the Carl Orff Foundation. Under the auspices of the Bavarian government, the Center holds archives containing instruments, recordings, scores, letters and other documents and artifacts from Orff's estate, which are made available to scholars. The Center encourages and facilitates research into all aspects of Orff's music, in addition to hosting exhibitions and sponsoring conferences on related topics. Director Hans Jörg Jans welcomes scholarly inquiry and enjoys discussing topics related to Orff's life and work with visitors to the Center.

The Carl Orff Foundation, managed by Gabriele Weiner, provides financial support for projects and studies related to Orff's artistic and educational work. During this Centenary year, the Foundation has sponsored a number of large projects including the exhibit, "It's Imagination!," which is currently touring Europe and the

United States. Liselotte Orff and Hermann Regner are key figures behind the Foundation. Because AOSA is such a large and active association, the Foundation has shown particular interest in our activities and is always represented at our national conferences.

Two other important centers, both in Bavaria, are worth noting here as well because they preserve and perpetuate Orff's heritage. The Carl Orff Museum, located near Orff's home in Diessen, offers a glimpse into his life and musical opus through an exhibit of photographs and music. The Carl Orff School in Traunwalchen is a model school whose teachers were trained at the Orff Institute and whose curriculum is based on the original Schulwerk models of Orff and Keetman. Both of these institutions keep Orff's music and pedagogical ideas alive.

All of the centers described above participated significantly in the Centenary celebration. Now, however, it is time to give thought to Orff's legacy beyond his 100th birthday. What will the world know of Carl Orff in the 21st century? Concerning his works for stage, I doubt that there will ever be a scarcity of performances of *Carmina Burana*, but his other works deserve more consideration—especially in the United States. The Orff Center and Foundation will continue to promote this aspect of Orff's work.

We are among the many guardians of his educational legacy, emanating from Salzburg into countries all over the globe. As members of this large worldwide network, we play an important part in furthering Orff's pedagogical ideas each time we make music with our students. AOSA's exchange of information and ideas with the Institute and the Forum maintains our connection with this vital link to the origins of the Schulwerk. Energetic and enthusiastic teachers continue to promote and advance Orff Schulwerk for future generations because it is a joyous and worthy act. This is certainly a significant legacy.

TAPESTRY OF TIME A CENTENARY CELEBRATION

AOSA 1995 National Conference

*Judith Cole and Janet Robbins, National Co-Chairs
Jan Baker and Chris Judah, Local Co-Chairs*

The 1995 conference in Dallas/Fort Worth is not far away, and the members of Texas Orff Chapters are in the final stages of planning an exciting conference that will feature many regional traditions and pay tribute to Carl Orff in this centenary year. Travel to Texas for this year's national conference, *A Tapestry of Time*, and you will become part of centenary celebrations worldwide.

Our conference opens on Wednesday, November 8 with the AOSA industry-sponsored reception. You know if it's in Texas, it's going to be BIG, and big it is, with nearly one hundred exhibitors participating. Come for a sneak preview of materials that will be featured in sessions throughout the conference, and take time to visit with exhibitors. For the first time at an AOSA conference, industry-sponsored sessions will be offered on Thursday and Friday. Coordinated by AOSA industry representative **Nancy Clark**, these showcase sessions are a way for exhibitors to introduce specific products and services. Plan to attend one during your exhibit time!

Special Events and Sessions

"It's Imagination!," the international exhibit created in Munich for the Carl Orff centenary, will be on display throughout the conference. Plan to visit the exhibit more than once, for there you will also hear some of Orff's music performed in "mini concerts" by members from Region II.

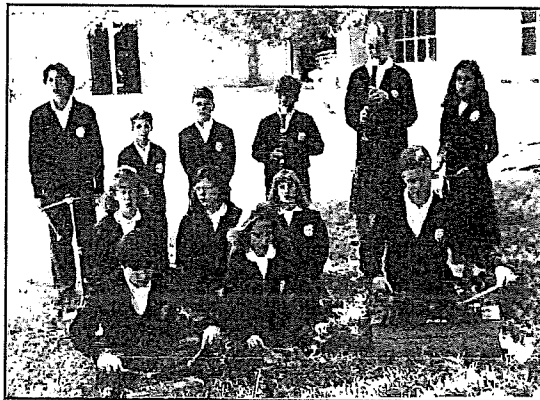
In addition to the ticketed sessions that you select, you won't want to miss this year's special sessions. In the opening session on Thursday, **Don Campbell** will help us visualize the future of Orff Schulwerk in his keynote address, "From Elemental Music to Universal Education." A native of Texas, Don is a pioneer in the healing properties of sound. Also helping us focus



Marimba Magic© with director Sarah Tenney

on centenary images and sounds will be performances of Orff's works by Dallas' **Good Shepherd School**, **Chris Judah**, director, and the **Singers and Recorder Ensemble** from San Antonio's **Judson Montessori School**, directed by **Kathy Palmer** and **Gerald Self**.

Just before the business meeting on Friday afternoon, a special concert hour of selections from Carl Orff's theater pieces, *Der Mond* and *Die Kluge*, will be per-



Singers and Recorder Ensemble

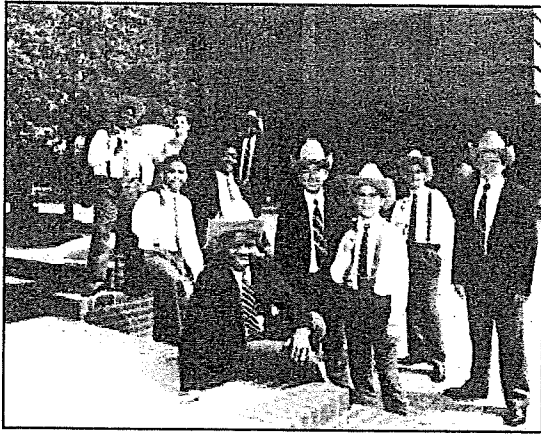
formed by faculty and students from **Texas A&M University-Kingsville** and the **University of North Texas**. These pieces based on Grimm's fairy tales will set the stage for **Marimba Magic's** performance of a contemporary composition by **Peter Child**, *Arrows to the Sun*, based on a Native American legend.

Sunday morning's closing session, "Breaking the Sound Barriers," will be led by **Don Campbell** and a unique group of Dallas-based percussionists known as **D'Drum**. Together, they will help us pull together the many threads of our conference experiences using visions, sounds, and stories. The sounds of D'Drum, led by **Ron Snider**, will capture both the spirit of this year's conference and the essence of Carl Orff's inter-cultural music and pedagogy with their unique fusion of sounds from around the world. It's a finale you won't want to miss!

The Colorful Threads of Children's Concerts

In addition to the exciting children's performances that you will hear during the opening session and business meeting, many other wonderful community and school-based ensembles from Texas will perform during noon-time and afternoon concert hours. Center stage on Thursday's noon concert is the internationally known

Texas Boy Choir, directed by **Wallace Hornaday**. On Friday, noon-time concerts will feature students from **Charla Clare's** and **Neal Tipton's** Orff programs in Lewisville and New Braunfels, Texas. Saturday's children's performances include **Los Bombos Argentinos**, **Maria Minnaar's Marimba Band**, and the **Judson High School German Club**



Houston Boychoir

Dance Troupe. Also on Saturday, the **Houston Boychoir**, under the direction of **David Czervinske**, will give a concert of Texas cowboy songs.

Guest Presenters

Among the guest presenters this year are several who are new to AOSA conferences. **Heather McLaughlin** is president of the Australian National Council of Orff Schulwerk and founder of Parents for Music. As a leader in the new marimba movement, Heather organizes marimba-building workshops for schools and communities



Keynote Speaker Don Campbell

during which children and adults create large African-inspired xylophones. **Wolfgang Stange**, born in Berlin, now lives in London where he directs the

AMICI Dance Theater Company. Trained at the London School of Contemporary Dance, Wolfgang is well known in the dance community for his creative work with disabled and able-bodied people.

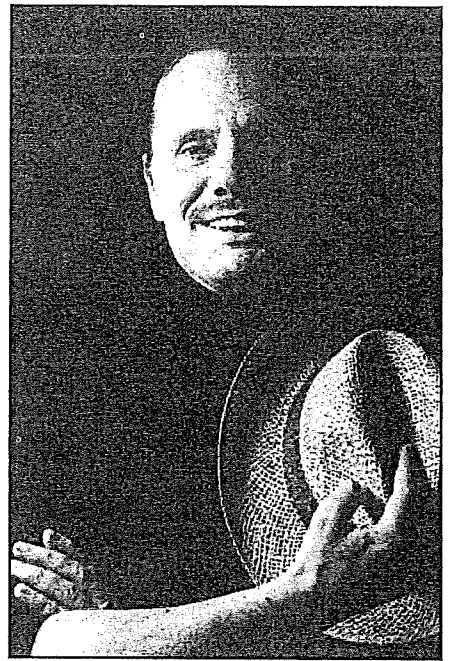
Sharon Grady will bring her background in process drama to three interdisciplinary sessions that use improvisation and role playing to explore issues of culture, history and art. Sharon currently teaches at the University of Texas at Austin and has published essays on her theater work with

children. **David Elliot**, a leading philosopher in music education, brings his Canadian beginnings in Orff Schulwerk to his session on "re-thinking" Orff's ideas. And **Will Schmid**, president of MENC, will do more than simply greet this year's conference: check out his thought-provoking session on the National Standards and find out about his career-long passion for African drumming.

Returning to our conference and known to many throughout the world as a leader in Orff Schulwerk is **Barbara Haselbach**. Author, choreographer, and current professor of Dance Didactics at the Orff Institute, Barbara has played an essential role at the Orff Institute since its earliest days. The interdisciplinary nature of her sessions promises to capture the purest of the Orff Schulwerk aesthetic.



Xephyr members Doug Goodkin, James Harding, Liz Keefe, Susan Kennedy, Lisa Mandelstein and Scott Stone



Wolfgang Stange

Wolfgang Hartmann, also from Austria, will make his second appearance at an AOSA national conference. Head of the Instrumental Education Department at the Conservatorium of Music in Klagenfurt, a lecturer at the Orff Institute and international clinician, Wolfgang has authored school music programs on Bavarian Radio in Munich for nearly twenty years — the same station that broadcast the first Schulwerk programs of Orff and Keetman in 1948.

The Tapestry of Evening Concerts

The evening concerts represent the central threads of the conference. On Thursday you will hear the sounds of Mexico with **Campanas de America** and **Marimba Yajalón**.

On Friday evening we honor Carl Orff, beginning with a performance by **Xephyr**, a group of teachers/artists from the San Francisco area who have taken the Orff process to an adult performing level.

Carl Orff's *Kleines Konzert*, a five-movement concertino scored for wind quintet, harpsichord and percussion will set the stage for the centerpiece of our centenary conference, **Libby Larsen's Song-Dances to the Light**. And finally, *Carmina Burana... O Fortuna!*

Photo: Steve Savage

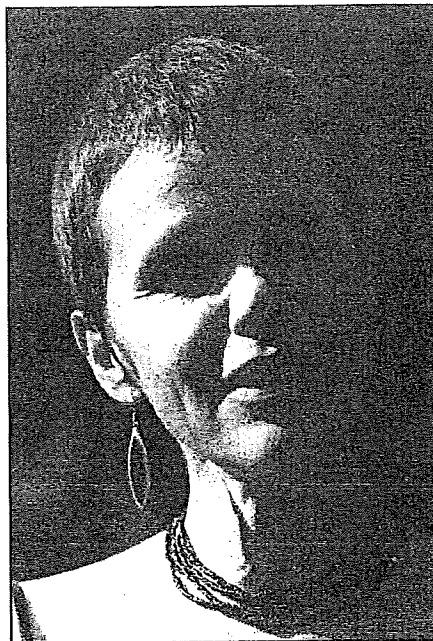


Fire-on-the-Mountain Cloggers will entertain at Saturday evening's banquet

A taste of Texas will be the focus of Saturday evening's events. After the sun goes down at our "Denims and Diamonds Banquet" at Austin Ranch, master song-leader **Nick Page** will lead us in a powerful sing-along that will weave the multicultural threads of Texas into our birthday celebration.

Late Evening Sessions

Whether you're in the mood for singing, dancing, or playing your way into the late evening hours, you'll have plenty to choose from. Thursday's late evening sessions include "Multicultural Texas Fiesta,"



Barbara Haselbach

a folk dance session led by authority **Nelda Guerrero Drury**; an exciting 48-conga jam with **Jim Solomon** entitled "Dallas Drum Circle"; and a recorder reading session for young junior recorder players led by **Betty Parker** and **Constance Primus**.

Following Friday's concerts, you may want to join Xephyr for an improv session, learn about Texas line dances and play-parties with **Jim Ryan** in his "Texas Dance Time" session, or plan to attend Betty Parker and Constance Primus's second recording playing session, "Let's Explore Music for Older Junior Recorder Society Members."

Local Committees: Making the Tapestry

Behind the scenes of our Tapestry of Time conference are the hundreds of Texas chapter members who have been literally weaving and binding all of the various components of the conference into one complete centenary design. Working as far as 500 miles apart, this year's conference committee members have traveled far and wide for planning meetings. Their challenge has been to weave the Carl Orff centenary into the rich histories and diverse landscapes of Texas. AOSA members in the Lone Star State have risen to the challenge — finding wonderful connections to wildflowers, trailblazing, pioneers, diversity, Germany, and more! Hats off to the following Local Committee Chairs:

- Art ~ Donna Whitehead
- Audio Visual ~ JoLynne Porterfield
- Banquet ~ Billie Pope-Jay and Pam Thomas
- Boutique ~ Julie Scott
- Chapter Sharing ~ Shirley Jackson
- Centenary Concert ~ Susan Conkling
- Chapter Skit ~ Shirley Jackson
- Children's Performances ~ Doris Music
- College Credit ~ Zama Norris and Gary Wood
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- Hospitality ~ Sherron Fowlkes and Charlotte Forrest
- Orff Centenary ~ Yvonne Reddoch
- Publicity ~ DeLois Wimmer and Diane Stockbridge
- Registration ~ Pam Price and Carol Sullivan
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- Room Monitors ~ Mary Montague
- Session Introducers ~ Cathy Dismore
- Signs ~ Cora Bigwood
- Treasurer ~ Dee Penrod



Marimba Yajalón

Music Literacy

During an open house at the school where I teach, following a lesson using Orff Schulwerk, a parent approached me and summarized his impression of what he had just seen as "organized chaos." This expression may be more of a compliment than it first seems, for it often accurately describes the atmosphere of an Orff classroom, with its "messing around," debating, improvising — discovering concepts by exploring.

How much should our students know before they are ready for such exploration? Music Literacy is the focus of this issue of The Orff Echo. How do we define it? What part does it play in Orff Schulwerk? What constitutes good musicianship training? What are our goals?

Carl Orff felt that "musical instruction for a child does not begin in the music lesson," but rather in playtime, where learning takes place continuously and spontaneously, from the inside out, and that in this way skills develop organically and at the child's own pace. "Play with melody has arisen out of play with movement, and the children practice melody and words for themselves without consciously fulfilling a particular task; [these are] the basic requirements for the awakening of creative activity." He goes on to say that "usually the idea of writing something down comes from the children

themselves... In this gradual way the learning of notation and all that goes with it is introduced... leading to the playing of someone else's music and the introduction to the world of written music." While perhaps not approached in the "traditional" manner, literacy does play an important role in Orff Schulwerk, for beneath the surface of "organized chaos" skill development is constantly evolving.*

In this special focus section, distinguished authors present their views on literacy and describe ways to develop literacy skills. Brigitte Warner takes us back to the fundamentals of the Schulwerk. Jill Trinko presents the use of folksongs as a means for achieving music literacy. Claire Levine's article opens a whole new world to us as she discusses dance literacy and the various ways of translating dance into symbols. Dianne Hardy reminds us that the "note versus rote" controversy is nothing new, as she provides an overview of the issue from the 1700s to the present.

-Marina Gorny

**Quotes from Carl Orff originally appeared in the article titled "Gedankenüber Musik mit Kindern und Laien," published in 1932. The article, translated by Margaret Murray, was reprinted in the June 1992 issue of Orff Times.*

Music Literacy and Orff Schulwerk

Brigitte Warner

In everyone's life there are significant events that will be forever treasured. In my life, one of them occurred in April of 1969 when I went to Muncie, Indiana to participate in the first AOSA conference. That conference opened a whole new world for me. Being among so many colleagues with the same interest as mine, and experiencing their enthusiasm, imagination and self confidence impressed me deeply. My belief that teaching is not merely a one-way street providing information to the students, but is a creative exchange of ideas between student and instructor, was confirmed.

Another highlight for me, at the same conference, was a speech given by Dr. Arnold Walter of the University of Toronto, and at the time, President of the Inter-American Music Council. In his speech, Dr. Walter outlined the philo-

sophical foundation of Orff Schulwerk. Though I was familiar with the subject, I had never before encountered a more succinct explanation. It became clear to me that Orff Schulwerk is so successful with children because its educational philosophy is based on a deep understanding of how a child learns. Dr. Walter's words have been my guideline ever since.¹ The fundamental goals of Orff Schulwerk and the true purpose and function of music in the lives of our children can easily be lost in the daily hustle and stress of teaching. For this reason, we must occasionally take the time to re-examine and renew our commitment to Orff Schulwerk and its principles.

Music literacy is one of the goals of elementary music education. But when does it become a necessary tool and at what time are our students musically and mentally ready for it?

We all know that it is virtually impossible to read music and at the same time render a fluent and correct interpretation on the Orff instruments. Therefore, it is apparent that music literacy becomes important only when more traditional instruments, such as the recorder, are introduced into the classroom, a step that should occur only after the children have developed sufficient small muscle ability.

However, reading readiness does not depend on physical readiness alone. Like all the arts, music is a means of communication between humans. It is not as precise as word language because, in Dr. Walter's words, it lacks propositional elements (that is, it is not a problem-solving tool used to investigate phenomena or situations), and it speaks to us on a different, more intangible, plane. Even

continued ...

Focus on Literacy

though its "alphabet" is limited to twelve tones, together with its form-giving element of rhythm, its expressive possibilities are endless. We probably agree that this language is no less complicated than word language.

To continue the comparison of music with language, let us return to reading readiness. From birth, children are surrounded by language. They begin to differentiate sounds, then to understand the meanings of words and sentences, all of which they imitate. Dr. Walter's term for this type of learning is "incidental learning," the process of which is a subconscious assimilation through hearing. By approximately age five or six, children are mentally able to formulate complex ideas and to express them clearly and fluently. At this time, they are ready to begin the process of transforming the sound of words into visual symbols. Even then, learning to read can be an arduous process!

In order for our students to be ready for musical notation we should afford them similar preparation: years of exposure to, and unconscious assimilation of music through singing, playing and dancing, in the absence of a visual picture such as TV. (I am aware that this is virtually impossible in our technological age with the all-pervasive influence of the entertainment media.)

I am not saying that children should not be allowed to watch shows which are appropriate to their age. But in my opinion the learning process which keeps the imagination active is not through the eye, but through the ear. For example, have you ever noticed the difference between becoming acquainted with a Grimm's fairy tale by reading it or having it told to you, and seeing it on screen (usually in an altered version, à la Hollywood)? In the first case, your mind will form a picture according to your own imagination; in other words, your mind is actively involved. In the second instance, it passively accepts the picture on the screen. Even though music (or what passes for music) is usually part of a show, the visual aspect is overpowering. We also must remember that all of these presentations addressed to children are conceived by adults who impose their own ideas on the child's world.

As teachers, we cannot control the students' exposure to passive, visually-oriented and mindless entertainment. We also cannot reconstruct a time in which musical competence was achieved through subconscious assimilation and participation in the activities of the community, the church or the tribe. Neither can we afford the many years it would take the children to become totally conversant in the language of music before musical notation is introduced.

Therefore, we must look for solutions that do not compromise the essence of Orff Schulwerk. We are fortunate to have at our command a teaching approach that is, in Dr. Walter's words, the nearest thing to incidental learning a school can provide. But it will only work if it is used in the way Carl Orff envisioned it. That means that we allow ample time for making music and engaging the children in

form and invent rhythmic phrases?

It has become almost universally accepted to use the Kodály method along with Orff Schulwerk under the premise that the more ingredients, the better the brew. I personally am not convinced that this practice increases the success we have with children. Orff Schulwerk and the Kodály method have different goals and they are approached in completely different ways. To combine them can only lead to confusion amongst children, at least until such a time when they are mentally ready to understand the abstracts of transposition. The learning processes are different; whereas in the one, learning the relationships between pitches is achieved through endless repetition and the help of a sign-language, the other seeks to develop pitch recognition through the ear alone. Rhythm is approached differently also. In one, a mechanical recitation of "ti's" and "ta's"

Our foremost goal must remain to safeguard the improvisational and creative nature of the approach and to develop our students' musicality and love of music. Humankind made music long before any notation was invented. Faced with a choice, making music is more important than learning to read it.

other music-related activities. Above all, the child's physical coordination and auditory sense have to be developed and made conscious before the teaching of written sound symbols is attempted. What sense is there in making children learn the placement of black dots on lines and in spaces before they can define and reproduce the movement of pitches with some degree of precision in singing and on instruments? Similarly, can they make the fine distinctions in note heads and stems that determine the time element before they have gained the amount of rhythmic security and coordination necessary to per-

is used; in the other, rhythm becomes a living musical force through language with its never-ending variations. There is no doubt that the latter process is more time consuming, but in my opinion the long-term gain in developing the mind and the ear, as well as better understanding of language, is invaluable. Perhaps it suffices to say that both approaches have their own merits and goals and to mix them does not do justice to either.

Since musical notation incorporates both time values and pitches, for teaching purposes, it makes sense to separate the two. Probably all of us

start with rhythmic notation because the children have had much experience in motor skills and in using the body as a percussive instrument. As soon as they have internalized and are able to reproduce and to freely manipulate two different note values, such as a quarter and two eighth notes, or quarter and half note, the symbols can be introduced to them. It is not necessary to start with an invented pre-notation because this only means re-teaching later. However, the names of the note values are difficult and meaningless for a first-, or even second-grader, so that it helps to invent names that make sense to the young students. Reading, improvising rhythms and notating them should follow the introduction of each new note value.

The same careful approach holds true for pitch. It should be introduced only after the children are thoroughly familiar with rhythmic notation; are able to echo melodic half phrases, at the minimum; and are acquainted with the pentatonic major and minor modes, their scale construction and transposition to nearby keys. All of this is easily visualized on the barred instruments. Even though the eye is involved, it is the ear that determines the sound. A tiny bit of "theory" regarding home-tone and the nuclear pitches for melody, much experience with clear melodic examples, and extensive echo and question-answer play will pave the way to internalization of the characteristic major and minor sounds. Unlike echo-singing, which happens almost instinctively and does not require association with certain pitches, repeating phrases on a barred instrument involves a more complicated process. The ascending or descending movement of the pitches stepwise or by larger and smaller leaps must be determined correctly and reproduced on the instrument. The listening techniques involved need to be explained to the children. With some experience they will be able to hear a musical phrase and almost instantaneously visualize in their minds the soundbars used. (I have them close their eyes while listening to improve their concentration.) In this way conscious listening takes place, and echo by trial and error is eliminated, at least to a great extent. Intervals need to be studied with special care and here a combination of

singing, playing, movement and a bit more basic theory, such as learning their names and studying their inversions, will help the children internalize the sounds.

This process takes the better part of two to three years, depending on the frequency of music instruction. If this seems to be a long time, we must not forget that during this period the children's auditory abilities, as well as their mental readiness to commit a sound language into an abstract notation, will have grown accordingly. However, occasionally there will be an exceptionally gifted child whose auditory perception skills have developed to such a degree that he or she will always prefer to learn music by rote.

How to introduce pitch symbols is a teacher's own choice. I always begin with the general concept of pitch notation, that is, I familiarize the children with the complete staff and the theory of note placement. Only then do we zero in on specific pitches.

Just as in language, reading is one thing, but to have to write down what one hears — the spelling, so to speak — is infinitely more difficult and quite impossible unless the students' auditory faculties are well developed. As soon as reading is introduced, short exercises in notating and in dictation should be included (presuming that the same practice has been followed with rhythmic notation). This prepares the children to notate their own musical ideas in the same way that they learn the written language which enables them to write down their stories. It is important, however, that improvisation precedes notation and that a musical idea has first been worked out before it is expressed in writing. Otherwise, a fluent melodic line will not be achieved.

Eventually, simultaneous sound shown vertically will be added to the successive time element that is written horizontally. Again we should begin with only the simplest scores consisting of a melody with an accompanying bordun. It will take several years for the students to decipher a larger score from the Orff Schulwerk volumes, but the time will come when learning the various instrumental parts from the score will be more practical than trying to teach many parts by ear. Moreover, introducing the

students to larger music scores will not only give them an understanding of longer forms, but also of more complex orchestrations.

I have presented an ideal picture of how music literacy should be developed in Orff Schulwerk. I know fully well that the present state of music education in our schools does not allow time for students to develop musically at their own pace. As a matter of fact, the current situation in most schools is a rather infertile ground for realizing the Orff Schulwerk philosophy. Since we have to compromise much of what we believe in, what are our options?

Our foremost goal must remain to safeguard the improvisational and creative nature of the approach and to develop our students' musicality and love of music. Humankind made music long before any notation was invented. Faced with a choice, making music is more important than learning to read it. Today's society is so visually-oriented that listening has become a rare art. I am not only talking about music, but about human relationships in general. Perhaps we can help our children in more than one way, if we teach them to listen to each other through learning how to listen to music.

Brigitte Warner taught for twenty-three years at the Key School in Annapolis, Maryland, where she developed a model Orff Schulwerk program. Her 1991 book, Orff-Schulwerk: Applications for the Classroom, has become a classic among Orff Schulwerk teachers. She has been active in AOSA for many years as co-founder and member of the Mid-Atlantic Chapter. Brigitte is the recipient of AOSA's 1994 Distinguished Service Award.

¹ Dr. Walter's speech, "The Orff Schulwerk in American Education," can be found in *Orff Re-Echoes I* on page 14.

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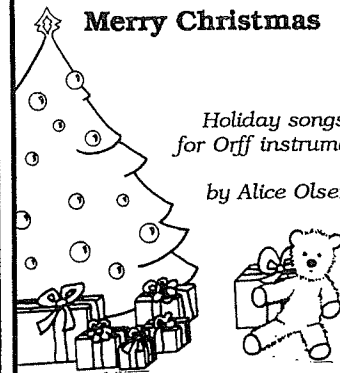
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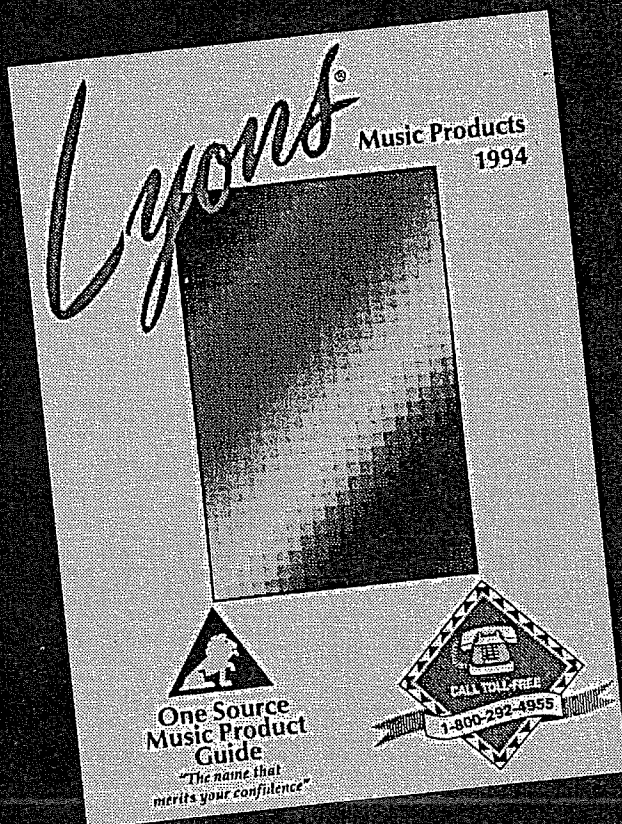
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Using Folksongs as a Means for Achieving Musical Literacy

Jill L. Trinko

To achieve the goal of musical literacy it is critical that the teacher provide a thoughtfully selected corpus of carefully graded musical learning experiences using time-honored repertoire of the highest quality and value — musically, culturally and aesthetically. This body of materials, together with prudently orchestrated musical experiences designed to engage students emotionally and intellectually, provides the means for introducing gradual, sequential skill development intended to cultivate the child's ability to respond musically, write what is heard, and perform what is read; in a word, to be musically literate.

One of the general musical problems in elementary music teaching of this century, and I suspect the next, is that music teachers using folk music as a vernacular in their classrooms are, in most cases, likely to be uninformed about the processes of the music of oral tradition — how it is created, disseminated, perpetuated, and used. This is not the fault of the music teachers, but can be traced rather to their professional training. Typically, music teachers learn folksongs from print, a regrettable circumstance, which leads to performances of folksongs conforming to standards emanating from written tradition. What is seen on the page is what is performed. Excellence is measured in terms of such criteria as perfection in intonation, phrasing and diction rather than according to what is considered excellent in non-written musical traditions: good process, good feel, believability and unself-conscious musical variation.¹

Unfortunately, the notated folksong is a feckless symbolic skeleton. It is up to the interpreter — informed in the ways and means of folksong performance process and style — to carry out CPR on the notation and breathe life, spirit and humanness into the song to make it musically alive. So resurrected, the charac-

teristic net result is a rhythmically fluid performance replete with rhythmic irregularities, flexible and natural concessions between text and tune, irregular lengths of vocal sections, intermittent interpolations of altered meters, a panoply of anticipations, syncopations and dotted rhythms, and varying types of accentuations. Such a performance communicates an improvisatory effect and vitality that defies notation. Moreover, the singing style — usually underestimated because of its simplicity and naturalness — consistently displays a ubiquity of stylistic vocal gestures (melismas, glides, scoops, slides, drops in pitch, groans, etc.) in transitions from note to note. This type of performance requires just as much “training” and experiential encounter as good *bel canto* singing.

Problematic for music teachers and, consequently, for the stylistic lives of folksongs sung in music classrooms, is that (1) systematic analysis and indexing² of rhythmic and melodic patterns for use in sequential musical literacy instruction is performed on the mere bones of folksong — the “well, here's sort of how it goes” simplifications or abstractions of the fully fleshed-out oral performance, and (2) folksongs are not meant to be read from notation; they are meant to be sung. It is antithetical and a contradiction to the processes of oral/aural tradition to disseminate and perpetuate folksongs through print.

In the first instance there arises the need to question the accuracy of musical indices so generated. It would be useful to examine carefully the time signatures and rhythmic notations upon which

entire courses of rhythmic instruction are based. By way of example, the opening statement of the rather raucous traditional play party, “I've Been to Haarlem,” provides an excellent example of this problem. The song is typically notated as follows:

Subsequent rhythmic indexing would place the song in the categories of songs containing

as the initial rhythmic motive, repeated initial motive (melody and rhythm), and 4/4.

Consideration of the musical, cultural, contextual and functional characteristics of the song suggest that the notation shown below more ably captures the boastful, yet playful attitude expressed.

Subsequent rhythmic indexing on this opening statement yields entries in the following classifications:

[bracket]; 2/2 | [bracket] | |; repeated opening motive; 2/2. It is obvious that *how* this song would function rhythmically in a sequential, literacy-based curriculum is dictated by the notated rhythms and

continued...

Focus on Literacy

indexed classifications. Clearly, we need to examine rhythmic notation in light of appropriate performance style. In our notations of folksongs we can ill-afford to neglect their cultural contexts and functions; therein lie many of the secrets and mysteries of musical interpretation which preserve the integrity and dignity of this music.

I would like to suggest that the emphasis in Madame Erzsébet Szönyi's statement, "The heritage of folk music acquired at school serves as a guide to the understanding of all music-literature,"³ rightfully belongs on the word "guide" and that this may be interpreted in two ways. First, rather than having children "read" the folksong, it is more appropriate to the integrity of this musical tradition to perform more stylistically correct interpretations with rhythmic and melodic flexibility. As a "guide," the notation of the folksong presented to the children should be an *abstraction* of it, notated without text, and using meters and rhythms that allow for successful reading without completely abusing the song's heritage.

For example, the Black street song, "Step Back, Baby," (Figure 1) is performed in a rhythmically vital and flexible manner, as suggested by the choice of time signature and rhythms.

Figure 2. 4/4 abstraction of "Step Back, Baby" for reading.

Figure 3. 2/4 abstraction of "Step Back, Baby" for reading.

Using the folksong as a guide, the teacher might create a notation (abstraction of the song) for the children to read, providing them with practice in reading notation utilizing the *rd l*, pentatonic trichord with special attention to the descending Perfect Fourth (*r-l*), and *re* final, with simple rhythms in 4/4 time (Figure 2).

A different abstracted notation might allow for practice of the eighth-and-two-sixteenth-note rhythmic figure in 2/4 (Figure 3).

Neither of the notations in Figures 2 or 3 can in any way be construed as *being* the street song. Much in the tradition of *Dissertation Abstracts International*, which functions to provide summaries of volumes of work conducted as original research by doctoral candidates the world over, the abstracted notation of a folksong functions as a guide in developing music reading skills. As such, the two derivations above make no use of text; to do so would be to suggest that this is how the song goes when, in fact, it doesn't, as it exists in the tradition of Black street songs.

Second, the folksong is an expression of a culture's or nation's spirit, forged as a congruous marriage of text and tune and constituting a complete, formal unit. Having stood the test of time, emerging in variant manifestations, it is a melodic, rhythmic and formal embodiment of what is musically significant and meaningful to a people. Determination of what is musically characteristic, for the purpose of identifying how a people behaves musically, requires analysis and classification of vast amounts of music. We have made only a small dent in this regard given the numerous and rich oral traditions in the United States. We need to be vigilant in questioning the authenticity of notations, particularly of less familiar musics, published for school use.

The mixture of cultural expressions in North America poses interesting challenges for those teachers using folksong

Step Back, Baby

♩ = c. 100
Call

<p>2/4 r r d l, l, d r l, l, r r d l, d r r d l, d </p> <p>Not last night but the night be-fore,</p>	<p>Response:</p> <p>r r d l, d r r d l, d r r d l, d r r d l, d </p> <p>step back, ba-by, step back.</p>	
<p>r r r d l, d d r l, l, </p> <p>Twenty-four rob-bers at my door,</p>	<p>r r d l, d r r d l, d r r d l, d r r d l, d </p> <p>step back, ba-by, step back</p>	

I opened up the door and let 'em in,
Hit 'em on the head with a rollin' pin,
Then I picked up my fryin' pan,
Ya shoulda seen the way them robbers ran,
Well, some flew east and some flew west.
And some flew over the cuckoo's nest,
Oh, step back, baby, step back,
Yeah, step back baby, step back ... (fade out).

step back, baby, step back.
step back, baby, step back.
step back, baby, step back.
step back, baby, step back.
step back, baby, step back.
step back, baby, step back.
step back, baby, step back.
step back, baby, step back.

Figure 1. Performance notation of "Step Back, Baby."

as a means for achieving the goal of musical literacy in elementary music programs. We have a professional obligation and responsibility to find and use intelligently the best, most characteristic examples of our myriad cultures. It is by establishing "knowns" that we lead our students to compare study of similarities and dissimilarities with "unknowns." To select the atypical as a foothold for music study cannot serve the purpose of using folksong as a foundation and guide for understanding world musical literature. It is a life-long task, but necessary if we are truly dedicated to preparing our students to be literate in the oral, aural and written music literature of the world.

Jill Trinka is Director of the University of North Texas Center for Contemporary Studies in Music Education Kodály and Orff Certificate Programs where she also teaches graduate courses in musicianship, elementary music pedagogy and folk music. She

received Kodály Certification from the Franz Liszt Academy of Music in Budapest as a Ford Foundation Ringer Fellow. Internationally recognized as an engaging clinician, lecturer, and performer, Dr. Trinka plays guitar, dulcimer, autoharp and banjo. She has recorded three volumes of Folksongs, Singing Games, and Play Parties and is presently completing a fourth CD, The Little Black Bull.

Footnotes

¹ Trinka, J. The Performance Style of American Folksongs on School Music Series and Non-School Music Series Recordings: A Comparative Analysis of Selected Factors. (1987). Unpublished Ph.D. Dissertation. Austin: The University of Texas at Austin.

² Sequential presentation of characteristic musical features and patterns for developing musical literacy requires the expenditure of countless hours finding and gathering folksongs, no-

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tating them in a systematic fashion, analyzing them for such parameters as song type, genre, melodic content, scale, tonality, form, and motivic and extra-musical indexes of the information gleaned from analysis. The indexes facilitate planning of sequential instruction in which the teacher weaves emotional and intellectual content within and between musically connected lessons. In the hands of a master teacher, the individual lessons are constructed to exhibit balance in singing, playing, moving, thinking, reading and writing activities, engaging children actively in musical learning. It should be noted that "playing" refers to child-play (as in children's singing games), the playing of instruments, and activities that provide necessary release for children following a period of concentration.

³ Szönyi, E. Kodály's *Principles in Practice*. (1973). London: Boosey and Hawkes. 69.

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Dance Literacy

Claire Levine

Imagine children entering the classroom and looking at a dance notation on the board. Instead of waiting for the teacher's instruction, the students decode these symbols and translate them into appropriate actions. On another day children watch dancers perform a movement sequence and translate the movement into symbols which they place on a linear graph resembling a musical staff. Young children might even invent their own notation with a graphic display that may include lines, circles, dots, spirals and arrows which intersect and overlap to show movement designs in space and accents in time.

In the classroom of the future, children will probably station themselves at computers. Images of animated figures will bend and stretch, leap and jump as nimble fingers point and click or drag a mouse. Students will interact with the stylized figures on the screen and transfer their creations to live dancers. In addition, dance video digitizing and holographic techniques are already on the horizon.

The ability to translate movement into symbols and symbols into movement is dance literacy. Because literacy is most often associated with the ability to read or write, and dancing is usually learned through imitation, dance literacy may seem to be a foreign idea. But the history of dance boasts more than eighty-five movement languages. Cave drawings and rock paintings were probably the first attempts to capture dance. And though it is a long way from stick figures to computer imaging, the vast array of notation systems attests to man's need to record dance.

An Historical Overview

The earliest type of written dance notation dates from the Renaissance with the publication of Arbeau's *Orchesography* in 1589.¹ This historic volume describes letter abbreviations for the names of steps: "R" indicated reverence or bow; "s" a single (step close step or R L R) and "d" a double (four steps or R L R L). Many scholars of period dance still use this original notation. In fact, the American edition of *Music for Children*, Volume 3 contains a few examples including "The Pease Branle" and "Sellenger's Round."

Except for a very few examples such as Benesh (developed in 1956) and Eshkol-Wachmann (developed in 1958) most notation systems have fallen into disuse because they are extremely limited in their application. Labanotation, a system currently in use, will be discussed later in this article.

Dance notation has been developed in order to preserve choreography or to study a particular movement vocabulary with the idea of reproducing it. But other permanent records of dance exist. For instance, the related arts of painting, sculpture and ceramics have always been a great source for the study and enjoyment of movement style and design. Art history abounds with masterpieces of visual art that show dance as an integral part of life, and these have been a great help in the search for historical materials. Consider the classical Greek vases, Hindu dancing Shivas, Brueghel's peasants, Toulouse Lautrec's cancan dancers, Degas' ballet dancers.

With advances in photography in the latter half of the nineteenth century, movement images could be frozen in time. Because they are capable of seizing the moment of peak intensity, photographs of dance are a marvelous source for discovering or "reading" the dancer's expressive intent. The remarkable evolution from static photos to exciting improvisational images has not only documented the work of famous dancers, but continually inspires students to spontaneous movement. Show a child a great photo and he will say, "I can do it!"

The advent of film made possible the recording of moving images, and when viewed along with sound, an overall impression of dance pieces became a reality. But films are shown on a flat screen and dance takes place in multi-dimensional space. Inferior lens quality or inadequate lighting are often responsible for poor images. Films used for study must be slowed down and movement that is fast may (incorrectly) appear slow. Also, the dance director must reproduce a mirror image. Three dancers, A, B, and C, standing next to each other on the screen must become C, B, and A on the stage.

With the development of video technology, recording moving images became more convenient and less costly. However, films

and videos of interpreted works may include errors, poor technique or faulty style, and therefore may not provide a true representation of the work. Dance notation, like musical notation, is the most accurate and objective record of the composer's or choreographer's intention.

Rudimentary Notation

The backbone of movement and dance is rhythm, and early experiences with formal dance notation should begin with an understanding of rhythmic form and analysis. The following system of rudimentary notation for the classroom was developed by Margaret H'Doubler at the University of Wisconsin. Many teachers may use similar introductory approaches to dance literacy.

Awareness of the beat is introduced by walking. The teacher draws the attention of the children to the feel of the movement and sound of a steady succession of steps. This is the underlying time unit or beat. The beat is further reinforced by clapping or beating a drum. Later this is translated into visual dashes of equal length and children "see" their steps on the chalk board.

— — — — —

A "slow walk" takes two dashes; a "fast walk" uses one half a dash. Movements of any speed always maintain a relationship to the basic underlying beat.

————— slow walk
 — — — — — beat

----- fast walk or "run-ning"
 — — — — — beat

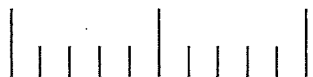
The teacher may identify the beats as walks or Steps ("S"), and teach the initial for all locomotor forms: "R" for run, "L" for leap, "J" for jump, and "H" for hop. When the letter of the locomotion is placed over the note value, the rhythmic pattern is read as a step pattern.

4

S	S	S	H	L	L	J	step pattern
—	—	—	—	—	—	—	rhythmic pattern
—	—	—	—	—	—	—	beat

Students make a natural transition from horizontal to vertical notation. "Stick"

notes replace the horizontal dashes. Locomotor indications remain the same.



These visual, auditory and kinesthetic experiences all contribute to an awareness of the beat and the understanding of rhythmic form. Before long students can create their own combinations by changing the rhythmic pattern and/or the step pattern. This rudimentary rhythmic notation provides an easy stepping stone to learning musical note values.

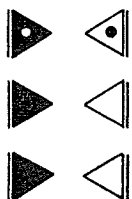


Sticks are up for the right foot, down for the left foot.

Notation in Orff Schulwerk Literature

With the extreme time constraints for creative movement in the music classroom, teachers will find the notation systems in the Orff Schulwerk volumes very easy to use.

Dances are notated in Volumes 1² and Volume 2³ of the American edition of *Music for Children*. Volume 3 pictures a detailed legend⁴, and this is further described in *Dance Education* by Barbara Haselbach⁵. Figures in space are represented by small triangles with lines to indicate the shoulders. Shaded triangles refer to males; open triangles, females. Head couples are indicated by a dot in the middle of the triangles. The "nose" may point forward, backward or sideward, indicating the facing of the body.



= dancers facing each other

R = right

L = left

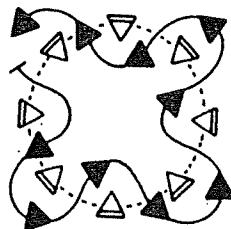
Orff-Schulwerk Music for Children
American Edition, Volume 3

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As students become musically literate, the movement notation in the Orff Schulwerk volumes follows logically and leads to a variety of problem solving activities. In *Dance Education*, pp. 106-112, Barbara Haselbach describes many movement combinations based on this notation. Numerous ideas for formations of dancers are also illustrated on pp. 70-73.

In addition, floor paths and spatial designs of straight and curved lines are pictured in both *Dance Education*, pp. 68-69, and *Elementaria* (G. Keetman), pp. 114-116⁶. These visual images are ideas to be translated into movement designs in space. Exercises which combine spatial designs with speech and song are notated throughout both of these books.



Dance Education

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Formal Notation Systems — Labanotation

Although a number of sophisticated dance notation systems are used today, Labanotation has the widest application in all forms of dance. Many students of Orff Schulwerk are aware of movement theorist Rudolph von Laban and his immense contribution to modern dance and movement education during the early part of this century. He was also the inventor of a meticulous dance notation called Labanotation. It was brought to this country by Ann Hutchinson Guest in 1954 and continues to be adapted and updated. Many famous dances are notated in this system and like musical scores, these dance scores are copyrighted.

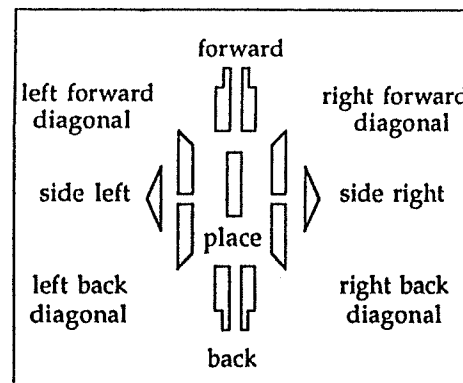
In 1973, a Labanotation "golf ball" was designed by IBM, and as a result recording on an electric typewriter became precise and speedy. Today Laban's symbols are available on a program called LabanWriter for use on Macintosh computers. This symbol-based, user-friendly,

Focus on Literacy

software program was developed by the Dance Notation Bureau (a clearing house and research center for dance notation) and the Education and Research Division at Ohio State University. Dance notators now travel around the world, click on their portable laptops, and set pieces for dance companies.

Young children who have been educated to be aware of the elements of movement can learn to read elementary Labanotation. It is like playing with puzzle pieces. Each symbol carries information. Direction of movement is indicated by the shape of the symbol.⁷

Direction Symbols



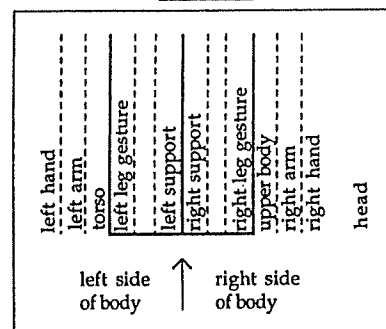
Level of the movement is shown by the shading; diagonal strokes for high, a dot for middle, and blackened for low.



right side low

The part of the body that is moving is indicated by the column on the staff in which the symbol is placed. A Labanotation staff represents the human body; the center line of the staff divides the left side of the body from the right. Symbols to the left of center line refer to the left-hand side of the body; symbols to the right of the center line refer to the right-hand side of the body.

The Staff



continued...

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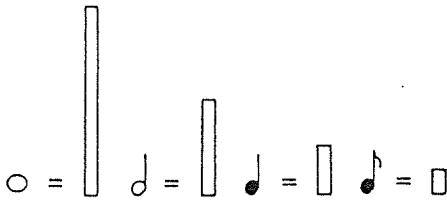
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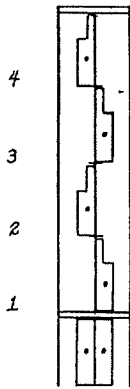
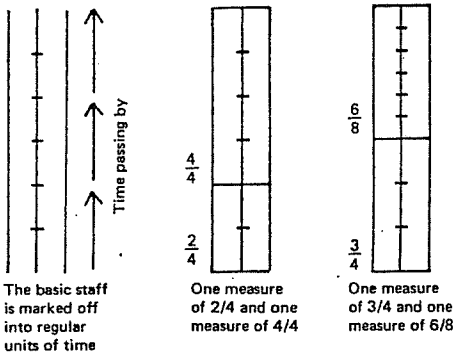
Duration of the movement is shown by the length of the symbol.

TIMING

The length of the movement symbol indicates the relative time value.



The staff is read from the bottom up, moving forward in time. The tick marks on the center line divide the time into beats and the horizontal lines correspond to the bar lines in music.

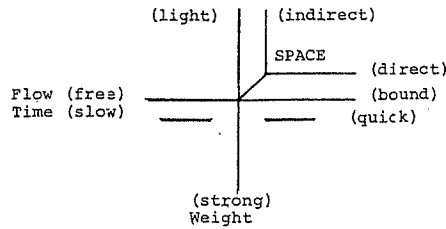


Forward steps in a normal walk.

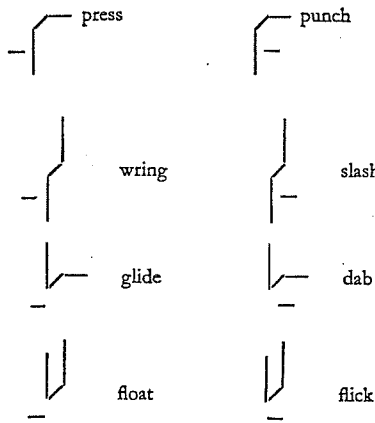
Arm gestures, head movement and even movement in fingers can be mapped out along the staff. Movements written on the same horizontal line occur simultaneously; movements written one above another occur sequentially. Labanotation is independent from the musical staff but a musical staff can fit vertically in place alongside.

Detailed study of Labanotation includes Effort/Shape, a description of movement in terms of its quality and expression. A graph illustrates Laban's "basic efforts" (the flow of tension) and his eight "basic actions." Laban's graphs picture an amaz-

ing range of movements and tensions and serve as both a visual stimulus for movement and a "language" to record movement.



Basic efforts

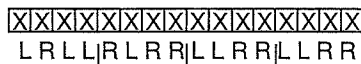


Basic actions

Good observation and accurate analysis are necessary to read and produce Labanotation. While class time should certainly not be devoted entirely to notating, a few minutes of this activity on a regular basis is fun and gives a good foundation for further study.

Folk Dance Notation

Many folk dance leaders use a rhythmic notation based on a series of boxes to represent beats. Boxes placed alongside one another form groups or measures of 3, 4, 5 or 6. An "X" in the box means an action takes place on that beat. An empty box is a rest. A division of the beat is shown by dividing the box. "R" or "L" represents right or left foot; "B" indicates both feet or a jump. The pattern for a *schottische* would look like this:



Dancers are often pictured as little circles (females) and squares (males) with arrows indicating direction of movement.

Focus on Literacy

Generally these symbols can be understood without a great deal of study.

Practical Applications

Dance literacy is useful for teachers and serves to expand students' understanding. It aids recall of sequences from one lesson to another or from rehearsal to performance. Though we are cautioned to teach only what we have experienced, this is the ideal, and in the everyday realm of the classroom this may not always be practical. Many teachers must search through literature to find what is just right in their given situation, and notation provides access to literature that might not otherwise be available to them.

Texts, together with notation, drawings and videos, help choreographers, directors and teachers reconstruct dances and communicate variations of style and feeling. Musical terms such as *adagio* or *presto* are common, or directions may be given: "to be performed with precision" or "in a stately manner." Sometimes a short poem may set the flavor as in Martha Graham's *Letter to the World* (1940), which was inspired by Emily Dickenson's verses.

As video technology and computers find their way into every aspect of the learning environment, research continues at an active level to discover their use as creative tools. Choreographers Twyla Tharp in *Catherine Wheel* (1983), Bill T. Jones in *Still/Here* (1994), and Merce Cunningham in *Trackers* (1992) and *Oceans* (1994) used these new technologies as adjuncts to the choreographic process and theatrical performances. Cunningham has choreographed with a software program called Life Forms developed by Tom Calvert at Frazer University in British Columbia, Canada.

The Future

In the next ten years, our children will have computer skills and operations that we never dreamed possible. CD ROMs will store music and choreography on a single disk. These are sure to intrigue children. Programs like Life Forms, which simulate dance figures, will offer new modes of interactive learning. These avenues, along with dance scripting, might spark interest in children who may be otherwise reluctant to explore movement.

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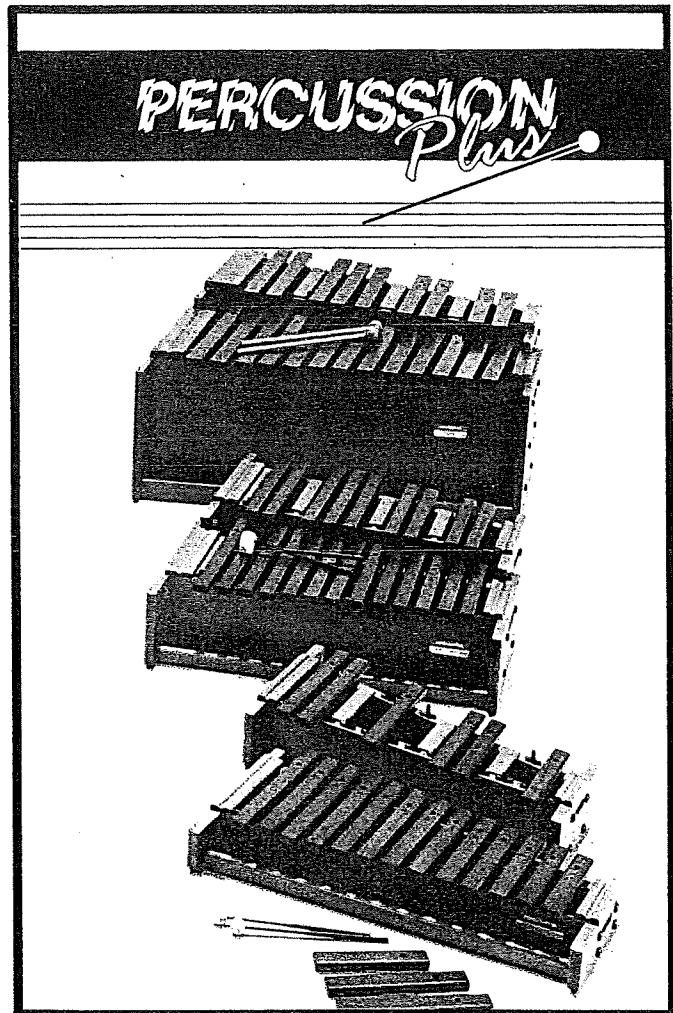
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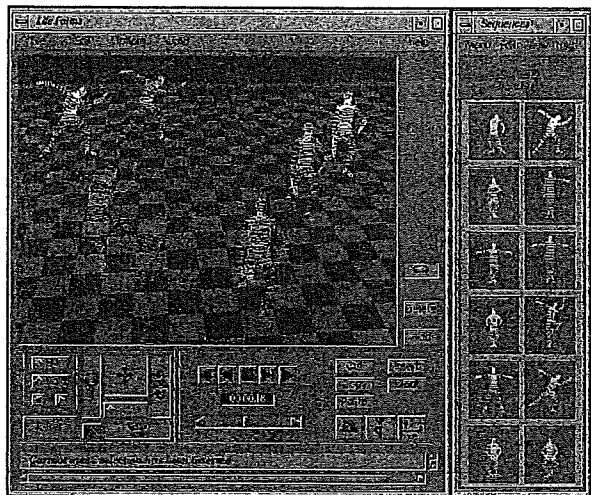
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Dance literacy has a long history. Its development has evolved with the need to preserve great works of art as well as with man's overall ability to codify experience. In school, teachers must take care not to sacrifice the child's natural spontaneity to learning notation systems, but why not offer students the option to record their dances as they write their music and stories? This may be an invented system in which the children agree on the meaning of the symbols, or a more formal one as described above.

For teachers of Orff Schulwerk, dance literacy adds a new and exciting dimension of learning as it helps develop increased kinesthetic awareness and sharpens the power of observation. Because of the sheer

complexity of human movement and the elemental nature of the movement impulse, it is unimaginable that dance notation will ever replace actual dancing. Lovers of creative movement and guardians of the artistic impulse should feel no threat from dance literacy. These new languages will carry children beyond the year 2000 and into the new century.

Claire Levine holds a M.S. in Dance from the University of Wisconsin and Orff certification from Oakland University in Rochester, Michigan. She currently teaches creative dance and Orff Schulwerk to students at the Academy of the Sacred Heart in Bloomfield Hills, Michigan and at the Detroit Psychiatric Institute. She has taught movement in certification courses across the U.S. and has been a frequent presenter at national conferences. She has served on the National Board of Trustees of AOSA and continues to work on the Movement Sub-Committee of the Teacher Training Guidelines Task Force.

Footnotes

¹ Arbeau, Thoinot, *Orchesography*. New York: Dover; 1967.

² "Jingle at the Window," M. Burnett, *Music for Children*, American Edition,

Focus on Literacy

Volume 1. London: Schott; 1982.

³ "Draw a Bucket of Water," Jane Frazee, *Music for Children*, American Edition, Volume 2. London: Schott; 1977.

⁴ Dance Notation Legend by Miriam Samuelson, *Music for Children*, American Edition, Volume 3. London: Schott; 1980.

⁵ Haselbach, Barbara, *Dance Education*. London: Schott; 1978.

⁶ Keetman, Gunild, *Elementaria*. London: Schott, 1974.

⁷ Permission to reproduce these figures granted from the Dance Notation Bureau, 31 W. 21 St., New York, NY 10010.

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Note Versus Rote, 1720-1995

Dianne B. Hardy

Among the first musical sounds created by Europeans in the New World were psalm tunes sung by Protestant settlers. By the 1720s the previous hundred years of psalm singing in America had produced two divergent traditions. One was the practice of using notated tunes in the psalm books of the time. The second practice was the oral practice or "Usual Way" in which the congregation learned the psalm tune by rote through the practice of "lining out." In this practice the deacon or pastor himself would recite each line before it was sung by the congregation. Few people of the congregation could read music, so over the years the second tradition gained the upper hand.

The existence of two traditions resulted in few songs having common usage and even those were imperfectly remembered. Local variations developed and fragments of one tune often found their way into another. The pace of the music in the Usual Way tradition became slower and more erratic because lining out interrupted the flow of the music, which had to be started up anew with each phrase. The slower tempo also led to embellishment of the tune.

In his book, *The History of American Church Music*, Leonard Ellingwood observed that "psalmody had relied on the oral tradition, had avoided the use of professional musicians and had found the musical level at the lowest common denominator of quality. Consequently the congregations of 1720 were able to sing far fewer tunes than those of 1620."¹

The more musically literate of the populace came to oppose the Usual Way. They objected to the practice of lining out ("praising God by Peace-meal" as one critic put it). They also opposed the slow tempo, the florid embellishments and decried the small amount of songs in common use. They wanted to do "regular singing" and the controversy of "note versus rote" training was born.

What the reformers desired could happen only if people learned to read music. The need for instruction by a "master" produced one of the most important and pervasive musical institutions in our history—the singing school. It began in New England in the

1720s and spread throughout a broad area, well into the middle of the 19th century.

Singing schools were usually not connected directly with churches although their purpose was to improve hymn singing in church. The singing-masters who conducted the schools lived itinerant lives, moving from one community to another, and had few qualifications other than being able to carry a tune well and read music. Most of the pupils were young people and the school was their first exposure to music reading. They usually met two or three times a week for three months and ended with an "exhibition" which gave them a chance to show off what they'd learned. The singing-master then moved on.

How were the pupils taught music? The first step in learning to read music was to memorize all the rudimentary material and then sing various intervals while reading musical notation. These exercises were much like what we'd call warm-ups today. Pitch

Music in American teacher training began to emerge as the push for music in common schools intensified. "Normal" departments began to appear in universities in 1831, although before the Civil War neither music courses in liberal arts colleges nor the musical training programs offered by conservatories directed their efforts specifically at preparing music teachers or training classroom teachers to give instruction in music to elementary school teachers.

In 1833 Lowell Mason opened the Boston Academy of Music, which from the outset included a teachers' class "for instruction in the methods of teaching music, which may be composed of teachers, parents and all other persons desirous to qualify themselves in teaching vocal music."² Mason's legendary teaching demonstrations at the academy became the heart of a burgeoning interest in the training of music teachers in the United States. Mason taught that students should first hear a song and sing it before

The teaching of music reading and sight-singing is less of a priority to teachers today than it was even a few decades ago. Music educators today frequently have more ambitions: to create an appropriate learning environment for children of all abilities, to promote the understanding of various musical concepts and to foster the cognitive, affective and psychomotor development of students.

was taught before rhythm. Reading was taught using the scale. The students learned letter names for three staves — treble, alto and bass — and used a solmization system. Only after they performed the pitches and rhythms correctly were they allowed to sing the tune with words. The students also learned about major and minor keys and how to beat common rhythm patterns.

Despite the singing-masters' lack of extensive training, over the years the singing schools had great impact in raising the general level of musical literacy, in expanding the repertory of music available and in encouraging the development of native composers.

reading the music. This was a radical departure from the norm and set off another round in the continuing debate of note versus rote training in music.

In the Boston Public Schools from 1864 to 1879, first year students in the primary schools sang songs by rote from a textbook containing scales and exercises written in staff notation, in the various number notation systems in use at the time and in solfege syllables. Second year students learned songs by rote and third year students by note, copying notation from the blackboard onto slates. In the grammar schools, students learned songs by note, singing scales with numbers, syllables, and letter names. They conducted

singing and studied intervals in the third year and studied harmony in the fourth year.

During the years from 1865 to 1900, music education classroom methodologies flooded the market. In 1870 Luther Whiting Mason (no relation to Lowell) published the *National Music Course*, a set of music texts for the classroom advocating the rote approach. Reacting to Mason's method, Hosea E. Holt and John Wheeler Tufts published the *Normal Music Course* in 1883, a note method which promoted the study of notation, tonality and intervals before singing the song. Teachers aligned themselves with the two views of note and rote teaching, championing the virtues of each through speeches and papers. Everywhere the issue was debated, and the argument continues in American schools today. Many educators of the time published; those favoring the note approach published music readers, often in graded series, while those favoring the rote approach published song collections.

In 1895 Frederick Ripley and Thomas Topper published the *Natural Music Course*. Though essentially a note method, it combined some of the musicianship of the rote approach. It became the basis for those teachers who sought a compromise between the two schools of thought.

In the post Civil War period, educators sought to approach classroom subjects in a "scientific" manner. The note approach grew in popularity because it allowed educators to test the students for knowledge of facts about music and also to evaluate their accuracy in sight-singing. However, by the end of the nineteenth century a more child-centered psychology developed, and the pendulum swung back to the more musical rote approach.

In 1898 Robert Foresman and Eleanor Smith published the *Modern Music Series*, which was the first complete method series to advocate the compromise approach. Students in grades one, two and three learned using the rote method to instill musicality and promote familiarity with melody and rhythm through song, while students in grades four, five and six learned with the note method. Foresman and Smith's approach proved to be the forerunner of the methods used throughout the twentieth century.

Music educators today tend to agree that some type of music reading program should be initiated early in a child's public school years. Modern approaches to elementary music introduce traditional notation only after students have experienced many differ-

The Orff Echo – Fall 1995

ent musical activities in a readiness program that includes rote learning of songs and other activities involving kinesthetic whole body involvement. The middle grades generally learn familiar songs written in musical notation while the task of actual music reading is often reserved for the upper elementary grades.

The teaching of music reading and sight-singing is less of a priority to teachers today than it was even a few decades ago. Music educators today frequently have more ambitions: to create an appropriate learning environment for children of all abilities, to promote the understanding of various musical concepts and to foster the cognitive, affective and psychomotor development of students. Music reading is incorporated into many activities, but is no longer the primary objective of music education and with so many activities to include, only a small portion of time can be spent practicing music reading.

Since 1965, the methodologies of Kodály, Orff, Dalcroze, Suzuki and Gordon have been extremely influential in classroom, vocal, and instrumental programs. These approaches are based on aural or rote methods that use sound and movement in various ways. Many educators are decidedly in the camp of one or another of the methodologies, but most recently, the trend has been toward an eclectic approach.

A cursory look at elementary classrooms today will reveal that the old note versus rote controversy is still alive and well. Individual teachers run the gamut from those unwilling to teach musical notation to those who spend all of their music class time in the pursuit of literacy.

Finally, a tidbit of wisdom from the past.

Focus on Literacy

Lowell Mason said:

The best teacher will not be confined to any particular previously laid out plan, but will from the different methods make out one of his own; not indeed one that is stereotyped and unalterable, but one that he may modify and adapt to the varying wants and circumstances of his different classes.³

Perhaps to an even greater extent today, music teachers are faced with such a multitude of philosophies that the true purpose of music teaching can be lost in the shuffle of ideas. It is our on-going responsibility, no matter what approach we take, to keep a careful eye on what we are doing and why, never losing sight of our foremost goal — to make music a part of children's lives.

Dianne B. Hardy is an Assistant Professor of Music Education at Dickinson State University, Dickinson, North Dakota. She holds a Ph.D. in Music Education from the University of Oklahoma. She is the author of a music game, Music Sight-Sing, Music Appreciation for Children; and the Diagnostic/Prescriptive Sight-Reading Program for piano.

Footnotes

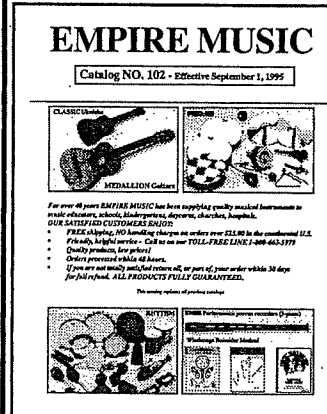
¹ Ellingwood, Leonard.(1953). *The History of American Church Music*. New York: Morehouse-Gorham Company. p. 18.

² Heller, G. N. & Humphreys, J. T. (1991). Music teacher education in America (1753-1840) a look at one of its three sources. *College Music Symposium*, 31, p. 54.

³ As quoted by Robert Evans Nye and Vernice Trousdale Nye in *Music in the Elementary School*, 1st Edition. (1957). Englewood Cliffs, New Jersey: Prentice Hall. p. 174.

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Discovered Literacy

Joyce Eastlund Gromko

Three years ago, several classroom teachers and I developed a music curriculum for their school with the primary goal that each child become symbolically intelligent in music.¹ More than the ability to read and write using traditional musical symbols, musical symbolic intelligence connotes full expression of the symbolic function that includes discovered literacy. Working on the theory that invented notations are valid measures of musical understanding,² my graduate students and I conducted a series of studies in which children invented symbols to convey their musical understanding of familiar songs and original compositions.

My research and field site is an independent school that consists of five mixed-age classrooms: three preschool classrooms of three-, four-, and five-year-olds, one lower elementary classroom of six-, seven-, and eight-year olds, and one upper elementary classroom of nine-, ten-, and eleven-year-olds. Music education graduate students Jodi Domer, Allison Poorman and Brenda Pettigrew worked with individuals and small groups on composition projects while I worked with large groups on performance projects.

Invented Notations as Measures of Musical Understanding

At the beginning of our series of studies, I conducted a descriptive study in which I sought the relationships among children's aural perception, sound production, age, and the quality of their invented notations. In a group setting, I tested the children's aural perception of similarities and differences between short patterns using the tonal and rhythmic subtests from the Primary Measures of Musical Audiation (PMMA).³ Individually, I tested each child's ability to sing and play "Bounce High, Bounce Low" on tonebells, and tape recorded the performances, which were scored by three independent judges. At the end of the individual session, each child was invited to invent a way to write "Bounce High, Bounce Low." Children's notations for the familiar song ranged from

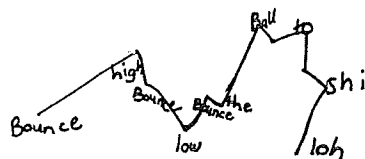
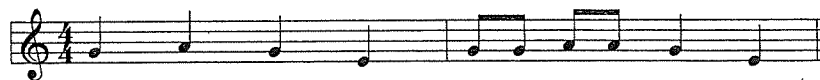


Figure 1-a Emily's invented notation of "Bounce High, Bounce Low" reflects an awareness of pitch differentiations.

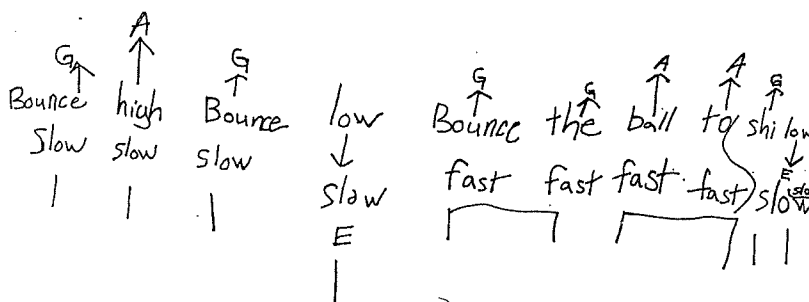


Figure 1-b David's invented notation of "Bounce High, Bounce Low" reflects an awareness of relative highs and low, the discrete pitches of the tonebells, an awareness of relative fasts and slows, and the actual rhythms.

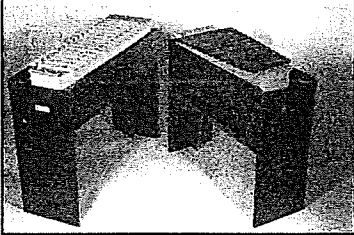
simply the initials of the song's words with no indication of pitch or melodic rhythm, to marks or lines for pitch placed high and low on the paper, and, in the case of one first grader, to using traditional musical notation.

Emily's invented notation of "Bounce High, Bounce Low" (Figure 1-a) reflects her awareness of pitch, as shown by the highs and lows of her line drawing that was made while she sang the song. She added the words as she sang it a second time, placing faster words closer together. Figure 1-b shows David's invented notation of "Bounce High, Bounce Low," worked out in stages. As he sang, he wrote the words; as he sang a second time, he added arrows to indicate relative pitches. With the tonebells still in front of him, he added the letter names of the tonebells and, finally, he added rhythmic stems below the words. My analyses indicated that notations that embody an awareness of pitch, such as Emily's and David's, are related to their ability to sing, play, and aurally discriminate tonal and rhythmic patterns. Likewise, notations that embody an awareness of rhythm also relate to singing, playing and

aural discrimination of tonal and rhythmic patterns. On the basis of this finding, I concluded that invented symbols embody children's musical understanding and may therefore be valid measures of their musical development.

An invented notation reveals the psychological dimensions of music (e.g., pitch, rhythm, loudness) that its inventor finds salient. Hence, if a child invents a line drawing of a melody that accurately conveys its melodic contour, we believe the child is perceiving the relative highness or lowness of the melodic line and is beginning to form a concept of pitch. While Emily's notation (Figure 1-a) indicates her awareness of melodic contour and conveys a general sense of how the song goes, David's notation (Figure 1-b) conveys his psychological perception of pitch (arrows), the actual pitch names of the tonebells (letters), his psychological perception of rhythm (slow/fast labels), and actual rhythmic stems. David's invented notation reflects his perception of the A bell as higher than the G bell and his perception of eighth notes as faster than quarter notes.

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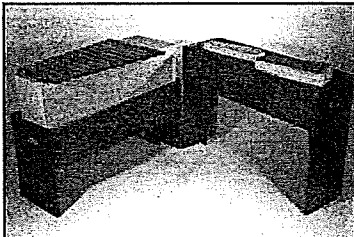


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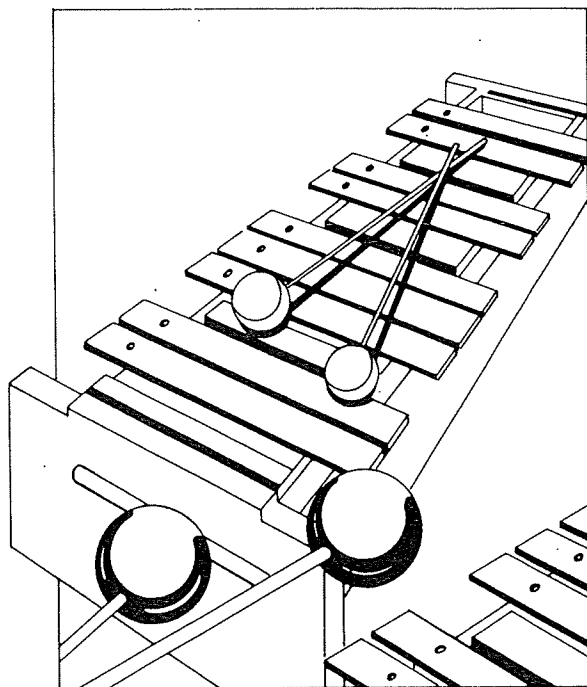
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Preschoolers' Visual Representations of Melodic Contour⁴

Working on the theory that invented notations are valid measures of children's musical understanding, Jodi Domer designed ten weeks of music lessons for preschoolers in which four- and five-year-olds learned several folk songs by singing while painting the melodic contour in the air. She wanted to know whether children's aural perception skills and kinesthetic responses to a song's melody affect their ability to convey an awareness of pitch in their invented notations. First, Jodi tested the children's aural perception of similarities and differences between short tonal and rhythmic patterns using the subtests from the PMMA. At the outset of her project, she designed a Test of Visual Contours (TVC) in which she asked children to sing four familiar folk songs: "Rain, Rain Go Away," "See-Saw," "Twinkle, Twinkle Little Star," and "London Bridge Is Falling Down" and, while singing, to write the way the song goes on their high-low charts. **Figure 2** shows Anne's accurate line drawing for "London Bridge Is Falling Down" that reflects the movement of her hand and the song's melodic contour as she sang the melody. The line drawing shows her hesitation at the repeat of "London Bridge is falling down" where her hand slowed slightly. Each child received an accuracy score on the TVC pretest and then received ten weeks of music lessons. At the close of every lesson, each preschooler notated a folk song (different from those in the TVC) on a high-low chart (such as the one shown in **Figure 2**).

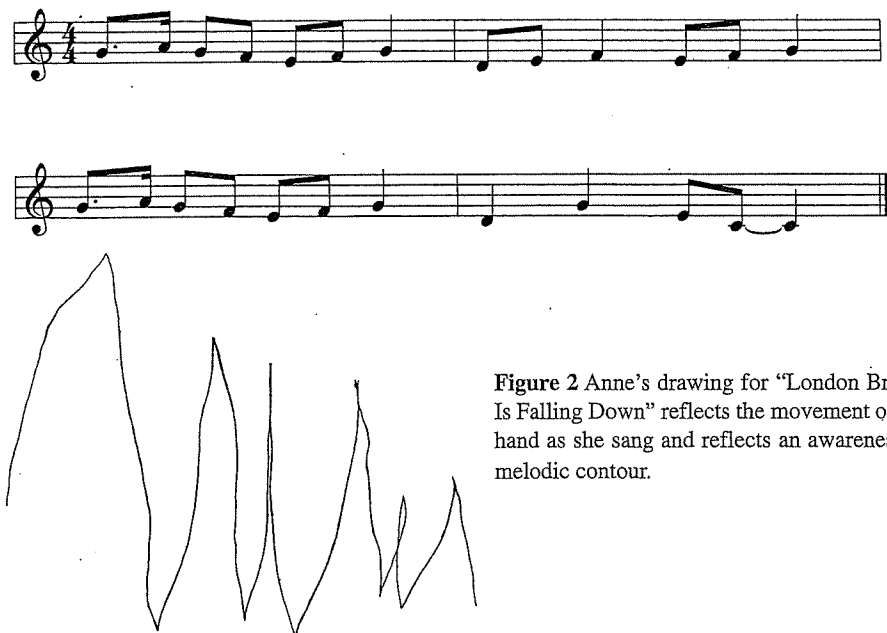


Figure 2 Anne's drawing for "London Bridge Is Falling Down" reflects the movement of her hand as she sang and reflects an awareness of melodic contour.

After ten weeks of music instruction in which preschoolers painted in the air everything they sang, they were again given the TVC, this time as a post-test. Our analyses of PMMA scores and pre- and post-test TVC scores revealed two findings: 1) that all children improved in their ability to write the way the song goes and 2) children with high scores in aural perception, as measured by the PMMA, were significantly better at writing the way the song goes than those children with low scores in aural perception.

Invented Notations of Pre-Kindergarten Children⁵

Interested in comparing the difference between invented notations of familiar songs with those of original compositions, Allison Poorman worked individually with six three- and four-year-olds on projects in which they

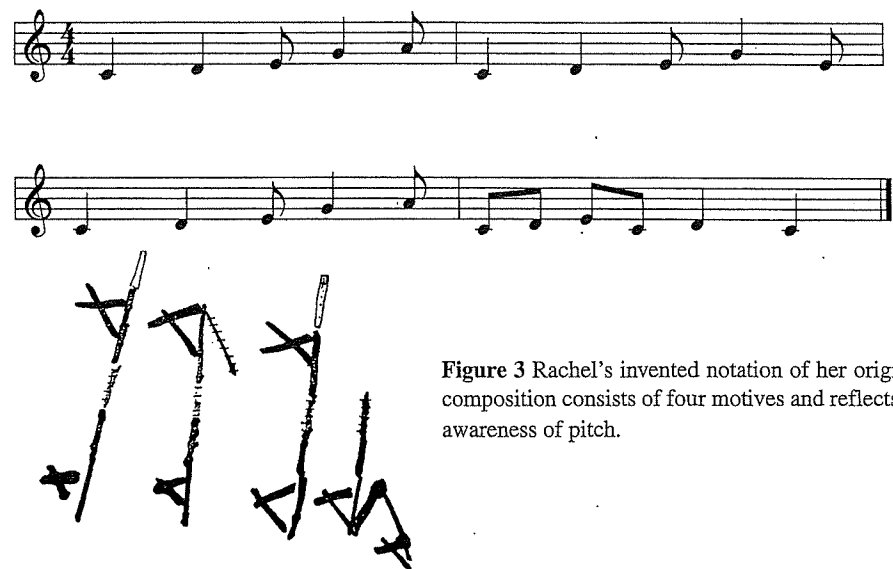


Figure 3 Rachel's invented notation of her original composition consists of four motives and reflects an awareness of pitch.

composed sound compositions and invented a visual chart from sensory materials, such as confetti pompoms, sponges, wooden blocks, and glitter glue, to show how the music sounded. She found all six preschool children were capable of creating sound compositions. Two children found the art materials captivating and although they created interesting visual charts, they did not associate sound with the sensory materials. Hence for them, the sensory materials did not function as symbols for sound. Two children read from their sensory materials to reproduce their original sound when Allison helped them focus on their charts. Two children, a three-year-old and a four-year-old, read from their visual charts to reproduce the original sound without Allison's help; their sensory materials functioned as symbols for sound. Allison concluded that the preschool chil-

dren whose visual charts were useful associated their psychological perceptions of sound with visual materials, and therefore were beginning to express musical symbolic function.

Invented Notations of Original Compositions⁶

Brenda Pettigrew worked in individual sessions with five third-grade students. All of Brenda's third-graders notated the melodic sequences of their compositions; none notated rhythm. Rachel's notation in **Figure 3** is to be read from bottom to top, moving from left to right. The linear pole shape reflects each motive's melodic direction based on the pentatonic scale. The first and third motives are ascending; the second motive is a variation of the first; the fourth motive completes

continued on page 28...

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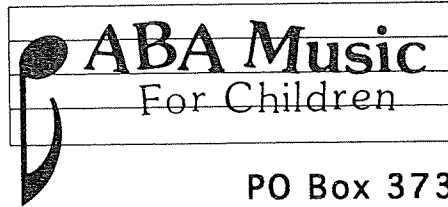
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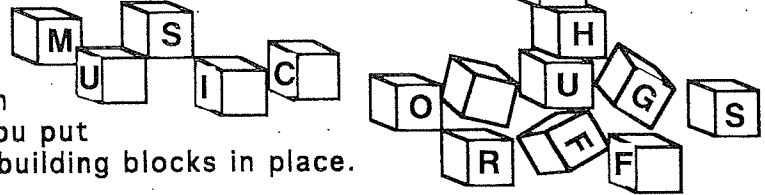
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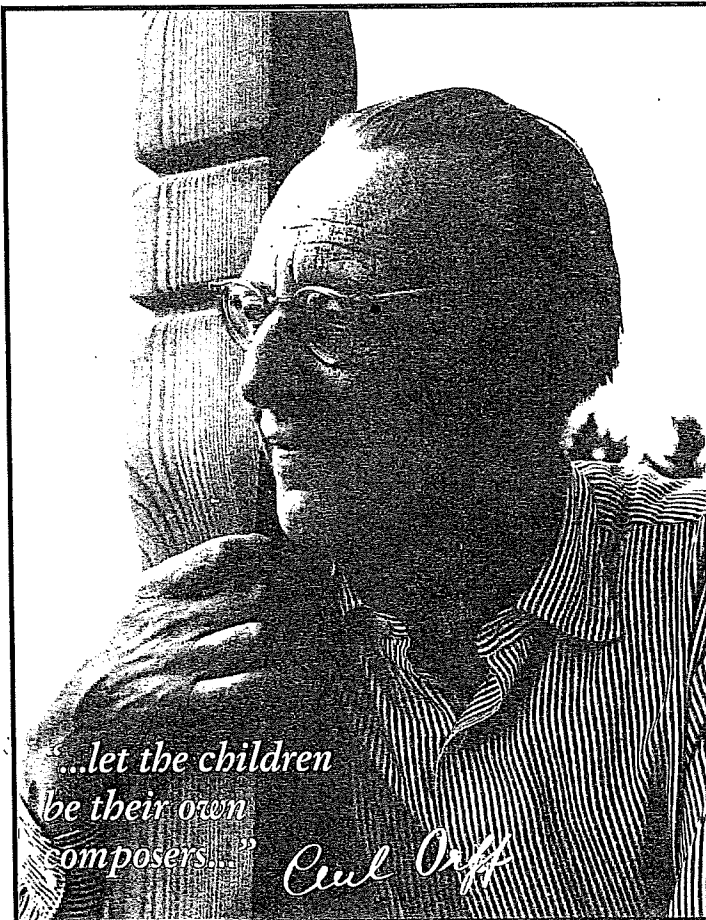
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the song on the homotone. Rachel performed her melody with a syncopated rhythm, although she did not reflect rhythmic differentiations in her notation.

Conclusion

In our experience invented notations reflect a developmental progression that moves from general to specific, simple to complex, whole to part. For instance, preschoolers' invented notations are more likely to reflect an awareness of steady beat or melodic rhythm than an awareness of melodic contour. **Figure 4** shows one kindergarten student's steady-beat peaks for "See the Little Ducklings." Each straight line represents one steady beat of sound, a reflection of David's hand movement as he sang. He stopped his pencil for the rest and resumed moving it as he continued to sing. Typical steady beat or melodic rhythm marks used by the preschoolers include peaks, scallops, and loops. **Figure 5** shows Benj's peaks for "Rain, Rain Go Away" that follow the melodic rhythm of the song. Each line reflects one word of text rather than an awareness of melodic contour. For preschoolers who do associate sound with symbols, their first invented notations reflect their musical action responses to musical sound — lines for singing and marks or circles for sounds that are played.

We found that children's awareness of melodic contour (the whole) precedes their awareness of discrete pitches that exist in some relation to one another (the parts). **Figure 6** shows Anne's line drawing of "See the Little Ducklings" that reflects an awareness of its melodic contour. As her understanding grows, her line drawing may develop notches like those on Emily's (see Figure 1-a), that convey Emily's awareness of melodic rhythms and contour simultaneously. After the notched lines that reflect an awareness of high and low in combination with an awareness of melodic rhythm (see Figure 1-a), comes the attention to discrete pitches (see Figure 3). Finally comes an attention to discrete pitches in relation to one another in combination with an awareness of steady beats relative to divisions of the beat (see Figure 1-b). In the invented notations we have gathered, divisions of a beat, written first as marks in close proximity, are the final musical dimension to be reflected in elementary children's notations. When the children are intent on reflecting the rhythm patterns in a song that consists of beat-divisions, they pat-clap a "ta-te" ostinato



Figure 4 David's drawing for "See the Little Ducklings" reflects the movement of his hand as he sang and his awareness of steady beats.

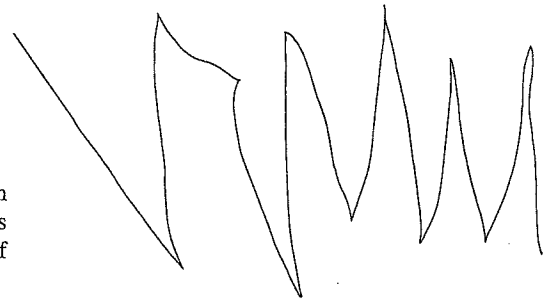


Figure 5 Ben's drawing for "Rain, Rain Go Away" reflects the movement of his hand as he sang and his awareness of the melodic rhythm.

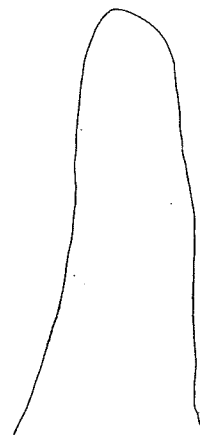


Figure 6 Anne's drawing for "See the Little Ducklings" reflects an awareness of melodic contour.

and match the rhythm of the song to their kinesthetic ostinato and assign stems to designate ta's and ta-te's accordingly (see, for instance, David's notation in Figure 1-b).

Thus, invented notations differ according to their inventor's musical development (e.g., their singing and playing ability, and their ability to differentiate among pitches, rhythms, and dynamics based on their conceptual knowledge and aural perception skills). In our experience, the quality of an invented notation is a function of its embodiment of psychological dimensions of sound: pitch, rhythm and dynamics. For children to be able to invent useful symbols, we believe they must be able to discriminate among pitches, rhythms, and dynamics and to convey their aural perceptions of musical sound in the visual symbols they invent. These invented notations are representations of their discovered literacy. Invented notations are idiosyncratic in style, but universal in their message when they convey psychological dimensions related to musical sound.

Implications for Music Education

We have found that composing original music and notating familiar songs require individual or small group settings where children are free to explore sound and to develop their ideas with a mentoring teacher. The teacher can guide children's reflections on their musical ideas with nonjudgmental questions. For instance, What is the shape of that idea? Can you draw that idea in the air? Can you add something to it? What did you add? Can you play the idea again and transform it a different way? If you turn the idea upside down, what happens to the sound?

Orff Schulwerk principles support this kind of work, for they allow us to focus on each child's development, to follow where the children lead us, and to acknowledge the children's voice in the inventions they create. When we combine a philosophical position that places children first, with an understanding of musical development, we can create communities in which children grow more social, expressive, and musically intelligent.

Joyce Eastlund Gromko is an Associate Professor of Music Education in the College of Musical Arts, Bowling Green State University, Bowling Green, Ohio. She teaches undergraduate methods courses in general music and a graduate course in the psychology of music. In addition, Dr. Gromko supervises field experiences in preschool mu-

sic education at The Montessori School of Bowling Green and advises graduate theses in music cognition.

Footnotes

- ¹ Gardner, H. (1983). *Frames of Mind*. New York: Basic Books.
- ² Gromko, J. E. (1994). Children's Invented Notations as Measures of Musical Understanding. *Psychology of Music*, 22. 136-147.
- ³ Gordon, E. (1979). *Primary Measures of Musical Audiation*. Chicago: G. I. A. Publications.
- ⁴ Domer, J. and Gromko, J. E. (1995).

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⁵ Poorman, A. S. (1995). *Children's Representations of Musical Sound: An Interpretive Interaction with Pre-kindergarten Children*. master's thesis, Bowling Green: Bowling Green State University.

⁶ Pettigrew, B. (1995). *A Reflection on Student Compositions: An Independent Study*. working paper, Bowling Green: Bowling Green State University.

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Point~Counterpoint

Barbara Potter and Martha C. Riley, Editors

Should early experiences with music notation be traditional or iconic? We posed this question in the Summer 1995 issue of *The Orff Echo*. Below are your replies.

I've come to the conclusion that it's better to use the standard notation from the beginning. Comments by my students indicate that standard notation is "music" to them. We don't have to worry about the students who are taking lessons outside of school. They are already learning the standard notation with their instrument. It's the other students we need to be concerned about. They perceive their friends as learning "real" music. I think we help them feel they are also learning "real" music by using the standard notation from the start.
-Janet Underhill, Chicago, IL

I use a combination of icons and traditional notation. Not every person learns in the same way, so I like to present material in a variety of ways.
-Amy Berger, Nappanee, IN

I prefer iconic notation. Young children relate to simple shapes, pictures, and colors much better than tiny symbols that are foreign to their environment, life experience and educational skills level.
-Wendy Bloom, Ft. Wayne, IN

Everyone learns best when the materials presented are visually appealing. For this reason, icons can be very useful teaching tools. They should not, however, replace standard notation. Students are capable of learning simple notations very early and should not have to "re-learn" information we give them. They need to know that what we teach them stays the same year after year.
-Pam Brooks, Wolcott, IN

Children should begin reading music by looking at icons just like they do when beginning to read words. We do not expect beginning readers to learn to read without picture association. When the children have had experiences in playing, singing, and moving to icons, the concepts may then be transferred to note reading. This does not involve re-teaching, but merely expanding on what the child has already learned.
-Linda Clark, Boonville, IN

I find icons very helpful in teaching music symbols because the children move from the known to the unknown. Moving quickly from icons to simplified rhythmic notation and then on to traditional notation seems to work well. If the child does not understand the concept, however, any icon or symbol will be meaningless.
-Lorene Link, Nashville, IN

In earlier years of teaching private piano to children, I used traditional methods. Now as a classroom music teacher, I always start young students with the iconic method and have had much more success. This approach allows the student to relate musical notation with something concrete in his/her world. Students read icons and move to different rhythmic patterns in order to internalize beat and rhythm. After these activities, students are much more able to understand traditional notation.
-Margaret Kimberling, Evansville, IN

Editors' note: The following is a response to the question posed in the Winter 1995 Point~Counterpoint column which asked, "Should music literacy be the primary goal of elementary music education?" While we don't ordinarily revisit a question, the writer lives overseas and was not able to respond by the deadline.

I feel that the question is worded in such a way that it infers musical literacy in Western art music only. The question seems to disregard literacy in contemporary music, with its signs and symbols, and literacy in the rich oral traditions found in jazz, in traditional, popular and dance music — from the Western and non-Western worlds, as well as in the majority of 15th century Italian secular music. It is worth keeping in mind that we "literate" (and the youngsters we teach) can actually be hindered by Western "musical literacy" when learning to play, for example, Balinese gamelan.
-Barbara Sparti, Rome, Italy

What role should assessment play in Orff Schulwerk-based education? The new National Standards are causing Orff teachers to carefully consider the place of assessment in our teaching. Assessments have been widely used by most teachers for some time. But we will need to develop specific plans for assessment in our classrooms when considering the National Standards. What ways have you found to document the work of your students? Do you have plans for different styles of record keeping appropriate to our philosophy?

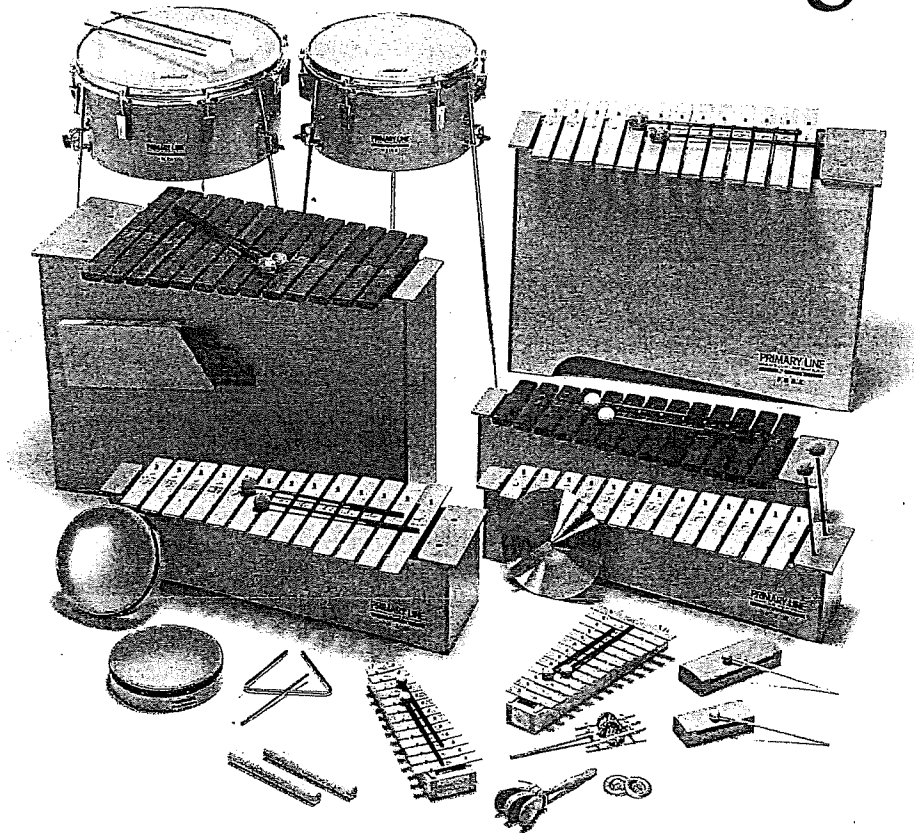
Or perhaps you feel that record keeping is overemphasized? Do you think that we should give students experiences with music and not worry about documentation? Creative moments in the classroom cannot be easily planned, therefore record keeping for them is extremely difficult. Should we even be expected to grade creativity? Should a record keeping process be developed which would help us identify and record children's "peak" experiences?

What do **you** think? Please respond by November 1, 1995. Replies may be edited for length and clarity. Mail to: *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118; or fax to (216) 321-1946. You may also reply by e-mail to: BXFN94B@PRODIGY.COM

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The session opens with exploration of body and space. The participants walk naturally around the room, choosing their own speed and direction, in an activity designed to build freedom and self-confidence. Ms. Hatt-Arnold then introduces a measured-breath exercise to accompany the walking, the purpose of which is to encourage mental calm and concentration. Walking on tip-toes, heels, sides of the feet, with arched feet, or knees together are some of the fun, freeing variations of movement used in this opening activity.

The introduction flows into the first area of musical concentration — identification of various tempos. As the group members walk freely around the room at their own rates of speed, different tempos are recognized. Three people, one at a time, are selected to walk fast, medium and slow while the group is invited to clap the beat.

The complexity of the exercise builds from this simple beginning. The sample walking styles become the basis for improvisations on the piano. The group listens, matches their steps to the sound, then claps while walking. Ms. Hatt-Arnold introduces variations, such as clapping twice as fast as the walking tempo then resuming the clap on the beat. These simple steps build awareness and confidence of movement.

The concept of the three tempos, fast, medium and slow, is then transferred into the rhythmic values of eighth, quarter and half notes. The challenge comes when the three rhythmic values are compared simultaneously. Ms. Hatt-Arnold plays two of the note values on the piano, such as quar-

ter notes in one hand and half notes in the other. The group must clap the missing value, namely, eighth notes. Ms. Hatt-Arnold uses missing rhythms and changing registers to challenge the group. The ultimate challenge comes when one value is played on the piano and the group must respond with the missing two, one with the hands and one with the feet. Ms. Hatt-Arnold leads the group through rapid changes that stretch even the most experienced!

The next section of the presentation focuses on melody and the identification of high and low sounds. The group, seated on the floor, listens to two pitches played on the piano. They respond by singing and clapping, using a clap for the high sound and a patsch for the low. But Ms. Hatt-Arnold presents new challenges even in this simple exercise. She builds upon the idea, playing patterns that change direction, suggest interesting modulations, and become quite complex when a third or fourth note is added to the sequence.

The next melodic exercise uses the ascending and descending C major scale. Ms. Hatt-Arnold asks the participants to repeat each solfege syllable in an eighth-note pat-

tern. An alternating hand patsch movement is added, with a quarter note clap on the *do* at the beginning and end of the scale.

Ms. Hatt-Arnold has carefully constructed the framework of the exercise and now stretches the group's skill level by "making just enough difference to make a mistake." Foot taps and claps take the place of hands; the scale is changed, beginning on *re*; and running steps and jumps are used. The exercise ends with increasingly more complex rhythmic variations, as hands clap a pattern while the voice sings the scale using a contrasting rhythmic pattern.

The video presentation ends with two exercise examples that make you wish you could learn more. The first is a rhythmic, reactive exercise that demands immediate response to directions. The second is a SATB choral reading during which Ms. Hatt-Arnold encourages the participants to sing the solfege syllables, step the rhythm and conduct the 4/4 meter simultaneously.

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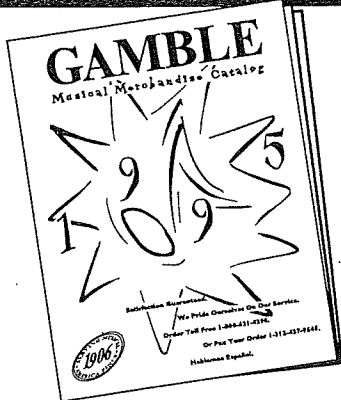
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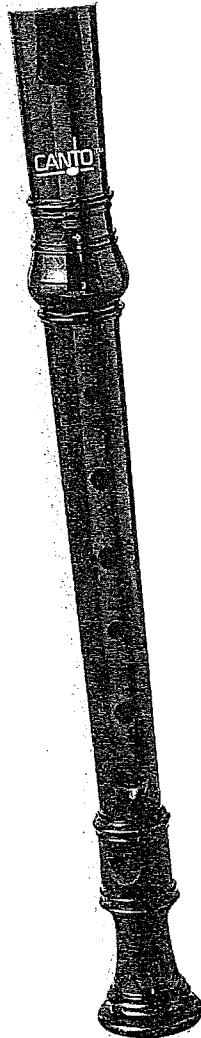
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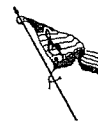


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Discovering the Inner Dancer

Ursula Schorn

Every time I teach movement and dance in Level courses I find the students at first to be somewhat reluctant. On the first day as we gather together to share a little bit about ourselves many students express their apprehension about the class. While it may seem surprising that these potential Orff Schulwerk teachers would feel discomfort with the initial experience of movement and dance, I have found it to be consistently true. I take it as my challenge to present ways through which their apprehension can be transformed into the joyful curiosity of exploring oneself through movement and dance.

What is happening here? What is the reason for this reluctance to experience the body creatively? And is not this combination of movement and music an essential characteristic of the Orff Schulwerk? I am convinced that in searching for answers to such psychologically oriented questions we as teachers can discover a lot about ourselves and, at the same time, about the children, adolescents and adults with whom we are working.

In looking at dance as an art form we have to realize that there is a basic difference from the other arts. Dancer and writer Liljan Espenak states this difference clearly when she says, "Dance engages the total physical being, and in so doing, makes an art object of the self... In dance one creates no product really. One simply recreates the self."¹

As teachers we must be aware of the psychological ramification of this total identification between the dancer and his instrument — the body. Even though this fact of dance as an art form is not necessarily conscious to the dancer, there is an intuitive awareness that through movement and dance "I show myself," and the students' discomfort arises from this. This holds true whether we are speaking about adults or children. We all know that body language, as a nonverbal level of communication, is the least controllable by our intellect. The insight into this particular dynamic of dance can help us develop a sen-

sitive approach to "moving bodies" who need encouragement to take the creative chance of the moment.

It is obvious that discomfort is being expressed by participants of the Level courses who find themselves being exposed to a rather unexpected dance class. My observation over all the years I have taught Level courses tells me that this discomfort disappears as soon as the students get in touch with the "inner dancer."

Who is this inner dancer? Who is this invisible companion guiding the creative process in dance? The inner dancer is the inner space of inspiration, of deepest motivation to express oneself, to speak through the body, to express what cannot be said by words. Once we get in touch with this inner space, we will be in touch with the curiosity of a child who does not care about "being seen."

The "Principles of the Creative Process," developed by Anna Halprin, the founder of the Tamalpa Institut in San Francisco, need to be studied in order to create a clear goal for the creative process.² In

The inner dancer is the inner space of inspiration, of deepest motivation to express oneself, to speak through the body, to express what cannot be said by words.

order to express, we need to first get in touch with ourselves, with our bodies, the images we carry, our fantasies, our private motivation to dance. Expression needs impression as a creative source from which to move. What do I want to express? What makes me move, dance, sing, make music? What do I want to communicate to myself and to the group with whom I dance?

The theoretical background to these "Principles of the Creative Process" can be found in what Rollo May has to say in his book *The Courage To Create*. Rollo May, an American psychiatrist and co-founder of the movement known as Humanistic Psychology, is searching for the healing force in the arts when he writes, "Art as a

form-giving process is an ... aid to finding new meaning, to simplifying and purifying it and to discovering on a more universal dimension the essence you wish to express."³

As art teachers we need to constantly reach for the deeper meaning of art as an educational tool. We should never stop asking the hidden questions: Why do we dance? What is the deeper goal of the creative process? In searching for this deeper intention we take the first step in creating a safe approach to the inner dancer who needs safety and deep understanding from our hearts in order to show herself. The inner dancer is our secret guide to finding meaning in our daily lives. This is our task as art teachers — to offer guidance to all the children we work with, to find meaning in life. What a task!

How can we make the first step to approach the inner dancer? How does the creative process begin in a dance class? It is necessary to keep a clear goal in mind. Where do we want to guide these individuals, this group? Where does all this

work with our bodies lead us? And what purpose does it serve?

There are many layers of intention to look at. Of course we want to develop basic movement skills and broaden the students' capacity to express themselves through movement and dance. This is obvious to all of us. But the rewards are even greater if we can guide students further past their apprehensions, for if we look at the basic intention to create we enter a larger arena in which we experience ourselves in many different ways.

We can't move unless we sense and feel our body. This in itself is an inwardly directed awareness. When beginning the

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Illustration of Carl Orff by Ernst Kösslinger

dance class I ask the students to find a position where they feel totally relaxed. This will most often be a prone position — although not for everyone — and therefore it makes sense to leave it up to the individual to choose his or her best position. Through this simple task I give the message that the student knows what is best, that everyone has his or her own space in which to move. In this resting position everyone has time to reverse the direction of seeing, to look inside, to sense the body and to differentiate the physical awareness. This awareness opens the door to the creative process — not doing but sensing, not imitating the teacher but getting in touch with one's own physical reality. And through this experience we open our eyes to a rich world of images, feelings and fantasies that have a direct connection with our physical awareness. This inner reality is the place where the inner dancer will be encountered.

The inner dancer is that part of us with the deepest motivation to move. Physical sensations — the breath, for instance, moving in and out — can become the initial impulse to move from the inside out, to move, not in a mechanical manner, but in a way that responds to and resonates with inner impulses. In this process an internal dynamic is established between the inner impulses and the inner images. The physical process now takes on a psychological dimension as deeply stored inner pictures become conscious. These images can be further explored through drawing, sculpting, creative writing and music, serving as inspirations to journey even deeper into our physical reality with our inner dancer as our guide.

And herein lies the richness of any creative work. These deeply stored images can open our mind to not yet integrated life-experiences, clearing the path between our inner and outer worlds. The intention is not to “cure” in a clinical sense, but to re-integrate in a healing sense.

In working with children we all know how emotionally loaded they can be, how little space these growing human beings get in their daily lives to understand what is happening around them. They often experience an imbalance between impression and expression, in-

put and output. As teachers we have a chance to provide a space where integration can happen.

Working within a group, the outer reality of the dance class provides a context in which the creative encounter with oneself can be shared and deepened. The possibility of creating a group performance as the final project is a further challenge leading to a collective awareness that gives space to the uniqueness of everyone present.

Beyond the reluctance, the apprehension, lies the opportunity for deeper understanding and self-knowledge. With gentle encouragement and a sensitive approach on the part of the teacher, movement and dance create fertile ground for experiences of realization and fulfillment.

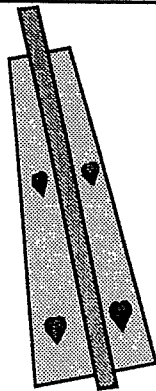
Ursula Schorn graduated from the Orff Institute in 1975 and was a staff member there until coming to the U.S. to teach. She spent nearly twenty years teaching elementary school music and Orff Schulwerk courses across the country. She studied dance therapy at the Tamalpa Institute in San Francisco and at the Fritz Perls Institute in Germany. Ursula teaches at the College for Social Work in Berlin and directs private dance classes in the San Francisco area during the summer months.

Footnotes

¹ Espenak, Liljan. *Dance Therapy*. Springfield, Illinois: Charles Thomas Publisher, 1981.

² Schorn, Ursula. “Dance and Imagination.” *The Orff Echo*, Winter, 1990.

³ May, Rollo. *The Courage To Create*. New York: Bantam Books, 1975.

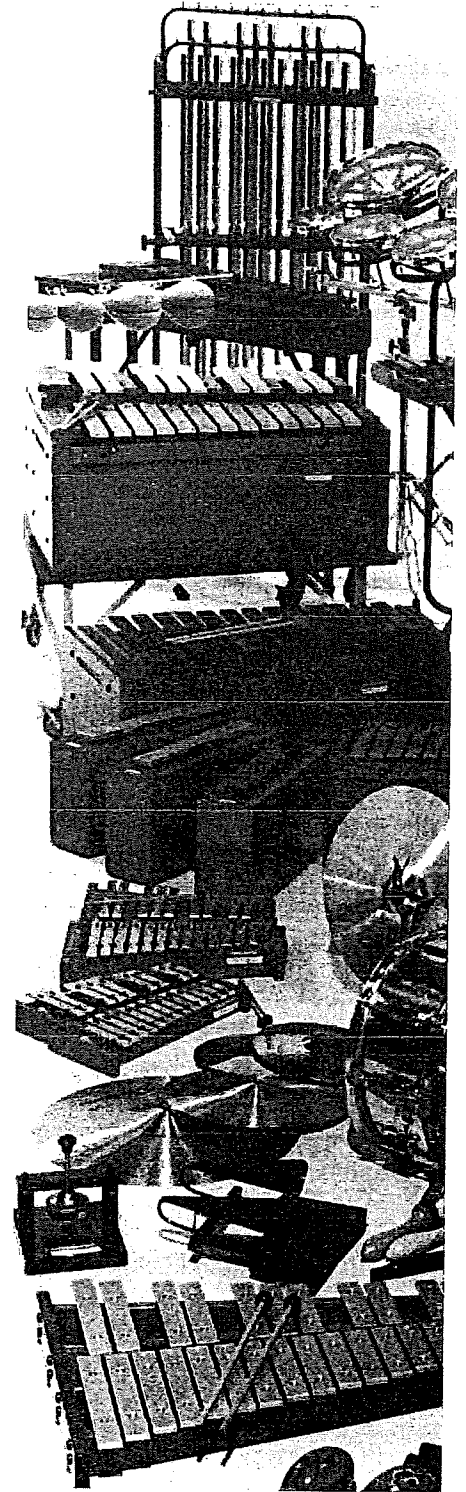


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Winds of Change: Orff Schulwerk in Russia

Vyacheslav Zhilin

Translated by Marina Gorny

In Russia, interest in Carl Orff began with his music. First, an enthusiastic response to Orff's works performed in other countries reached Russia. Later, his music was performed in Russia itself. A series featuring Orff's creative life and his music was broadcast on the radio and *Die Kluge* was shown on television. In the former Soviet republics of Ukraine, Belorussia and Estonia some theatrical productions found their way to stage too.

In 1962, respected Russian musicologist Oksana Leontieva began to issue publications about Carl Orff, including a book about his music and pedagogy. These materials, together with the stories of those [few musicians] who visited the Orff Institute in Salzburg, attracted the attention of educators. Some of them, particularly in Moscow, Petersburg and Vilnius, started using his approach. A music factory began to produce the first sets of diatonic and chromatic Orff instruments made in Russia.

An intense interest in the Orff approach was sparked by the publication of articles written by teachers from the Orff Institute and translated into Russian by the musicologist Lev Barenboim. At that time a few Schools of Education began to include Orff pedagogical studies in their curriculum and the circle of followers grew wider. Shortly thereafter Prof. Wilhelm Keller, Verena Maschat and Pierre van Hauve visited Russia.

However, the totalitarian regime ruling Russia at the time saw in Orff a threat to the dominating official pedagogy and restricted further development of the approach in Russia. For instance, the teachers from the Orff Institute were not allowed to leave Moscow to travel around the country. Educational bureaucrats did their best to stop the spread of Orff's ideas among the wide community of music educators. Orff's visit to Russia, although planned, never took place.

In spite of all this, some teachers continued their efforts to incorporate the Orff approach in their work. Fannie Marmorshtein from St. Petersburg (then

Leningrad) was one of them. She worked at the Leningrad Special Music School for Gifted Children. Using instruments she received from Germany (domestic ones were of poor quality -M.G.), Fannie taught the children songs and dances from the volumes of the Schulwerk, as well as Russian folk songs, using movement and creating accompaniments for the stories.

Another advocate was Lev Vinogradov, who learned about the Orff concept from Pierre van Hauve. Hauve helped him obtain Orff instruments, and Vinogradov set off to work in Ramenskoe, a suburb of Moscow. In his work with children Vinogradov used Russian folk songs as well as songs from other cultures, with Orff accompaniment. As soon as he got his first practical results, Vinogradov spread his workshops to other Russian cities. The limitation of Vinogradov's work was the absence of movement in his lessons.

and my orchestra to give presentations and workshops on rhythmic development, improvisation and group music-making. Together with my children I traveled extensively around the Urals. As a result, I began receiving many letters asking about various aspects of the Orff approach. I accumulated a large amount of tape-recorded material documenting this work. I typed comments, instructions and exercises and sent them along with the tapes to people interested in Orff Schulwerk. They would read a portion, send it back to me, and get the next one. The geography was gradually widening. Letters started to come from the western part of Russia and from Siberia. The Chelyabinsk Institute of Culture asked me to teach a special course.

Perestroika brought many changes and opened new possibilities. A respected professional magazine published a substantial article about my experiments. Two films

Our Orff Society has set for itself a goal of returning a real meaning to music, of returning to active participation, to the joy of making music.

Dimitri Leontiev worked with young children in one of the Moscow music schools. He used percussion instruments and movement extensively. His best achievement was a play based on Pushkin's "Czar Saltan's Fairy Tale," in which children sang, played instruments and danced.

In 1977 I began conducting a children's folk orchestra in the Ural area. When I heard about the Orff approach, I became very excited and decided to learn German in order to read Orff's work. I applied vocal and instrumental improvisation as well as movement and found that children loved it. But working in isolation, I came to a halt and not knowing where to proceed, I wrote to Orff. To my amazement, he responded and invited me to study in Salzburg. The totalitarian regime did not let me go then, but I stayed in contact with Carl Orff, who helped me by sending materials and discussing ongoing problems.

Meanwhile, teachers from other schools learned about my work. They invited me

were shown on television. Finally, the restriction on organizing societies was lifted, and "The Carl Orff Society" gained its legal status in 1989 in Chelyabinsk, under the auspices of the company "Intellect." In reality, the society of people interested in Orff's ideas had been there for a while, and we just legally reinforced its existence. We were full of enthusiasm and looked forward to arranging workshops, publishing literature and making instruments. But all our aspirations stumbled upon the hurdles of the economic crisis. We found that our official status did not help us at all. I kept sending my materials to interested people as before. Also, as before, nothing could be published. The only new development was the legitimacy of workshops presenting the alternative pedagogy. Things could not change overnight and the mentality of the bureaucrats responsible for making decisions remained the same.

continued...



The author with students

Once again I accepted an invitation to teach an undergraduate course, this time at The Chelyabinsk Institute of Pedagogy. My course acquainted students with unofficial pedagogy, successfully competing against the officially established curriculum on music teaching. My students shared with me their bewilderment and indignation with the politicized official curriculum that retained all the features of the totalitarian communist regime. After two years I realized that all my efforts there were a waste of time. My students took my course out of curiosity and not professional interest, and went on to graduate as elementary school teachers who did not teach music. "Yes," they would say, "it's very interesting, and maybe we'll be able to use it."

As a result, I made a decision to focus on presenting courses on Orff pedagogy only to people genuinely interested in it, that is, those who would later spread the knowledge. I am now pleased to see a growing number of followers. Dance specialists are joining too, which has a special significance. Traditionally, the contact with them was impeded by an attitude stemming from their classical ballet training. Those with an outstanding movement technique in the style of the Russian classical ballet often consider simple dance and movement primitive and unworthy of their attention.

In 1990, finally, I managed to go to a symposium and a summer course at the Orff Institute in Salzburg, thanks to Liselotte Orff, Wilhelm Keller and Verena Maschat. For the first time I saw with my own eyes the things I had learned from books, letters and stories. It was an unforgettable experience.

After returning to Russia, I started looking for ways to make our Orff Society more efficient. However, our only accomplishment was again a series of workshops. I invited Manuella Widmer from Salzburg to come and present a seminar for teachers from the former Soviet Union. In 1992, in spite of a very difficult economic situation, almost two hundred music teachers attended this seminar in the South Urals, district of Chelyabinsk.

It was a harbinger for the whole of Russia, not just for Muscovites as it would have been under communism. Manuella and Michel Widmer's workshops enjoyed considerable success. Russian teachers also taught workshops on Russian folk dance, solfège, lingual exercises, finger games and haiku-style improvisation.

In 1992, following these workshops, I spent a year at the Orff Institute. I returned to Russia in 1993 and in the summer of 1994 we organized our first International Seminar on Orff methodology. This time the leading figures were Orietta Mattio

from Italy and Soili Perkiö from Finland, as well as Russian teachers from different parts of the Commonwealth. The seminar was a big success.

Also in 1992, I started an Orff school in Varna where I live. I continue to teach there with my colleagues from the local music school. The curriculum includes Orff lessons, group recorder lessons, and making music on Russian folk instruments.

In 1993 the Orff Society published the first issue of our magazine, "Orff Society Herald" (*Vestnik Obshchestva Karla Orfa*), which, unfortunately, does not come out regularly and is distributed, as other materials, by mail, with a request to return after use. Economic difficulties, the high price of paper and publishing expenses do not let us distribute it widely enough, although the Carl Orff-Stiftung equipped us with a printing machine.

At the present time, membership in the Russian Carl Orff Society is approximately two thousand. The society has grown by including a large number of passive members, those who are aware of and support Orff's ideas, but who cannot use them in their practical work due to a variety of obstacles, mainly the adherence of most schools to the official curriculum. Teach-

ers who attend our seminars and who are flexible enough manage to incorporate our general approach and materials into their programs. Nonetheless, the mentality of bureaucrats in control of the educational process is the same in many ways as it has always been. They stubbornly oppose any changes in the federal programs.

Another problem in our country is the emphasis on product-oriented education. Many early childhood teachers tell me how strained they are by the high expectations of visible results on the part of parents and authorities. Kindergartens in which, according to "competent organizations," children do not develop fast enough, cease to exist. Only those demonstrating impressive external results can survive under the existing economic crisis. Such competition creates an unhealthy agitation and leads to spending time on drills rather than on creative process.

Many teachers are now attracted to workshops that promise quick and easy results. There are workshop leaders claiming that they know how to develop perfect pitch, how to make every child a vocal soloist. I am not in a position to judge all of their offerings, which grow like mushrooms, but I know that many of them are nothing but tricks, and the actual results are based on a highly demanding attitude on the part of the teacher and laborious

daily work on the part of the students.

Our music school system has inherited from the totalitarian regime an early age, professional orientation of children, with plenty of music theory studies. In general, young children spend five to eight hours per week at music school. Despite this professionally oriented musical education, only one out of two hundred, according to statistics, later chooses music as a profession. Thus, the money spent on theoretical studies is wasted by the government (Most of education in Russia is free, and music schools charge symbolic amounts - *M.G.*). Moreover, the majority of children who graduate from music schools never touch their instrument. Years spent studying music in this way develop in them an aversion for the subject. They become neither informed music listeners, nor do they attend classical or folk concerts. Most turn to pop music.

Our Orff Society has set for itself a goal of returning a real meaning to music, of returning to active participation, to the joy of making music. The federal program contains feeble attempts to inspire musical creativity. However, the majority of teachers simply do not know where to start, and do not have high regard for creativity. Isolated cases mostly involve making up pieces such as preludes and impressions, or studying classical harmony and creating music

in the corresponding style.

In spite of the difficulties, there are active members of the Orff Society — about two hundred people — who successfully employ Orff Schulwerk ideas. They hope that the mentality of official bureaucrats will change. Occasionally, a school administration has no choice but to put up with a musician rebelling against the federal program because there is a shortage of teachers. In some cases the enormous size of our country and its low density of population benefits the experimental work. As a Russian proverb goes, "God is high and Czar is far." Many of our members work in alternative schools which, to a large extent, are free from government control and can create their own music curriculum.

I can name whole regions working "according to Orff." One of them is Tyumen, with its rehabilitation center for handicapped children and The College of Music with its Orff curriculum. Another place is The College of Music in Kurgan, which has completely changed its orientation from performance to education, based on the Orff philosophy. So far, this is the only college that has decided to take such a plunge and "change the flag."

Educators who have gone through our training change their ways of teaching. I know a teacher from Izhevsk who, as soon as he returned from our workshop, moved the desks out of his music room and started using movement and improvisation, playing instruments, and even building them.

In Ekaterinburg, in the Middle Urals, an experimental ecology-humanistic lyceum (a kind of prep school - *M.G.*) was opened during perestroika. I have cooperated with them since the very beginning, giving workshops for the teachers. All of them use music, movement and improvisation in their work. They also own an instrument workshop that produces percussion instruments and they intend to make recorders and xylophones in the future.

Another teacher in Ekaterinburg has done a lot of theatrical work with dance and instrumental playing, witty poems and language improvisation. His experiments with making simple instruments are very interesting. Even five-year-olds can make simple



continued...

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The greatest enthusiasts of the Orff approach in Chelyabinsk are music teachers who work with small children. One of the early childhood centers has initiated an Orff laboratory where hired psychologists with expertise in this age follow the children's development.

The Schulwerk is going to be published in Russia. It will include Russian translations and recommendations on how to use it in the Russian environment. The Schott publishing house is also planning publication of Russian songs and dances as the Russian version of the Schulwerk.

In this part of the world it is important to ensure that the post-perestroika revival of culture is not contaminated by nationalism. Unfortunately, it happens. My colleague from the Ukraine complains that she cannot officially mention Orff's name because the cultural politics of this newly independent republic has a pronounced nationalistic orientation, and people wish to hear neither different ideas nor foreign names — German or any other.

Under communism, the totalitarian centralization of all spheres of life did not al-


low our teachers to think independently. We, the Orff followers, emphasize that the teacher is responsible for choosing the teaching material. Nobody can dictate what songs to sing and what dances to dance, as it was under communism. Being responsible for the child's wide cultural outlook, familiarity with the neighbors' culture, close and distant, the teacher should not wait for instructions from just another bureaucrat. We now have to learn how to act without orders and directives from above.

This approach is coming to life

here, its freedom beckoning more and more followers.

Vyacheslav A. Zhilin, born in 1951, is a graduate of The Institute for Culture in Chelyabinsk (Ural). He teaches Russian folk instrument playing at public school and at the Children's Music School. He has taught special courses on Orff Schulwerk at The Institute for Culture and at The Pedagogy Institute in Chelyabinsk. In 1992-1993 Mr. Zhilin studied in Salzburg at the Orff Institute. He is president of the Russian Orff Society.

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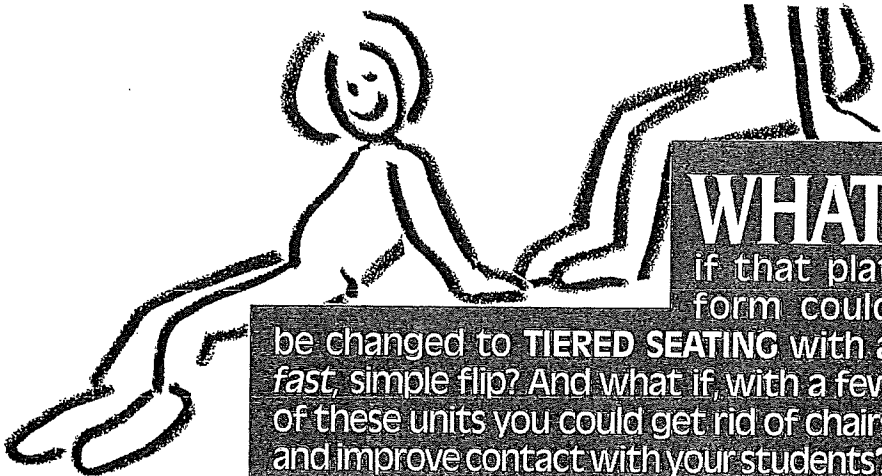
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Marina Gorny, Editor

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A MINOR MELODY. Learning and performance packet by Jim Tinter. Jim Tinter Productions; with CD, \$24.95; with cassette, \$19.95.

Have you ever had trouble getting your students (or yourself) to improvise on the recorder? While there is no easy solution, *A Minor Melody*, created by music teacher and long-standing AOSA member Jim Tinter, can be a useful tool for building this skill. It is both a performance piece for recorder(s) and a packet of materials with which to teach improvisation.

The piece is a four-note melody (high C, B, A, G) with recorded synthesizer accompaniment. The B section is left open for improvised solos. There are optional parts for a second soprano or alto (low E, D, C), for a third soprano (G to high E) and for a bass xylophone. The recording features tracks of the accompaniment both with and without the recorder parts.

The rest of the material is directed toward the art of improvising on three, five, and eight pitches. In each case there is a track of one- and two-measure melodic patterns for the students to echo over the accompaniment. After becoming comfortable with these the students may try improvising in groups and alone over the accompaniment tracks.

All the material is written out in both score form for the teacher and as individual parts for the students. The purchasing teacher is given permission to make copies as necessary for his/her classes. Copies of the cassette or CD are available for the students to purchase at a reduced rate.

The tune was well within the abilities of my second-year players (fourth grade) and the jazz-rock accompaniment was very appealing to them. After a few sessions all were able to improvise within a group, and many volunteered to improvise solos.

The teacher who uses this material would be wise to teach both the melody and the second part at the outset so the students don't develop bad habits from neglecting the right hand. The teacher will also want to model the solo-echo patterns in addition to using the models on the tape. If used, the bass xylophone part may be simplified, while maintaining the chord structure.

Students should be made aware that while the model playing on the recording is very good, it is a digital sampling of a "wood flute" and not an actual recorder player. (The composer says this is due to the complexities of the recording process.) Only careful listeners will detect this on their own.

While not an entire recorder program in itself, this package can be an enjoyable part of such a program, providing both an incentive and a process for improvising, while letting the students enjoy "their kind" of music.

-Alan Purdum, Ohio

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BOOK REVIEWS

Millie Burnett, Editor

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WE ALL GO TOGETHER: Creative Activities for Children to Use with Multicultural Folksongs, by Doug Lipman. Oryx Press, Phoenix, Arizona, 1994. Book with audio cassette tape, \$35.

The core of this volume is a set of thirty folk songs from cultural sources including African-American, Anglo-American, Hispanic-American traditions as well as from Bulgaria, England, Ghana, Ireland, Israel, Jamaica and Korea. Many of them will be familiar to experienced teachers, but there are also some refreshing variants of old favorites.

The songs are far from being ends in themselves; they are considered the foundation for development of activities that are suitable for the age level and needs of the children involved. (The targeted age group is preschool through ten or eleven). The premise is that children take ownership of songs only when they have developed their own unique versions and uses. The recommended activity types include Games, Movement, and New Verses, which are presented in chapters separate from the songs with the intent that teachers mix and match songs and activities.

Game activities are organized according to difficulty/complexity, including these categories: choosing other players (from a large group, partners, partner stealing), chasing and racing (including tag variants, cooperative racing), guessing, hiding (finding hidden people and objects), line and circle games, rhythm games (pounding, passing objects, rope jumping, clapping). Most complex in the collection are play party games, organized according to the movement figures included. Movements are also organized and developed by categories: repeated pulse movements, sequential pulse movements (including imitative and abstract), nonpulse rhythms (to accent particular words or replicate the

song text), movements for standing, lying, and moving around, movements with others. The third activity category, new verses, includes replacing one word, a phrase, two or more separate words or phrases, and developing rhymed words and phrases. The creation of opportunities for solo singing is linked with these activities.

An especially noteworthy feature of this volume is an excellent section of background for the songs, both as categories (work songs, religious songs, dance songs, game songs, ballads and other types) and as individual examples. This type of material is crucial for creating a meaningful context for the songs, for connecting them to their source. There also is a short section devoted to curricular connections that can be made through the various songs. Finally, the author is thorough in documenting sources for the song material and generous in suggesting follow-up resources.

This volume transmits the wisdom of someone who for many years has taught children, creatively and with great sensitivity. Maintaining that all teachers have the capacity to present his material effectively in the classroom, he discusses alternative routes to learning the songs and to presenting them. Much care is given to explaining the process for development of the various activities with children, for assessing their effectiveness, and for making appropriate modifications. This approach is invaluable for teachers inexperienced or insecure in using music in the classroom.

This would be an excellent resource to include as text material in a music methods course for future classroom teachers. I see it as equally valuable for beginning music teachers working with the early childhood age group. The author is to be commended for a fine piece of work.

-Mary Shamrock, California

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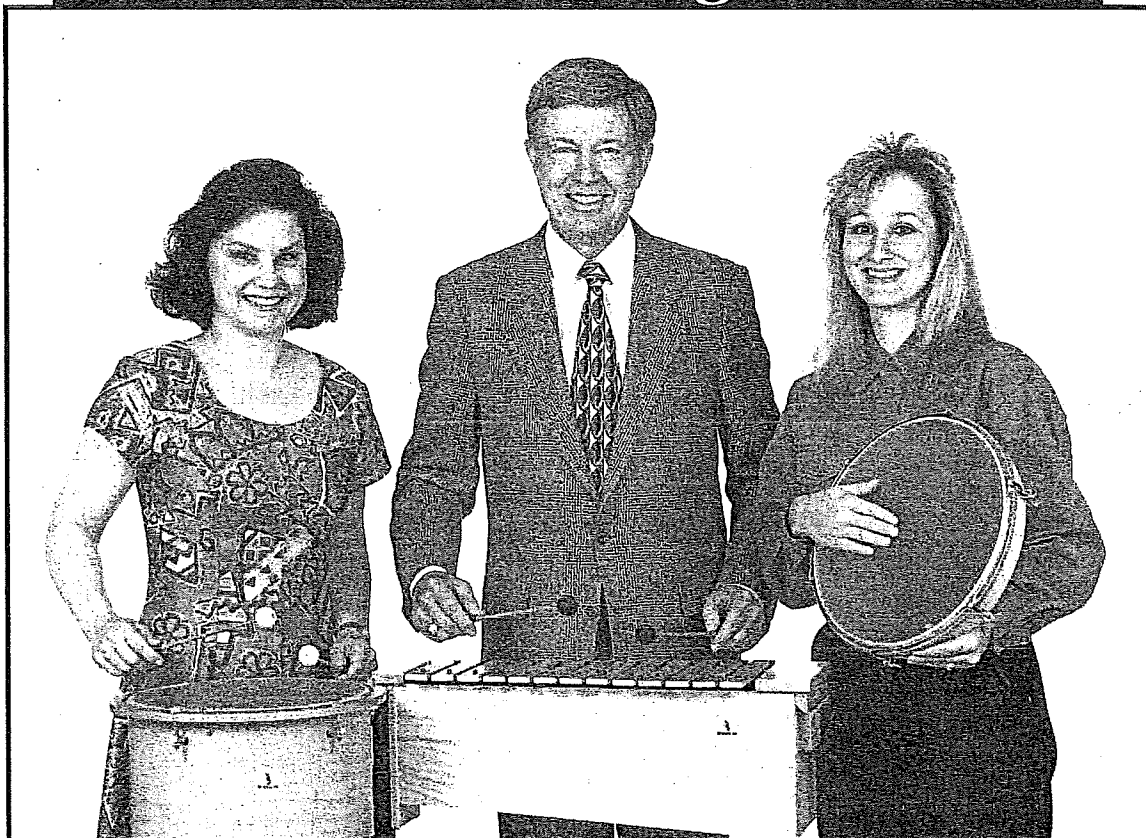
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Wordmaker, Wordmaker...

Creating and Playing with Language in the General Music Classroom
Veronika Schulz

Wordmaker, Wordmaker

by Stan Lee Werlin

reprinted with permission from the May, 1989 edition of *Cricket* magazine

Wordmaker, wordmaker, make me a word
make me a grink or a bellephant bird
make me a mosscake,
a glitter,
a glommer,
fly me away on a fluttery-flommer,
make me a braincoat,
a faceball,
a spoffle,
make me a bloast
or a garlicmint waffle
make me a word that you've never yet heard
wordmaker, wordmaker, make me a word.

Soundmaker, soundmaker, send me a sound
send me a sound that will rise and astound
spin me a sputtle, a rhyme-bolt, a hisser,
shape me a shout that comes out like a whisper,
sing me a mellyfelliuous modal
croon me a croak that is frog-like and toadal
send me the sound of the snow falling down
soundmaker, soundmaker, send me a sound.

Thoughtmaker, thoughtmaker, think me a thought
think me a thought that no teacher has taught
think me a dreamdoor,
a circle that's square,
pen me a poem that floats on the air,
sow me a seedsong,
imagine it growing,
row down a rainbow
where ideas are flowing
think me a thought that's tied up like a knot
thoughtmaker, thoughtmaker, think me a thought.

The poem "Wordmaker, Wordmaker" by Stan Lee Werlin was the stimulus for this project. The children heard all three verses of the poem before turning their attention to the first verse to discover some techniques for creating non-sense language.

Like any explorer, we had no clear idea exactly where we were going. But the poem seemed to point the way to laughter and fun, as well as many classroom applications: speech play, creating new words, making rhythm patterns with words, exploration with body percussion, and transfer to non-pitched percussion.

The next step in each second and third grade class was to brainstorm a large list of silly words and spell them on the blackboard, an activity that elicited plenty of laughter and enthusiasm. Here are some examples:

slaj tappy-teedy wilk zat
kribblefitz flowblow oozah scrack
buzzball roo-loo-koo-koo bip
bumblethumble baptor flopsickle

This doodling with sounds filled the children with delight. They easily made their own connections and combinations. Nonsense word banks appeared spontaneously and as each was read to the class the laughter grew stronger.

Students then explored the rhythm of their words in body percussion, with a goal of discovering how to play it most comfortably. In a brief sharing session, many children volunteered to show their word-rhythm body pieces to the class. This was the end of "phase one" of "Wordmakers."

continued...

In the next phase, children added their own body-percussion word rhythms toward the creation of an ensemble piece to be performed by the class. Each class chose four to six word rhythms which were printed and notated for all to see. Words' rhythms were chosen especially to provide contrast and to be complementary to one another. All of the examples were in 4/4 time.

SECOND GRADE

(Clap-Josh)

(rub palms of hands-Lana)

(pat knees-Caitlen)

(snap-Jeremy)

(rock head from side to side-Amber)

These word-rhythms can become a non-pitched percussion ensemble at a later date.

Students chose three to four of the remaining ostinati for their final piece. They formed small groups and each group concentrated on learning its own ostinato in both speech and body percussion. When each group was secure, students layered one ostinato atop a previous one. More ostinati were not added, however, until the first groups were secure. Through this painstaking practicing, trying again, and taking their time, each class worked through the ensemble-building process.

In some classes, a student chose a non-pitched percussion instrument to match his word-rhythm. If the instrument chosen initially couldn't articulate the rhythm clearly, another instrument took its place. Four to six ostinati were chosen using the same criteria as before, as well as contrast of wood, skin and metal. All ostinati were notated on the blackboard in 4/4 time. Each student played his pattern alone and then "layered-in" his ostinato at two-measure intervals with the others until the texture was complete.

In each class that was ready for ensemble playing, other students chose unpitched percussion and joined one of the soloists for a repetition of the piece. We stressed careful listening, playing at a

THIRD GRADE

(tambourine-Jared)

(triangle-Chelsie)

(slit drum-Bryce)

(bongos-Corey)

(guiro-Betsy)

(claves-David)

(vibraslap-Jon)

(tambourine-Joe)

(cowbell-Scott)

Note the contrasting timbres and complementary rhythms.

mezzo-forte level, and keeping rhythms accurate, and we did not rush the learning process — we left plenty of time for practice and try-it-again.

A few class sessions later while working with Latin-American and African percussion ensembles from volume I of the *Listen, Move and Dance* series, the children recognized immediately that the structure used to teach them on the recording was the same layering structure they had previously explored.

Coda:

I believe the students were successful because:

- The ensembles were age-appropriate. Children will rarely create something they can't do well, so their inventions reflected their skill level and understanding.
- Everyone in class was actively involved.
- Notation was introduced at an appropriate time — when it had meaning. We did not begin with notation, but with the experience.
- The ensembles were woven with familiar Orff Schulwerk techniques that put the children's choices and creativity first.

Speech-play, body percussion, non-pitched percussion, improvisation, and play were familiar to the children.

- Nonsense language led to laughter and the laughter led to a relaxed, receptive atmosphere.

Editor's note: Creating with nonsense language has the added benefit of allowing children to manipulate the sounds of language without having to grapple with meaning. This sort of isolation of sounds can assist children in making sound-symbol associations which are the heart of cracking the alphabetic code.

Should your classroom lack sufficient numbers of non-pitched percussion instruments, "Wordmaker" may present the perfect opportunity for injecting "found" sounds or homemade instruments designed specifically to express a wonderful strange new word. -L.G.

Veronika Schultz is a Music Specialist in School District #25, Riverton, Wyoming.

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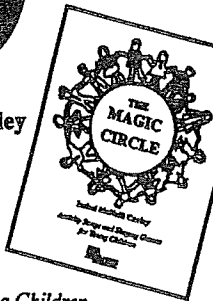
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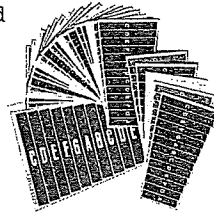


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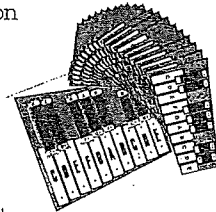


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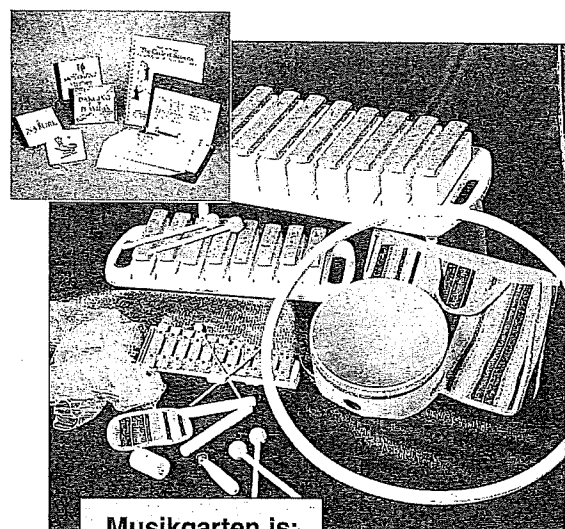
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The Orff Echo Editorial Calendar

Issue	Focus	Submission Deadline
Spring 1996	Early Childhood	December 1, 1995
Summer 1996	Creativity	March 1, 1996
Fall 1996	Listening	June 1, 1996
Winter 1997	Special Populations	September 1, 1996

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

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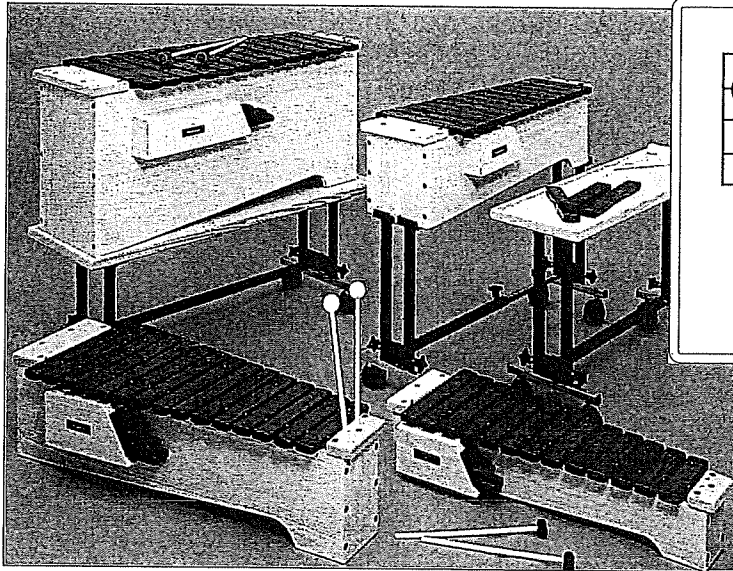
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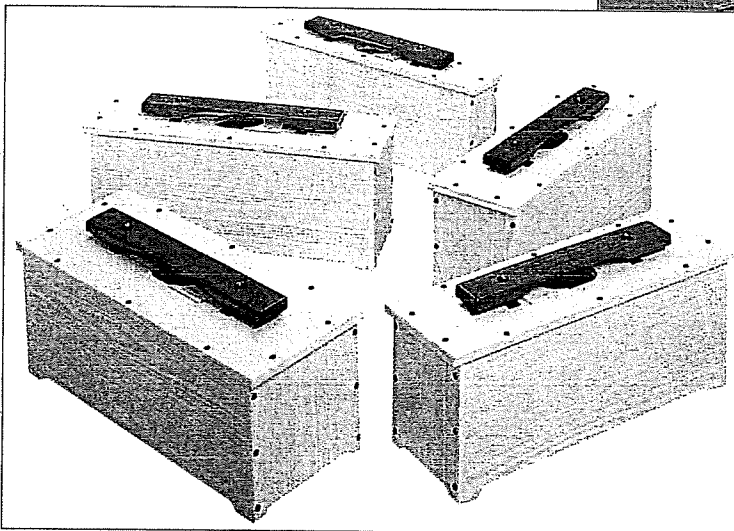
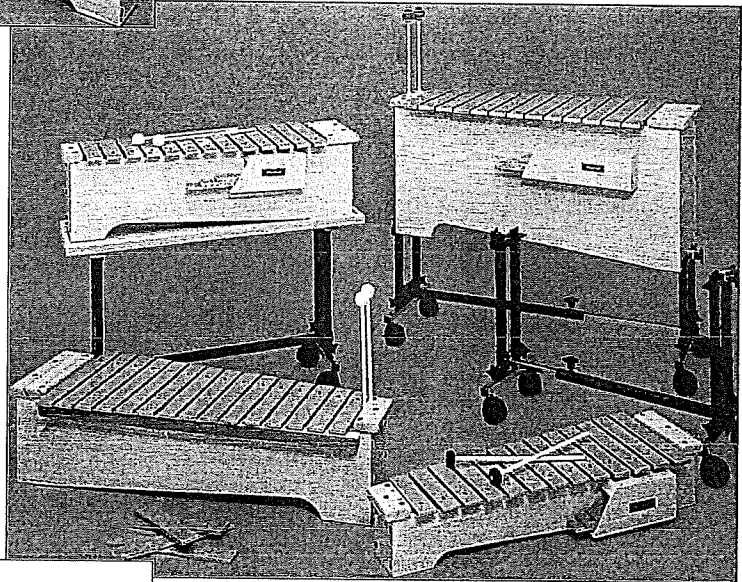
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