The Orff Echo

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

Fall 1996 Volume XXIX Number 1

The Orff Echo **Volume XXIX** **Number One** **Fall 1996**

American Orff-Schulwerk Association
Music and Movement Education
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Music Educators National Conference

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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From the Editor

In this issue's special focus section, coordinated by Marina Gorny and Liz Gilpatrick, we offer articles by Don Campbell, Billie Thompson, Eve Harwood, Marina Gorny, Patricia Seibold and Joy Nelson.

Over a year ago, when the Editorial Board decided to choose "Listening" as the topic for this issue, the form this section might take was not immediately apparent. At the time, Marina Gorny voiced an opinion that listening is often neglected in the music classroom, and she brought to our attention some of Kabalevsky's ideas about the importance of listening. This started the wheels of thought in motion, and we agreed to continue to explore ideas.

Spurred by the enormous enthusiasm with which AOSA members reacted to Don Campbell's speech at last year's Texas conference, Editorial Board member Liz Gilpatrick — who had long been familiar with Don's work — set about looking for an excerpt from his writing that would be appropriate for this focus section. Several months later Liz attended a week-long workshop given by Don, along with Billie Thompson from the Sound Listening and Learning Center in Phoenix. "The Power of Sound" turned out to be a very powerful experience indeed for Liz, and she felt sure that Billie Thompson could offer insights into the fundamental importance of the ear that would have an impact on readers of *The Orff Echo*.

We contacted Eve Harwood, of the University of Illinois at Urbana-Champaign, who has spent considerable time studying the way children teach each other in playground settings. What she discovered is that the kind of listening that takes place in this "natural" environment is very different from what is often found in the music classroom — certainly food for thought.

Marina set to work on her article about listening according to Kabalevsky's ideas, and shortly thereafter unsolicited articles by Patricia Seibold and Joy Nelson arrived in the mail. Both of these offered solid, practical ideas for music listening lessons, and were, we felt, a complement to the broader articles we had already chosen.

This issue's Focus on Research column, edited by Janet Robbins, also looks at listening and learning. In her article, "Children's Song Acquisition: Learning Through Immersion," Rita Klinger discusses her study in which she compared the effectiveness of "phrase-by-phrase" teaching and "immersion" teaching. Her findings corroborate remarkably with Eve Harwood's conclusions.

And so we offer a larger-than-normal selection of articles on our focus topic. In fact, nearly this entire issue is devoted to listening. We hope you will glean helpful ideas from this material as you begin the new school year.

Finally, don't forget to read Karen Medley's article to learn what treats await you at the upcoming AOSA National Conference, "Bridging Traditions: A Memphis Montage." There'll be plenty of toe tappin' and finger snappin' in Memphis this fall. See you there!

-D.M.

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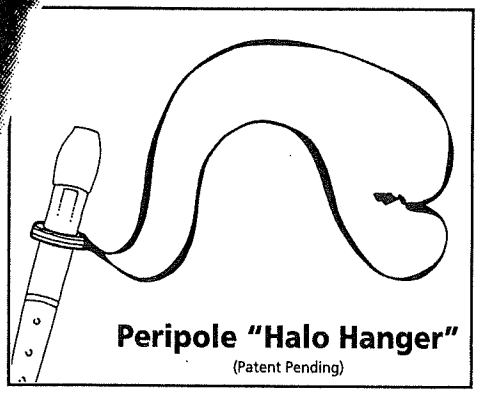

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President's Message

Carolee Stewart, AOSA President

I recently experienced a "defining moment" when something that I have been mentally struggling with for some time came into focus. I believe this is an issue that concerns a number of music teachers.

I was listening to National Public Radio's *Morning Edition* when the reporter caught my attention as he described an article that was to appear in the next day's issue of a British weekly magazine called *Nature*. The story was about a new study conducted in Rhode Island that concludes mathematics achievement can be improved when students learn through a music and visual arts curriculum emphasizing sequenced skill development. This finding supports previous research, including the work of Frances Rauscher and her colleagues at the University of California at Irvine (a list of articles on this topic is at the end of this article). What great news for music education!

As the rest of the morning's news continued, I began digesting this information and worrying about how it might be used or misused. I thought about the students I have taught over the years — from middle and high school public school students to conservatory. While their music study may have helped to improve their mathematical reasoning, I doubt that any student is drawn to music for this reason. I thought about you, the members of AOSA, and your love for music and for children. What drew you to music? No doubt it was something about the power of music itself rather than some peripheral factor. What bothered me at that moment was that this research about the positive link between music study and spatial ability seems to be re-focusing our primary reason for teaching music onto things that are external to music.

That evening I had the good fortune to hear Wynton Marsalis speak some very basic and simple words that struck to the core of my struggle and helped to clarify this issue for me. Marsalis repeated a story I had heard him tell during his keynote address at the MENC conference in Kansas City last April. With the second hearing, its impact on me was so profound, I retell it here.

At a luncheon in Chicago in honor of Marsalis' band, a group of elementary school children was performing — on Orff instruments. Marsalis and another band member watched one child in particular who sat poised with his mallet, ready to play. They watched and waited, and as the music continued the child became increasingly involved in the music, showing deep intensity in his face, but still not playing anything. Marsalis and his friend continued to watch the boy and they wondered to each other if he was ever going to play. Finally, the child played the last note of the piece. Through his facial expression and body language he showed great pleasure and satisfaction at what he had done. A friend sitting next to the boy nodded his approval for the well-played note.

With the telling of this story, Marsalis reminded us that, like the young boy, we must play or sing every one of our notes with passion and soul. He suggested that each note should sound like it is the most important note in the world. We cannot lose sight of that ineffable power that music has and allow our jobs in music to become routine, unpleasant or unfeeling.

We must keep in mind that original thing that initially got us involved in music.

While the research about music's ability to improve learning is important, I caution against allowing it to draw us in to using it as the principal justification for including music in the school curriculum. Certainly a parent, an administrator or a school board may be convinced that music is important because it will help children in their spatial reasoning. However, when we look into the faces of our students and when we face those parents, administrators and school board members, let's be honest: we teach music first and foremost for music's sake. As Wynton Marsalis says, "it's the beauty of it all; it's the soul of it."

Because this research is useful and because many members have requested information about it, here are some articles that discuss the connection between music training and cognitive development. Those marked with an asterisk are about the work of Frances Rauscher and her colleagues at the University of California at Irvine.

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Begley, Sharon. "Your Child's Brain." *Newsweek,* 19 February 1996, 55.

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*Bower, Bruce. "Tuning up Young Brains." *Science News* 146 (27 August 1994): 143.

*Elliott, Laura. "The Power of Music." *Washingtonian* 31 (December 1995): 72.

Gardiner, Martin, Alan Fox, Faith Knowles, and Donna Jeffrey. "Learning Improved by Arts Training." *Nature* 381 (23 May 1996): 284.

Hancock, LynNell, Pat Wingert, and Mary Hager. "Why Do Schools Flunk Biology?" *Newsweek,* 19 February 1996, 58.

*Leng, Xiaodan, Gordon L. Shaw, and Eric L. Wright. "Coding of Musical Structure and the Trion Model of Cortex." *Music Perception* 8 (Fall 1990): 49.

*Munson, Marty, and Greg Gutfield. "Learning Keys." *Prevention* 46 (February 1994): 24.

"Music: Exercise for the Brain." *Learning* 24 (March 1996): 62-64.

*Rauscher, Frances H. "Music and Spatial Task Performance." *Nature* 365 (14 October 1993): 611.

*Rauscher, Frances H. "What Educators Must Learn from Science: The Case for Music in the Schools." *Early Childhood Connections* 2 (Spring 1996): 17.

*Rauscher, Frances. "Can Music Make Us More Intelligent?" *Billboard* 106 (15 October 1994): 10.

*Rauscher, Frances "Does Music Make You Smarter?" *PTA Today* 20 (May-June 1995): 8.

*Snyder, Neal. "Frances Rauscher: Music and Reasoning." *Teaching Music* 2 (April 1995): 40.

Stipp, David. "Parents Take Note: Musical Training May Stimulate Mind." *Wall Street Journal* (Eastern Edition), 3 February 1995, B 10.

*Viadero, Debra. "Ideas and Findings." *Education Week* 14 (30 November 1994): 34.

Bridging Traditions: A Memphis Montage
November 13 - 17, 1996

Karen Medley, National Conference Chairperson
Carol King and Susan Van Dyck, Local Conference Chairpersons

The Conference Calls are in the mail, children's groups are practicing, presenters are preparing and registrations are pouring in for the 1996 AOSA National Conference. More than a hundred presenters will inspire and energize us as we celebrate together. Over 240 sessions, concerts, children's demonstrations, panels and industry showcase sessions will bolster our teaching skills, broaden our musicianship and movement training and renew our commitment to Orff Schulwerk. Here's the latest news as conference chairs and committees continue to plan.

Tours

Visit "the King" at Graceland; tour Sun Studios, where so much early Memphis rock-n-roll music was recorded; drive down historic Cotton Row; take a riverboat ride down the Mississippi River; learn about our history in the National Civil Rights Museum; or thrill to the live sounds of authentic jazz and blues music on Beale Street! Because this year's conference in located in the center of downtown Memphis, many of the city's finest attractions are only a short walk or trolley ride away.

Hotel Registration

Participants may make their hotel reservations through the Memphis Convention and Visitor's Bureau Housing Department by mail or fax through October 16. Because room assignments are made on a first-come, first-serve basis, you are encouraged to make your reservations early.

"Blues on the Bluff"

On Saturday night, conference participants will be surrounded by the sights and sounds of Memphis music as the Memphis Chapter hosts an elegant banquet. The evening will begin with a reception in the Grand Lobby, accompanied by the jazz sounds of *Sound Fuzion* from the University of Memphis under the skillful direction of **Dr. Lawrence Edwards**. During the banquet, **Joyce Cobb**, a renowned Memphis blues and jazz performer, will enthrall us with the stirring sounds from the heyday of Beale Street. After the banquet it's time to come out for our "evening on the town" and party down in a 1950s-style sock hop with the rock and roll dance band, *The Rhythm Hounds*, and dance the night away!


Joyce Cobb

Music Industry

Join us for a gala opening reception for all conferees to be held in the Exhibit Hall Wednesday evening, November 13, from 7:00 until 10:00. Browse through the exhibits, go on a shopping spree, meet old and new friends, enjoy refreshments — but most of all come and support our exhibitors who have given so much to support AOSA and the needs of music teachers across the country.

Industry-sponsored sessions will be offered on Thursday and Friday. Coordinated by AOSA Industry Representative **Debbie Cavalier**, these showcase sessions are a way for exhibitors to introduce participants to specific products and services.


Rena Upitis

Research Sessions

This year's featured Research Presenter is **Rena Upitis,** Dean of Education at Queens University, Ontario, Canada. Rena will share her expertise in the area of children's invented notation and compositional processes in her first session, "Improvisation and Composition in the Elementary Classroom Setting." In her second session, Rena will examine popular culture and the music classroom.


Kate Grieshaber

Kate Grieshaber, who has worked with Cambodians in the Tacoma area, will introduce participants to Cambodian traditional music. AOSA grant recipient **Sharon Mazion** will report on her research on improvisation in a typical classroom setting. Research Interest Group coordinator **Hilree Hamilton** will facilitate this year's RIG session, "More Questions than Answers - Another Look at Teacher Training." **Liz Wing**, from the College-Conservatory of Music of the University of Cincinnati, will focus on making the transfer from learning about the Schulwerk in teacher training courses to teaching children in the classroom. **Donna Brink Fox**, recipient of the 1996 Eisenhart Award for Distinguished Teaching at the Eastman School of Music, is organizing this year's Research Poster Session.

Program Update

More gifted teachers, many of them well-known to AOSA members, have been added to the list of presenters since the last issue of *The Orff Echo*. **Judy Bond, Darva Campbell, Bob deFrece, Nancy Ferguson, Jane Frazee, Danai Gagne, Chris Landriau, Kay Lehto, Arvida Steen** and **Roger Sams** will each share their unique expertise. This year's Introduction to Schulwerk mini-course

will be taught by **B. J. Lahman**, **Susan Ayres Davis**, **Jeff La Marca**, and **Mary Helen Solomon**. Play dulcimer with noted performer **Larkin Bryant**, learn Afro-Cuban percussion techniques with **Lalo Davila**, be inspired by gospel music with Memphis native **O'Landa Draper**. Join teacher, author, curriculum consultant and ethnomusicologist **Lynne Jessup** to experience cultures of the Pacific and South Africa. Explore connections between the Orff and Kodály approaches with OAKE President-elect, **Ann Kay**, when she teams up with Jane Frazee in a collaborative session. Sing along with **San** and **Laz Slomovits**, otherwise known as Gemini; dance with **Gary King**, director of Shenanigans from Melbourne, Australia; and improvise with **Mary Knysh** as she leads us in an exploration of musical traditions of Bali, India and Africa.


Lynne Jessup

AOSA is honored to welcome **Ulrike Jungmair** from the Orff Institute, whose sessions will cover the scope of the Schulwerk. **Anthony Richardson**, director of the Angels of Praise Children's Choir at the Mississippi Boulevard Christian Church in Memphis, will offer a demonstration/rehearsal session with the choir. **Janet Robbins** will lead participants in an examination of ways to reflect upon their teaching in her session, "RE-searching the Landscape: Tales from the Field." **Marta Sanchez**, from Carnegie Mellon University, will teach introductory, intermediate and advanced eurhythmics classes, illustrating basic Dalcroze principles and their applications. **Ron Theisz** returns to conference to explore music as a central dynamic in Plains/Lakota culture. Have you ever had "one of those days" when you can't get a handle on children in the classroom? Not only will **Anne Troutman** give you practical suggestions for preventing most problems in the classroom but she will have you laughing so much that your sides will hurt! Master percussionist **Dudu Tucci** of Sao Paulo, Brazil, will present three workshops focusing on the samba, Brazilian drumming/ percussion and traditional folk songs and stories of Brazil.


Dudu Tucci

The **Wood & Strings Puppet Theatre** will present extraordinary examples of traditional folk puppets from Japan, North America, England and Indonesia.

Non-Ticketed Sessions

This year's President's Panel, moderated by AOSA president **Carolee Stewart**, includes **Phyllis R. Kaplan, Mary Jane Milner**, and **Jane Walters**, who will discuss strategies for communicating with administrators and school boards. **Jan Hall**, AOSA Professional Development Committee Chairperson, will moderate this year's Meeting of the Minds which will address teacher training courses. Do you have a hidden writing talent? Would you like to share your ideas with the AOSA membership? Meet with Orff Echo editor **Donna Marchetti** and members of the AOSA Editorial Board to find out how.

Opening Session

Our keynote speakers are 350 children in the Conference '96 All-City Orff Concert. These talented and vibrant young musicians will represent the finest students and teachers of the Memphis City schools as they present "Voices on the River."

Annual Business Meeting

Decisions and information are relayed at this important meeting, which will also feature a stirring performance by the **Westwood Jazzstars**, under the direction of **Dan Beard**. **Jane Walters**, Commissioner of Education for the state of Tennessee, will also be present.

Noontime Performances

Performers will include recorderist **Clea Galhano**, the **Presbyterian Day School Honor Choir** and director **Lillian Lee**, the **Nashville Children's Choir** directed by **Madeline Bridges**, students from **Hathaway Brown School** with director **Roger Sams**, the **West Tennessee Choctaw Dancers** under the direction of **Wood Bell**, and the **Memphis Youth Symphony** directed by **Vincent Danner**.

Special Performances

On Friday, enjoy an evening at the Convention Center with the Memphis Symphony Orchestra, including the World Premier performance of "Modalaics of May" by **Jos Wuytack**. Scored for symphony orchestra, children's chorus, adult chorus and college Orff percussion ensemble, "Modalaics of May" is a tribute to Orff Schulwerk. Children from the **Grahamwood Children's Chorus, Andrew Nelson**, director, will perform. Jos Wuytack, from Belgium, has taught more than 900 courses in thirty-six different countries. Numerous publications and compositions in the Orff style, translated in eight languages, bear his name, including the Flemish and French editions of the Schulwerk. Look in your conference call for information about discounted tickets.

On Saturday afternoon, members of **Uhuru Dance Company** will perform under the direction of **Karen Roberts**. Uhuru's focus is on the dances of West Africa — Senegal, Gambia, Guinea and Mali — but the company's repertoire also includes Afro-Caribbean and Haitian styles as well as modern, jazz and liturgical compositions.


Westwood Jazzstars

Evening Performances

Special treats await those who attend the evening concerts. Featured performers will include the **Charlotte Children's**

continued ...

Wood & Strings Puppet Theatre

Choir directed by **Sandy R. Holland**, gospel musicians **O'Landa Draper** and the **Associates**, and students from the **Middle Tennessee State University Percussion Ensemble** under the direction of **Lalo Davila**.

Late Evening Activities

The fun won't stop at sundown. Late-night activities will include international folk dancing with **Bob Walser**, clogging with **Roger Maness** and the **Cotton-Town Cloggers**, and storytelling with the **Wood and Strings Puppet Theater**. **Deborah Ferguson**, artistic director of the **Nubian Theatre Company**, will introduce stories from the African-American tradition, while **Susan Ramsay** will share traditional Appalachian folk tales. Bring your recorders to

Rhythm Hounds

an evening recorder reading session with **Clea Galhano** or make a dulcimer with **David Cross**! Friday evening, conference participants will have an opportunity to hear live blues and jazz on the legendary Beale Street. Registration is required so see details in your conference call. If you prefer, go contra-dancing with director **Kent Martin** and his band, **Nashville Weather**. Or read through early Orff Schulwerk manuscripts by Orff and Keetman that have never appeared in print, directed by **Carol Erion** and **Peggy McCreary**. Saturday evening, after the banquet, relive the dances of the '50s and '60s with **The Rhythm Hounds**, or kick up your heels with **Gary King**, director of **Shenanigans**.

Whatever you plan to do, just plan on not getting ANY sleep while you're in Memphis — you'll be too busy having fun!

Closing Session

As the conference comes to a close, we will set out to cross the bridge from our collective work as a community of music educators to our individual music classrooms. Before we cross that bridge, we will gather to sing, move and play instruments as a sign of our friendship, our love of music, and our hope for tomorrow. **Bob deFrece**, of Edmonton, Canada, will lead us in a session on Sunday morning that celebrates our many experiences during conference and reaffirms our joy as members of the Orff Schulwerk community.

Kudos to the Local Committees

They've been working hard and are waiting to extend a warm welcome to you in November. They are:

Fran Addicott, Alice Clare Colville, Carol Fry and their committee who are overseeing the AOSA Boutique, complete with Elvis T-shirts.

Hugh Coker, banquet Chairperson, who has planned an elegant dinner for our Saturday night revelry.

Susan Palmer, working to bring the visions of Memphis' children to our Conference with the members of the Children's Art Committee.

Ellen Koziel and **Shirley McRae**, teamed together to assist the many children's performance and demonstration groups.

Amy Hopper, who has arranged CEU certification and college credit for college attendees.

Claudette Lehew and **Marti Ragan**, overseers of the outstanding evening performances and folk dance sessions.

Rod Long and **Maria Spence**, who are assisting clinicians and performing groups with their A/V needs.

Hillary Bruch, already anticipating the monumental task of supplying instruments for twenty sessions at a time.

Judy Kline, excursions chairperson, who has many tours to local Memphis sights and sounds planned for conference attendees.

Jacqueline Wicks, film/video chairperson, who is working with A/V Librarian **Beth Iafigliola** to offer some of AOSA's most memorable videos at the AOSA video booth.

Wincle Sterling and **Melissa Gibson**, co-chairs of the Fundraising Committee, which will offer many beautiful mementos of conference featuring artist Burton Callicott's logo.

Cindy Foster and the gracious members of the Hospitality Committee.

Susanne Burgess, publicity committee chair, who has taken time off from her duties as a new mother to publicize the conference.

Karen Gephart, who has the daunting job of handling conference registration.

Fran Addicott, who will wear another hat as she contacts introducers for our many outstanding presenters.

Rosalind Gladney, Jan Woodward, Nancy Beard and **Anne Long**, working hard to contact session hosts and monitors to assist presenters.

Rachell Mathis and **Suzanne Matthews**, who will give direction to each day by chairing the Signs Committee.

Nancy Miller and **Terri Theil**, in charge of coordinating the 350 children from the Memphis City Schools who will raise their voices in song for the Opening Session.

Matthew Cummings, conference treasurer, who has the challenging job of managing the local conference budget.

These dedicated, relentless, enthusiastic people are the heart and blood of the conference please remember to give them your thanks when you see them in November!

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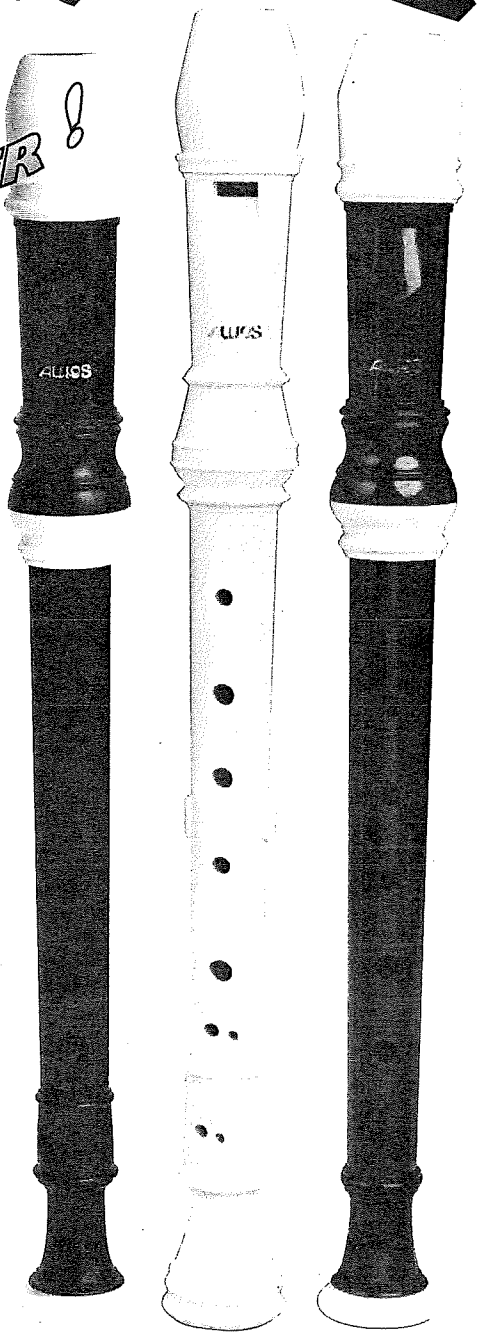

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Listening

For the child in an Orff-Schulwerk classroom, there is great joy in engaging all the senses when reaching toward aesthetic expression. Many believe the human ear to be the facilitator and prime integrating tool for our senses, so it is fitting that we examine and celebrate its capacities in this focus on listening.

Don Campbell, long an advocate of the work of Carl Orff, reminds us all why we chose music — or perhaps why music chose us — for our life work. Like Campbell, many musicians remember the call to their art from early childhood experiences. Don's passionate belief in music as a spiritual force serves as the foundation for his remarks reprinted here from his book, "Rhythms of Learning."

In "Listening, Spirituality, and the Musical Ear," Billie Thompson examines the work of French physician, psychologist and educator, Alfred Tomatis. Her detailed discussion of the Tomatis Method, which includes a fascinating case study gleaned from her own clinical work, gives us a strong foundation on which to build our own understanding of the primary importance of strong listening in all learning. Over the past nine years, a number of Orff teachers have sought to learn more about the Tomatis Method by working with Dr. Thompson, so it is with pleasure we present her own words on the subject.

Eve Harwood has been investigating ways in which children pass playground lore to other children. Her observations of how children "teach" each other make interesting reading in themselves, but she calls us to go further and to examine our own teaching processes in light of what youngsters are showing us.

The thoughts of Dmitry Kabalevsky concerning listening and its place in the music classroom form the basis for Marina Gorny's article. His emphasis on the connections between music and all other facets of children's education sounds a familiar ring to contemporary ears. Although Kabalevsky lived and worked earlier in this century, there are lessons to be learned from this master educator.

"Listening is by no means the poor stepchild of performing and composing," says Patricia Seibold in her article, "Breaking the Listening Barrier." She takes us into the classroom with a wealth of practical suggestions for listening activities that bring the music of the Masters into focus.

The work of Howard Gardner is the focus of Joy Nelson's article, "Listening Lessons: Are You Missing Vital Entry Points?" The author reminds us that children learn in many ways and reassures through her concise discussion that with forethought we can ensure that our lessons make the hoped-for impact on learners.

-Liz Gilpatrick

Sound Education: The Journey from Hearing to Listening

Don G. Campbell

By the time I was ten years old I knew I was a musician. There was no thought of becoming a musician; I was somehow already a musician. Music was the world. Everything was vibration, feeling, and movement. Although I could hardly name it with words, I felt the sacred presence of life through sound. Yes, there were the piano, the 78-rpm phonograph, the radio, the organ at church, and my voice. But there was more. Music kept me awake. My body had to move when I heard simple tunes. My lips and tongue had to mimic the rhythms of cat, dog, and people languages. Melodies moved in my head, day and night. Silence was impossible. Quiet was possible from the outer world, so all the internal inventions of sound could be heard. Trees, cars, and even clouds had their rhythms. Words I did not understand had melodies. The world was SOUND.

Now, some thirty years later, after a multi-dimensional career in music teaching, composing, performing, and book writing, I'm back to that first decade of awareness. The answers to my personal and professional questions lie in remembering, naming, and reawakening that potent and naive power to listen to the world with honest, clear, and "unnamed" awareness.

Ten years ago prime questions emerged within me about listening, intelligence, and the essential roles of music in education.

- Why is hearing dynamically different from listening?
- Why is listening seldom taught in school?
- Why is music education so intent on performance and note-reading skills when listening skills are taken for granted?

After years of advanced training, I had only a few clues about the nature of listening, perception, and musical skills. The most direct answers to these questions came from professionals outside the music field. Some physical therapists, perceptual development teachers, occupational therapists and psychologists had keener observations about music and learning than did my colleagues in music. Reading and phonics teachers knew the importance of rhythmic repetition. I sensed these things but could not translate them into practical sequences for optimal results in the music classroom. I knew these primary musical components were not a finished musical product, but they were the basic parts of music that were essential in my quest for defining listening.

By shifting my perceptions of listening, aesthetics became a secondary focus in the teaching of music. My rigid training for perfection in music skills seemed to stand in the way of uninhibited music making. My elitist discrimination between talented and untalented students began to disappear when I became aware that music's basic qualities were available to most students at all times.

Music was in the breath, the heartbeat, the walking movements, and gestures of the child. Music, rhythmic patterning, vocal toning, tongue-lip movements, and the awareness of melody in language patterns were everywhere and were primary to life-learning itself. Musicality became redefined — when I remembered my friend, a pianist, who could not sing in

continued ...

tune — when I recalled a flute player who left college as a brilliant performer but could not read well enough to pass the traditional harmony class — when my uncle was asked to leave the church choir, even though he was an outstanding barbershop singer. Music was an assortment of hundreds of skills, styles, and emotional languages.

My nonmusical associates posed fascinating and perplexing questions to me:

- Are rhythmic skills dependent on the gross motor skills developed in the first three years of life?
- Are melodic skills dependent on the mother's voice and the sounds heard in the first months of life?
- Does spoken language depend on elements of musicality heard through the child's auditory perception in the womb?

The ability to listen was key to understanding these diverse and non-aesthetic questions.

To listen in Latin is *ob audire.* It implies "to reach out." Yes, to reach out to the world to make a subtle but conscious effort to connect, to bond, to hold. Listening is an act of extension toward an outer stimulation through any of the senses for the purpose of integration with an outer world. Hearing and listening are two very different actions.

A child's first ten years are a constant dance on this bridge between the inner and outer worlds. A child is virtually into everything the senses can perceive. The adult knows the skill of focus and centering. The child extends and reaches into the world with a natural, rhythmic process of experimentation, at times far quicker than parents or teachers observe. Breathing, movement, listening, babbling, music. Did my art form begin in this order, or did music begin in the womb with the constant and repetitive patterns?

Music is an art in its developed form combining the elementals of beat, pattern, melodic line, and inflection in its fundamental vocabulary. Music is heartbeat and breath in its primal creation. Carl Orff, the German composer and educator, clearly understood how essential this formative awareness was for lifelong learning.

"Elemental music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the 'humus' of the spirit, the humus without which we face the danger of spiritual erosion. When does erosion occur in nature? When the land is wrongly exploited; for instance, when the natural water supply is disturbed through too much cultivation, or when, for utilitarian reasons, forests and hedges fall as victims to drawing-board mentality; in short, when the balance of nature is lost by interference. In the same way I would like to repeat: Man exposes himself to spiritual erosion if he estranges himself from his elemental essentials and thus loses his balance. Just as humus in nature makes growth possible, so elemental music gives to the child powers that cannot otherwise come to fruition."

-Orff, 1963

Orff knew little of the biology of music, its neurological functions, or of the emerging validity of integrated arts in education. His perception of how movement, play, language development, and music intertwined for lifelong learning was intuitively correct. The ear-brain-body complex does develop through tonal improvisations in speech, movement, and music-making.

Carl Orff in Germany, Kodály in Hungary, Suzuki in Japan, Grace Nash and Edwin Gordon in America, Jacques Emil-Dalcroze and Rudolf Laban in France, G.I. Gurdjieff and Rudolf Steiner in Europe ... all have asked the dynamic questions of music's role in lifelong learning. Each has an important perspective and valuable observations. No one system is inclusive enough to focus on so many variables in the growth of the brain, body, and of musical aptitude. Yet, the awareness of the connectedness of these components is emerging in education.

As I become more aware of the great importance of the ear, the brain, and the subtle gestures and movements of the body, I am even more enthusiastic about my career in education with music. The art of being able to observe the child's ability to respond to tone, rhythm, and melody is now fundamental in curriculum development using rhythm, music, movement, and language. Musicians are gifted with the tools and the answers. It is only now that we are beginning to ask the important and correct questions. Art, beauty, and joy are the bridge between that mysterious inner world of learning and the outer sounds that call us to communicate with others.

Don G. Campbell is the founder of the Institute for Music, Health and Education in Boulder, Colorado. He was the keynote speaker at last year's AOSA National Conference in Dallas/Fort Worth.

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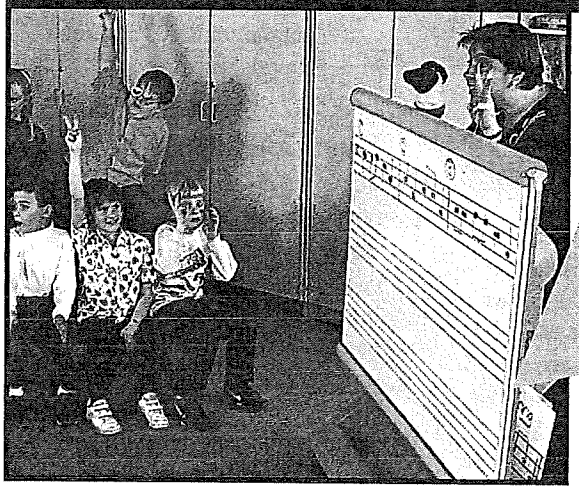

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Listening, Spirituality, and the Musical Ear: The Tomatis Method

Billie M. Thompson

"The ear is what connects us with the cosmos."

During nearly half a century of research, French physician, psychologist and educator Dr. Alfred Tomatis reached this conclusion and developed a method that improves listening as the foundation for language, learning and music ability.

His method begins with an assessment of a person's listening strengths and weaknesses, followed by a a consultation. Then a special program of filtered and unfiltered sound stimulation is provided through special headphones with bone and ear conduction. The result is improved listening ability, which can profoundly affect speech and language development, musical ability, and learning for people of all ages. This, in turn, leads to greater energy, improved motor balance and mood, better concentration and motivation, and improved social communication.

Tomatis' awareness of the link between the ear, listening and spirituality offers some important insights to those who use Orff Schulwerk. Whereas Carl Orff once said, "Music alone has never been my singular concern, but rather a spiritual statement," Tomatis' work leads us to conclude that how one listens can determine the quality of the spiritual statement, how we link to self, others and the cosmos.

Since 1987, as Director of the Sound Listening & Learning Centers in Phoenix and Pasadena, I've had the privilege of working with several Orff Schulwerk teachers, including Grace Nash, who came to our center to learn more about the Tomatis Method. In *Early Childhood Connections,*[1] Nash explains her observation about the Orff/Tomatis link: "I find the Orff Schulwerk approach to music education closely allied to Dr. Tomatis' theory because it is an aural and movement-based approach that starts with rhythmic speech patterns, movement, and melody in song combined with mallet-played instruments."

Tomatis says, "The voice can only produce what the ear can hear." This scientifically proven theory is known as the Tomatis Effect and is the basis for developing the musical ear through listening training. Dr. Tomatis attributes to the ear far-reaching potential for influencing one's well-being, for it is a key sensory system for changing perception and processing information.

The Difference between Listening and Hearing

Tomatis recognizes a critical difference between hearing and listening; his method addresses the specific problems of listening, not hearing. Hearing is the passive reception of sound. Listening is the active ability, intention and desire to focus on sounds we want and to tune out those we don't want. It is an active process of attuning, or focusing, the ear to a particular sound signal. Listening has both physiological and motivational elements; hearing does not.

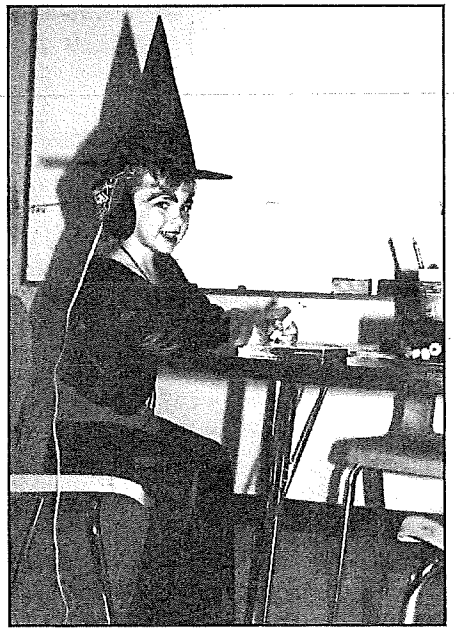
Tomatis points out that the ear has two of the three major sensory integrators, vestibular and cochlear. While the vestibular system analyzes the movement, posture and rhythm perceived within the person, the cochlea analyzes the tiny movements of air perceived outside the person as sound. As the primary sensory integrator, the vestibular system even affects the visual system when changes there influence the processing of eye movement and the integration of the eye with other systems, such as when reading aloud. This invites us to look more closely at why listening is a major human ability that must be developed fully.

Poor Listening

Poor listening can result from physiological or psychological stresses, and we now know that listening is a skill that can be both lost and recovered. Loss of listening skills might result from any number of reasons, such as an illness, accident, major lifestyle disruption or stress. Poor listening can begin in the womb, childhood, adolescence or adulthood, and can have disastrous effects on one's ability to develop one's potential and succeed in life.

Symptoms of poor listening include problems with language, voice, auditory discrimination, sequencing, speech fluency and articulation, reading, writing, dyslexia, posture and motor skills, attention span and memory, concentration and diminished energy level. Many learning disabilities can trace their source to listening disabilities.[2]

According to Tomatis, a listening problem that is not the result of organic lesion generally has a psychological origin. In thousands of case studies he observed that many clients experienced or described a time in their early lives when there was a refusal or reluctance to accept certain stimuli from the environment, specifically those of spoken



language. These included separations from the natural mother at an early age, disruptive home environment, physical and emotional abuse, difficult birth or pregnancy, birth or death of a family member. These were times of emotional trauma, possibly coupled with physical trauma, and the closing out of information was used to protect the person from the pain of the trauma. Such shutting out is actually possible. It manifests itself at the physiological level by a relaxation of the muscles of the middle ear. This state of flaccidity, akin to a "blinking" of the ear, considerably impedes the passage of sound.

Unfortunately, it is not as easy for the ear to open again as it is for the eye. If the muscles of the middle ear are inactive for too long, they lose their tonicity. Sounds are imprecisely perceived, and as a result incorrectly analyzed. Listening is impeded.

The Tomatis Method

The Tomatis Method is now used around the world in private centers and institutions to improve listening ability. The desired results in communication, learning, music production and appreciation, body image awareness, motor control and posture are gaining notoriety as Orff practitioners and other teachers search for methods to help us develop the musical ear and learning potential. For Tomatis, the musical ear is the ideal listening ear.

The training consists of listening (through special headsets with bone and air conduction which are connected to the patented Electronic Ear) to the sounds of music and voice which have been electronically filtered, gated between two channels, and given a precession delay between bone and air conduction. This "filtered music" has as its first effect the opening of the auditory diaphragm. This increases the selective power of the ear, that is, the person is given the ability to perceive sound with less distortion and to analyze it more precisely over the whole of its frequency range, from the fundamental frequencies to the highest harmonics. For a non-trained ear, the fundamental frequency of a sound too often masks its harmonic spectrum. Under such conditions, the person has difficulty in controlling the timbre of his voice (the mix of higher harmonics). Consequently it stays flat, with no modulation.

Each person progresses through up to five stages of listening development according to his or her individual goals and initial and continuing rate of development during the program. These include the following:

a) preparing the ear to return to the highly filtered sounds of prenatal listening

b) filtered listening

c) integration of all frequencies, similar to what occurs when the fluid drains from the middle ear after birth (Tomatis calls this a sonic birth)

d) pre-language (humming and children's songs)

e) language (repeating words and phrases and reading aloud)

Stages (a), (b) and (c) are primarily passive; the person simply listens for two hours each day while participating in some activity such as painting, playing games, doing puzzles, or even sleeping or talking with others. They open the ear and develop a better listening.

Stages (d) and (e) include conditioning one's ear to one's own voice with a good quality, thereby maintaining the gains. One is always one's own first listener.

The Tomatis Method acts on and with the entire ear, working simultaneously at three levels: functional, emotional and relational.

The goals of the listening training are to:

- establish good functional use of both vestibular and cochlear listening,
- establish the emotional desire to use the auditory system, and
- have both systems improve the relational aspect of the individual to self, others, and the environment.

It accomplishes specific tasks with remarkable effectiveness: it evaluates the ability to listen, stimulates the auditory system, provides motivation to listen, develops right ear audio-vocal control, develops a supportive listening environment, and develops the ear-voice relationship essential to the reception and self-monitoring of speech and music production.

When good listening has been restored, the person's own voice maintains the stimulation to his or her newly fit ear. Follow-up exercises provide a way to maintain improvement. Counseling before, during and after the program helps the listener, and in the case of a child, his or her family to adjust to the changes brought on by corrected or enriched listening.

Summary

Tomatis invites us to redefine listening, understand what the ear does, distinguish differences between hearing and listening, and retrain the ear to develop good listening. His method

continued ...

provides new hope for even the most difficult cases of amusicality, language and learning disabilities, and developmental delays. Like Orff, Tomatis seeks to develop consciousness through the elementary forces of rhythm, sound and words. As we enter the twenty-first century, how we listen to ourselves, others, and the cosmos will guide our total evolution — emotionally, mentally, physically and spiritually. Tomatis provides people of all ages a "jump start" in this evolution.

Billie Thompson, Ph.D., founded and directs Sound Listening & Learning Centers in Phoenix, Arizona, and Pasadena, California. She is a pioneer in using sound stimulation to improve auditory integration and processing along with cognitive and social communication strategies. She has been instrumental in bringing the Tomatis Method to the United States by sponsoring training and by editing the English translations of both Tomatis' autobiography, The Conscious Ear, *and his first book,* The Ear and Language.

Photos courtesy of the Sound Listening & Learning Center

Notes and References

[1] See "Alfred Tomatis and the Electronic Ear" by Grace G. Nash in the winter 1995 issue of *Early Childhood Connections*, p. 34.

[2] See "Listening Disabilities: The Plight of Many" by Billie Thompson in *Perspectives on Listening.* (1993). Norwood, N.J.: Ablex Publishing. pp. 124-169; also "Listening Integration Training" by Dr. Thompson in the winter/spring 1995 issue of *Complementary Health,* pp. 5-7.

Other resources include *The Conscious Ear* (1991), Rhinebeck: Station Hill Press and *The Ear and Language* (1996), Norval, Ontario: Moulin Publishing, both by Alfred A. Tomatis.

Caity and the Tomatis Method

Recently I worked with five-year-old Caity, daughter of Orff-trained music therapist Kimberly Bradstreet. The changes in Caity and my exposure to Orff Schulwerk through the teachers led me to wonder whether other Orff teachers may also find in the Tomatis Method a new tool for developing rhythm, pitch and tone.

Caity came to the Sound Listening & Learning Center because despite all of her mother's knowledge, skills and training, she had major difficulties with language reception and expression and musical ability. Kimberly observed Caity's potential being developed through our program and agreed to tell about her progress. Caity has now completed a typical length program of three intensives of fifteen days, eight days, and eight days. She listens for two hours daily and has breaks between the intensives of several weeks so that changes can be integrated. (Persons with very difficult or persistent problems usually require longer programs or boosts until goals are achieved.) The following interview with Kimberly was done after the first fifteen days.

"Since three years of age, Caity has had a speech delay and been in special education speech and language classes. She started saying words slowly when she was eighteen months and then pretty much stopped talking from twenty-four to thirty months. We worked with her very intensively so that she was able to become very talkative, and she has been integrated into a regular kindergarten classroom. She functions very well there, although she has problems with cause and effect relationships, short term memory, hypersensitivity to some loud noises, and matching pitch with songs.

"At times she acts like she does not hear you. Sometimes I have to ask her questions several times until she actually hears them or, perhaps, understands them.

"When I heard that the Tomatis Method improved auditory discrimination by working with the inner ear and developing the tone of the ear muscles, we decided to do it. I noticed a change in Caity immediately after she began the program.

"After Caity's first session, we were

riding home in the car. I usually do not talk in the car because Caity does not hear my questions, even if I ask them two or three times. Also, she does not know whether to use a loud or soft voice in the car, so I cannot hear her answers if she is riding in the back seat. It is very difficult to dialogue, so generally we just listen to music. But that afternoon was different. She was very talkative, and I never had to repeat a question. She answered me in the right volume level, and she heard everything. I noticed that she was very alert.

"That night Caity went to bed at 9:15 p.m., instead of her usual 11:00 p.m. Normally, it is very difficult to get her to sleep. Even if she does not sleep for a twelve-hour period, she still has energy coming out of her fingertips. Since starting the program, she has been tired and relaxed, going to bed no later than 9:30 p.m.

"The time before bedtime is easier for us now, too. I usually put my baby to sleep at 6:30 p.m., and many times Caity used to yell 'Mom!' loudly when the baby was trying to sleep. I kept telling her to use her 'quiet voice' in the house, but she did not seem to know what her quiet voice was. Now I do not even have to remind her. She seems to know the appropriate voice level for inside the house and can self monitor.

"Caity's most recent Tomatis listening test showed she is perceiving sound much easier than before, almost 100 times more easily in some frequencies.

"Her spontaneous language has improved. She seems to be listening to the context of conversations instead of tuning out. Before the program, I could talk about her and she was not even aware of what was going on. This is a dramatic change in her attention.

"Caity is now very aware of the way she speaks, her intonations and her overtone usage. She has much more of a floralness about her language use. Her highs and lows are coming together. She seems to be experimenting with her voice, much like a three-and-a-half-year-old might.

"Two days ago Caity said she had found her new voice, her 'flower voice.' In the shower she made up a song about how she loved her new flower voice; it told how her voice was from her heart, and her mind was having hearts. This was all done in the new upper range from about G above middle C to G above C1. It was done with a very high head voice, which she has never used before. This very high, very fluid voice is different from before. Her singing voice used to be very low and monotone, though not completely monotone. Now she uses a complete range of voice and sings spontaneously about everything in her life now. Her facial expressions and body seem more alive.

"At our home, we have always done rhythmic activities, such as walking up stairs, counting, singing, clapping, stamping, and kicking. I also very naturally repeat back or echo what my children initiate. My two-year-old is quite naturally echoing now, 'I want down, I want down,' and, 'Me too, me too.' This is a basic Orff improvisation and foundation for rhythm. But Caity never echoed. She never asked for things. Being my first child, I did not know what to expect from her, but I knew her non-response was unusual. Now, after the listening training, she is experimenting with her voice and doing lots of echo play at home, matching pitch. She will do three and four music scans, and if I don't echo her exactly, she will say, 'No, Mom, that's not right.' So she is now hearing up to five or six sequences. This morning I sang a song from a video that she has heard since age two. When I did not sing it exactly right, she listened to it and then sang it correctly for me. Before starting the listening training, Caity would only be able to do the rhythm and not the tones.

"So there are some other good changes. Besides hearing the sounds more easily, Caity shows some improvement in spatially locating the origin of sounds. Before, if sounds were on the left, they seemed to her to be on the right and vice versa. [This kind of distortion causes perceptual confusion.] She is starting to listen to the higher frequency sounds, and her voice seems to reflect this ear-voice connection just as Tomatis described in the Tomatis Effect.

"I must say she loves going to the center and is eager to wear the headphones. Before, she did not have the attention span for sitting two hours in a room playing with toys. Now she knows and conceptualizes that it is helping her to listen and hear. Though I had my doubts she would do this, I'm happy to report her progress is excellent. And I am participating in the free parent program so that will understand her experience better."

After completing thirty-one days, Kimberly made these comments:

"I can now see other good changes that Caity has made. She is singing on key more now and initiating conversations. I notice that her dialogue is more spontaneous, and her language moves more quickly, without a lag. She is more outgoing and social. The improvement has been so great that it is easy to forget that she once had such problems. Her teacher says she is following directions much easier. She can now count from one to a hundred. She learned to jump rope. She is talking about the world and God concepts. She is more affectionate since going through the sonic birth. Caity says she wants to be like another girl in her class who is bright and verbal. I'm delighted with the changes she has made and think she is making great strides in developing her potential."

-Billie M. Thompson

Listening to Learn

Eve Harwood

Although listening can take place for a variety reasons and may involve many different goals, this article examines a particular kind of listening, one often associated with the term "oral/aural transmission," or listening as a means of learning new music to perform oneself.

This kind of listening has been the primary means of preserving and transmitting musical culture in many countries of the world, and in many folk communities within North America. From folk fiddling to Yoruba drumming, cowboy songs to children's games, oral tradition has been an efficient means of learning and teaching music. In brief, it seems to offer an efficient and effective pedagogy, albeit an unarticulated one. Given that Orff teachers rely on idiomatic folk material, especially nursery rhymes and children's games, as a basis for the teaching repertoire, a better understanding of how "learning by ear" takes place in folk cultures should help make our classroom pedagogy stronger.

One of my questions as a music teacher was how to articulate the pedagogy associated with oral transmission. What does this kind of learning look like in the settings where it occurs naturally? To this end, I spent a year studying a group of girls as they played a host of handclap games at an after school club.[1] My observations of the girls' handclapping games form the basis for the generalizations that follow.[2] However, a number of researchers report similar practices at work in other settings. Together they present a picture of learning in oral transmission that mark it as different from many common practices in school music class.

Listening Is Moving

Children in informal settings typically incorporate singing and movement together as one experience. Girls who were listening to performances of handclaps or other songs were rarely still. Movement may be simple, such as keeping the beat with hands or feet and making up motions to fit a text; or they may be complex, involving several rhythms and the whole body. An example from the Girls Club is a step/clap cheer called "Rock Steady," in which players maintain pulse by shifting their weight foot to foot, perform a syncopated ostinato on knees and hands, and chant a text embodying a different syncopated rhythm. One of the striking differences between informal and formal music education is the requirement in school to be physically still while singing and listening, as opposed to constant movement observed on the playground.[3] A related observation is that trained music teachers tend to perceive singing as a separate, independent activity, while students view it more as Orff defined his elemental music: "never music alone, but song combined with chant and movement in one theatrical event."[4]

In my early years as a music teacher, my model for listening lessons was "classroom as concert hall." I taught much as I had been taught, which included the notion that focused listening meant being physically still. Therefore I required my students to sit without swaying, drumming or "grooving" when listening. Since reflecting on the role of listening in oral tradition, I have found it much more effective to channel children's natural inclination to move while listening as a teaching tool. When I sing for them I encourage them to join in the spirit of the performance through moving, tapping, swaying or beat keeping in some physical way, much as I saw them do on the playground. Rather than seeing movement as a hindrance to listening, I now believe that for many children and adults it is essential to learning.

A related phenomenon is what I have come to call "learning by feel." Some musical skills are learned more easily by feel and by ear than by score analysis or verbal explanations. In his essay, Tim Rice[5] reported that he had difficulty learning to play bagpipes in Bulgarian style because he conceived of the music as containing melody notes plus complex ornamentation. According to his account, the breakthrough came when he finally figured out how to move his hands. The ornaments were encapsulated in hand movements that were simple and efficient; five or six notes would now emerge out of one "hand idea." I had similar experiences at the Girls Club, where my attempts to analyze the interplay between melodic rhythm, clap pattern and foot movement prevented my progress as a performer. For example, one vertical handclap pattern is logical as a flow of motion, but takes thirteen beats to repeat and therefore does not align with the musical meter very well. Until I simply put the pattern in muscle memory, it was impossible for me to transcribe or perform it. Many step/clap patterns are easy to perform, but difficult to notate accurately; they survive in oral tradition because they "feel right."

Self-Reliant Listeners

A premise I held as I began my research at the Girls' Club was that older girls would teach younger ones. This premise did not hold up under scrutiny, if by teaching one means conscious and directed activity in the interests of developing a student's skill. Rather, older girls played for their own pleasure while younger ones listened and watched. It was an example of learning without teaching, if you will. A study of Cape Breton fiddlers reports similarly that "the learning which took place in familial and community contexts resulted more from intense observation and listening on the part of the interested beginner than from any direct teaching done by the fiddlers, singers and other music-makers involved."[6] Fiddlers who learned in folk tradition were generally very self-reliant; they chose which pieces they would learn next and reported playing a great deal "on their own." By contrast, children enrolled in formal string classes were teacher-reliant, starting and stopping according to teacher instruction, and expecting the teacher to tell them what to learn next.

Sue Williamson[7] studied a group of North American musicians learning in a juju ensemble taught through oral transmission. She reported that her informants were at first frustrated in their attempts to

learn without notation, and were inclined to want to write down what the teacher was doing. Given the teacher's insistence that they learn solely by ear, however, they learned to listen much more carefully than they were accustomed to. As they put it, they learned to listen carefully "the first time" when the teacher performed for them.

The process of oral transmission does require intense, focused listening by the learner. It may be that in our attempts to help our students, by repeating small phrases, and using line-by-line teaching, we are really impeding what should be their growing musical memory and ability to listen for detail the first time. We may be keeping them teacher dependent, when they are capable of being much more self-reliant as listeners.

Repeated Listening over Time

One aspect of listening in oral tradition that marks it as different from listening in school class is the extended opportunity to hear the same piece performed for several years. Exposure to expert players provides beginners with an opportunity to become familiar with songs and games they do not yet perform themselves. Several younger girls made statements to the effect that "I know that one but I can't do it." Experts are able to complete chanting or singing the text even in a demanding game with a complicated clap pattern and many different lines of text to recall. Less skilled players often drop out of the song and maintain just the clap pattern. The presence of master players in a clapping group allows beginners to participate in a complete performance before they are capable of giving one themselves. (Provided they perform the clap pattern so as not to disturb the flow of the game!)

I suggest that this kind of listening and consequent motivation to learn occurs informally through school concerts and within families, when younger children hear the performances of older ones. They try to emulate what they see and hear, want to join the same choir when it is their turn and learn the same piece of repertoire. Many of us can think back to a time when we looked at another student and said, "I want to learn that piece, too, next year," just from the experience of listening to it. Perhaps as teachers we could purposefully employ more of this kind of listening over time as motivation, using our most accomplished students as performers in music classes for less accomplished singers and players.

Listening to Whole Music

Because children on the playground learn new repertoire as it is being performed by others for their own pleasure, new repertoire is always heard as a complete, whole performance. This means that features such as style, tempo, vocal range, nuances and inflections of voice and body are inseparable from melodic and rhythmic content. In addition, in oral tradition children do not hear melodies performed line by line, phrase by phrase, as is common in classroom practice. I certainly taught that way for many years, again teaching as I had been taught, not as I had learned in real life. In the past few years, however, I have simply abandoned line-by-line teaching in favor of presenting whole songs, with as complete a vocal performance style as I can manage. I encourage the listeners to move, to listen for a variety of purposes, to show what they hear, as a means of having them hear the song many times before they sing it. My unscientific impression is that my students learn songs just as well or better, just as quickly, as when using the line-by-line method. Rita Klinger's article in this issue of *The Orff Echo* reports the results of a controlled study comparing these two ways of teaching, and supports the use of whole song presentation.

Another insight into learning from real, whole musical performances comes from a study of music learning and teaching practices in an African-American Baptist church.[8] In describing the use of recordings as a means of learning gospel music by ear, one of the study participants says:

"Now people can go into a store, they can buy one of these tapes, they find a piece that they like or has a spiritual message that they think they can work into a sermon, and then they can bring that boom box into a church and can actually play it. That means that the people who are going to learn that music hear the total effect first. This gives them an idea of what they're working for, what they're working toward. Like when we had a high school band, they put the music in front of us and we'd try to play it the best we could, but we never had a model to emulate. In other words, we thought there was one level for high school performance and another level for professional performance."

The notion that there is one kind of music in real life and another in schools has been one of the most pernicious lessons of a hidden but all too common curriculum in music education. Partly it has been our choice of repertoire, but partly also our manner of teaching that has contributed to students seeing school music learning as essentially different from their experience of real music. As part of my doctoral dissertation I interviewed fifteen children who were selected as excellent singers by their classmates.[9] Here is one revealing comment:

"I don't like it when my music teacher teaches us songs 'cause it's usually forever 'til we learn the songs. She sings it and we sing a line back and she sings and you sing back. Then she says let's sing the whole thing through and you start and she stops you in the middle of it... and it bugs me 'cause I want to sing the whole song at once, especially if I already know the song."

Only one of fifteen informants reported liking to learn songs from the teacher, although most students liked their music teachers. Most children said they liked best to learn from tapes, as one informant put it, "because it gives you *the* perfect way to sing it."

Conclusions

With the best of intentions, we have tried to simplify music for children, teaching one part at a time, drilling isolated patterns out of context, teaching from small parts to wholes that emerge at the end. But I believe the children are telling and showing us that they prefer to hear musical wholes first. As inefficient as it may seem to us, they actually learn better and more naturally when presented with repetitions of complete songs. On the playground they join in on parts they can remember and listen/move to the rest. That way they get to enjoy a complete musical experience each time. We could provide a parallel experience within the music class.

When we ask children to learn the way many of us were taught to do in methods classes, perfecting one small

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phrase then chaining phrases together, we ask them not only to learn new repertoire, but to learn in an unfamiliar way as well. In addition, the songs often lose their character in this process. Accurate words, melody and rhythm become goals in themselves, with movements, dynamics and other expressive elements to be added later. When children are in charge of their own learning, listening to peers on the playground or to tapes and radio, elements of style, expressiveness and melodic content are presented as one.

Let's listen to the children and reconsider our own methods. If we think of learning rather than teaching and reflect on how we learned as listeners, rather than on how we were taught to teach, I believe we will be on the right track.

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Notes

[1] Harwood, Eve. "Girls' Handclapping Games: A Study in Oral Transmission." *Bulletin of the International Kodály Society* 17 no. 1 (1992): 17-25.

[2] Several of the ideas presented in this paper are taken from a previous article by the author titled, "A Study of Apprenticeship Learning in Music," that appeared in *General Music Today* 6 no. 3 (1993): 4-8.

[3] Riddell, C. "Traditional Singing Games of Elementary School Children in Los Angeles." Ph.D. dissertation, University of Illinois at Urbana-Champaign. (1990).

[4] Orff, Carl. "The Schulwerk — Its Aims and Origins." In *The Eclectic Curriculum.* 2nd edition, P. Carder, ed. (1990). 137-144. Reston, Virginia: MENC.

[5] Rice, Tim. "Music Learned But Not Taught: The Bulgarian Case." *In Becoming Human through Music.* David McAllester, ed. (1984). Reston: Virginia: MENC.

[6] Garrison, V. "Traditional and Non-traditional Teaching and Learning Practices in Folk Music: An Ethnographic Field Study of Cape Breton Fiddling." Ph.D. dissertation, University of Wisconsin-Madison. (1985). 184.

[7] Williamson, Susan. "The Juxtaposition of Juju: American College Musicians Learning through Aural Transmission." Paper presented to the Conference on Qualitative Methodologies in Music Education Research II, University of Illinois, May 16-18, 1996.

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[9] Harwood. "The Memorized Song Repertoire of Fourth and Fifth Grade Children in Champaign, Illinois." Ed.D. dissertation, University of Illinois. (1987).

Music Listening: Lessons from Kabalevsky

Marina Gorny

The name of the Russian composer Dmitry Kabalevsky (1904-1987) is recognized by many, not only for his voluminous music for children but also for his work as a music advocate and educator. In Russia, Kabalevsky is credited with introducing a new approach to general music education. Not long ago I re-read the Elementary School Music Program, which was created under his guidance. I found there a number of issues which I believe might be of interest to American music specialists.

Using a buzzword of today, I would describe Kabalevsky's program as a "holistic approach" to music education, one in which connection is the key. He advises us to look for connections everywhere: in literature, in current events, in history, in other subjects... "Try to bring any learning activity into relation with the other material children are learning; do not be satisfied with anything that has not found its way into the context." Sound familiar? Does it reminds you of the integrated learning so popular today?

Kabalevsky considered **song**, **dance** and **march** to be the three broad fundamentals of music. He refers to them as the "Three Whales of Music," alluding to an old myth in which the Earth was flat and rested on three powerful whales. Kabalevsky did not agree with the division of music into the two big spheres of singing and movement (the latter including dance and march); he promoted dance and march as independent musical spheres. We might call it an oversimplification since such an approach does not provide a tool for understanding modern music.

However, the most prominent composers of different epochs have strong folk roots, and the wide use of song, dance and march in their compositions is obvious (Bach, Beethoven, Schubert, Mahler, Shostakovich, Ives, Copland, etc.).

Kabalevsky's objective is not only to teach children "to observe and feel, but also to reflect on music and analyze." Students should be taught how to find similarities and differences in various pieces, styles and composers. And we teachers must help them, he says, by providing a certain framework.

Each semester should have a theme, and all pieces studied should somehow relate to it. Among the composers to be studied at the elementary school level, Kabalevsky names Tchaikovsky, Beethoven, Chopin, Prokovfiev and Khatchaturian. He recommends that they be presented through their most remarkable features:

Tchaikovsky - through his love for nature and Russian folk song, reflected in his song-like melodies.

Beethoven - as an author of strong, heroic music, with march playing a big role.

Chopin - as a composer who showed in his music the beauty of Polish song and dance, and at the same time, author of freedom-loving music.

Prokofiev - first as composer of *Peter and the Wolf*, later as a patriot (*Alexander Nevsky*), his musical language bringing associations with "sharp," "prickling" sonorities.

Khatchaturian - bringing music of the East.

"No theory or exercise should be remote from live music. We truly remember only the information to which we can relate emotionally." Kabalevsky sees active participation as a ground rule for all musical learning. Here we come to his ideas about the listening process itself. Any interaction with music teaches listening and helps develop our ability to hear ourselves. Beyond listening, music does not exist as a form of art. Students learn to listen all the time: during singing, instrumental playing, and music listening itself.

The rules should be set from the very beginning, says Kabalevsky: while music sounds, the children should not raise their hands — even if they already know the answer to the teacher's question — because listening is not puzzle-solving but an active way of paying attention. Even when the music is over, children should not raise their hands but should take time to think about what they have just heard. Only then should they raise their hands. This approach sets an atmosphere similar to that of a concert hall, promoting active listening skills as well as love and respect for music.

At this point I would like to make an observation. There is a tendency to assume that active listening is invariably connected with physical motion. However, different kinds of music call for different listening modes and thus different listening skills. Somehow, in striving for active participation and aspiring for involvement, we tend to disregard the kind of active music listening that is not expressed in physical participation but rather in inner concentration.

Kabalevsky is against lecturing. Questioning children, creating an atmosphere in which they can brainstorm and find answers is a better way. Again, our task is to guide the activities towards comprehension. In problem solving, Kabalevsky recommends three steps:

- teacher identifies the problem
- all participants look for a solution
- final statement, preferably made by students

When a question allows a simple answer and most of the children raise their hands, we should not let just one child speak. It is better, says Kabalevsky, if children answer together, following the teacher's hand

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sign. Individual answers play a bigger role in the middle school.

The level of active participation usually serves as a measure of the teacher's pedagogical skills and the ability to develop in students aspiration for creative thinking.

As to the methodology, a spiral method of teaching proves to be more effective than a linear one. In the spiral method, we learn something in broad terms, and then "revisit" the theme in more detail. This should not be a simple repetition: Kabalevsky compares it to climbing a mountain and then looking back.

Learning new material should be based as much as possible on familiar things. It eases comprehension, facilitates a deeper level of understanding, underlines unity and relationship. Repetitive listening evokes more emotional comprehension and establishes new connections with the composer.

Developing listening skills enables students to grasp the essence of music after the first encounter with it, and to understand deeply a few important masterpieces by coming back and analyzing them. It is like building new skills while strengthening the existing ones.

What requirements should the teacher meet? According to Kabalevsky, the teacher should be *able to perform.* Technology can add to a teacher's live presentation but cannot substitute for it. Performing creates an emotional atmosphere, allows the teacher to stop at any moment to discuss the piece, and sets a good example.

A talk about music, even a short one, can (and should) help the children to shape their understanding of the world, to educate for character, says Kabalevsky. More and more educators are coming to agree that values should be taught in school. As a powerful form of art, music can help in educating for character. Spiritual and citizenship development are within the scope of tasks that music can serve.

Apart from his references to Soviet patriotism, without which hardly a publication could be printed in Soviet Russia, Kabalevsky has valuable suggestions and makes us rethink some of our strategies for developing music listening skills.

Marina Gorny received her bachelor's degree in choral conducting and her master's degree in musicology from the Gnessiny Institute in Moscow. She also holds a Master of Education degree from Harvard University. She is an elementary music specialist at the Nashoba Brooks School of Concord in Concord, Massachusetts, where she directs two choruses. Marina serves on the Executive Board of the New England Chapter and the Editorial Board of AOSA.

Breaking the Listening Barrier

Patricia Seibold

After nearly a decade teaching music, I discovered Orff Schulwerk in 1975 at the Orff Institute in Salzburg. I eagerly applied my new training and soon began to reap the rewards familiar to my more experienced colleagues. However, after a few years I found myself neglecting a facet of music education that had previously been very important in my teaching: exposing my students to the basics of "classical" music. I wrestled with this omission until a turning point in the early 1980s.

While interviewing for a music position at a private school with an exemplary Orff program, I questioned the interviewers as to where in the existing curriculum the music of the Masters was taught. I will never forget the reply: "We don't have any time for that. We teach Orff here." From that moment I was determined to establish listening to European masterworks within my Orff-based curriculum.

My belief in listening as a discipline is based on Roger Session's assertion that the musical experience is threefold: composing, performing and listening. Children in the Schulwerk classroom are empowered to listen, perform and compose as they sing, move and play. However, upon entry into middle school, the Schulwerk umbilical cord is severed when the student elects band, orchestra or chorus. After high school, the performing of music is reserved for the music major or the devoted amateur. For the majority of alumni of the Schulwerk, the only remaining musical experience is listening.

Listening is by no means the poor stepchild of performing and composing. Rather, it cultivates knowledgeable patrons for the arts and develops aesthetic values that enrich our lives. The committed listener can secure a lasting musical experience by returning to the time-tested European musical heritage, also described by Robert Shaw as "music too beautiful for only one century."

It must be recalled that Carl Orff himself was weaned on the Masters. Orff grew up in a household alive with opportunities for making music. He took piano and cello lessons and sang solos in the church choir and Mozart duets with his mother. At the age of fourteen, he first experienced opera, Wagner's *The Flying Dutchman*, and soon took in numerous other operatic and symphonic works. Later, as conductor of Munich's Kammerspiel Theater, he directed the music of Debussy and tried to imitate it in his own compositions. While studying with Heinrich Kaminski, he became interested in Renaissance music, especially Monteverdi. "Study the Old Masters," Orff wrote in his diary in 1917.

Such is the theoretical underpinning for my own listening strategy. Over the ensuing decade I have integrated listening lessons into my Orff classes and have piloted three listening programs at the middle school level. The first of these was for gifted students in an after-school setting. It was here that I coined the title "Meet the Masters" to avoid the historical inaccuracy and longhair image of the term "classical." Another became part of a required "Introduction to the Musical Arts" class. The third was an elective ten-week "Meet the Masters" at the academy where I am currently teaching.

No doubt a class devoted entirely to listening is a luxury few teachers or students will ever experience. What follows are several approaches I have found successful for preparing myself and my students to listen in the typical music class.

Even if you are on a first-name basis with the great composers, there is always room for more listening in your musical milieu. Browse the bins at a CD outlet or tune to a friendly FM radio station. Compile your own "Top 20" list as the basis of your lessons. Plan your lessons from scratch or take your cue from the fine lessons of others (see suggested materials). For example, systematic coverage through the year could be organized chronologically or around the birthdays of the great composers.

Request and defend an audio system upgrade in your school's next budgeting cycle. Having assimilated pop music's digital sophistication, today's audiophile students will find quality reproduction of the Masters to be "totally awesome."

Since surplus time for listening does not exist, teachers are asked to claim moments for listening. Thus my students listen while waiting for the entire class to assemble. I write a task on the blackboard challenging students to comment on tempo, dynamics, timbre or some other musical element. Those arriving first will have the most to contribute, but everyone will benefit from the listening exposure and discussion.

Make your students conversant in the language of music, including how to pronounce musical terms and the names of composers. A fifty-word music vocabulary works well as a short-span activity. Each day, we spend no more than five minutes pronouncing and defining a few words, crossing them off the list as we go. Curious students are motivated to research a new word for the next class. When the entire list is completed we repeat the process with the same words. By the third or fourth time through

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"Listening is by no means the poor stepchild of performing and composing. Rather, it cultivates knowledgeable patrons for the arts and develops aesthetic values that enrich our lives"

the list the students have mastered the words and can bring them into use in post-listening discussions. They are well on their way to listening literacy.

Teach your students to identify the instruments of the orchestra. The ability to distinguish the different orchestral sounds is a powerful tool that enables the listener to follow the development of a theme. Orchestral fugues or fugato sections of a larger work are particularly adapted to listening for instrumental changes. Though I prefer Bach's "Little Fugue in G Minor" on the organ, I return to the Stokowski orchestral version, which enables my students to hear the subject as it passes among instruments. Especially for the very young, listening for different instruments is the gateway to symphonic music.

Alert your students to the distinctive musical styles from medieval to modern. My husband, who cannot read a note, got "hooked" on the Masters in a seventh-grade music class. Since then, he has been an avid listener, and I must admit his familiarity with the orchestral repertoire challenges mine as a trained musician.

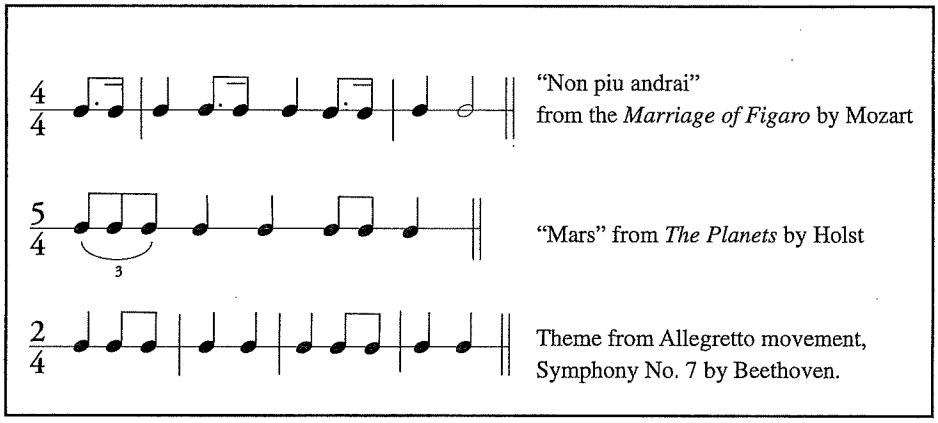
With considerable listening under their belts, middle schoolers become aware that Brahms just doesn't sound like Bach. Or, as one of my students put it, "All 'classical' music isn't classical." Such insights are essential to developing an individual's unique taste in music.

Perhaps the most difficult element for the novice listener to comprehend is form. Here students familiar with the Schulwerk have a head start. Having experienced like and unlike phrases through singing and playing, they are already grounded in ABA form. Ostinati come alive in such works as "Carillon" from L'Arlesienne Suite No. 1 by Bizet. Performing and composing rondos in the Schulwerk manner help students understand the rondos of the Masters, such as the final movement of Beethoven's "Emperor" Concerto.

By the time they have reached the upper grades, my students are eager to try out their rhythmic decoding skills. Masterworks built on simple rhythmic motifs are ripe for listening. Three examples I use follow, the third also being an example of a theme with variations:

projects that spin off from the composer's life and times. Send your students scurrying to the library or the computer to do their research. Child-friendly literature about the composers does exist, as a visit to any well-stocked bookstore reveals. I also purchase CDs and tapes that can be checked out for home listening, and when I receive feedback such as the note, "I caught my daughter in the act of listening to classical music," I am edified.

Hearing is believing. Take your class to a symphony concert or other performance. Each year my fourth graders attend a concert put on by a local amateur orchestra for a minimal fee. Geared to the interests and attention span of elementary students, these concerts feature music of the Masters in tandem with film music and often a youthful soloist. The question "What did you do in music class today?" gets the enthusiastic response: "We went to the symphony!"



A Music Bonus Box can elict short reports on the composers. Rather than copying tedious information by rote, students compile facts from their reading (at least five for younger students, at most ten for older ones), recording them on 5" x 8" cards. All completed cards remain in the Bonus Box where they provide a quick classroom reference from year to year.

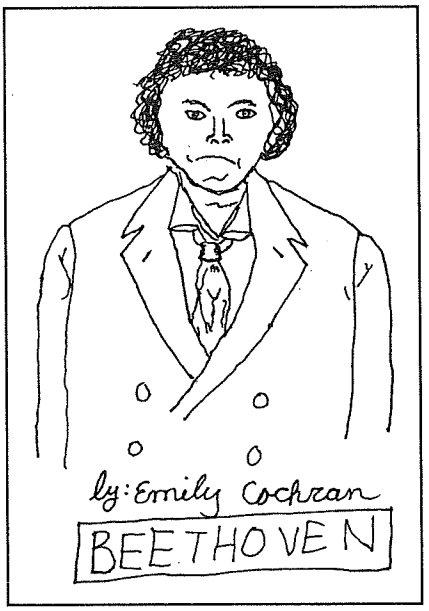
With interest piqued and time permitting, any of the great composers can also become the focus of in-depth study. Create interdisciplinary

It bears repeating that a program of listening to the European Masters in a Schulwerk class is not meant to displace the Schulwerk or to limit a student's cultural horizons in any way. On the contrary, the Schulwerk's intercultural paradigm has led to its adoption for music education in many countries. Remember that Orff's xylophone and metallophone had their origins in non-European cultures. Today, a resourceful teacher anywhere in the world can partake of elemental music in the word and song of another culture through the full

range of the supplemental Schulwerk volumes. I advocate a listening curriculum in harmony with the multicultural, multifaceted Schulwerk.

I am gratified when I introduce the European masterworks together with the Schulwerk, and I allow myself to view the awakening of my students to the music of the Masters as "Mrs. Seibold's opus."

Patricia Seibold received a Bachelor of Music in piano performance from Marymount College, Tarrytown, New York, and a Master of Education, with thesis on the Schulwerk, from Drury College, Springfield, Missouri. Mrs. Seibold holds Orff certification for Levels I and II and has attended seminars in Trossingen and Salzburg during her residence in Europe. She teaches music in the Lower School at the Academy of the Sacred Heart, Bloomfield Hills, Michigan. This is her second feature article for The Orff Echo.



Picture from a student in "Meet the Masters" class, Winter 1996.

Bring the Masters to Life

Over the years, I have developed study guides for selected composers. Here are five examples:

- Write one day's entry in Beethoven's conversation book.
- Make a list of the hardships in Beethoven's life. How would you cope with each if you suddenly changed places with him?
- Write a short play from Beethoven's life, highlighting his relationship with one of these people: his father, Mozart, Haydn, Napoleon.
- Write ten headlines announcing events that happened during Beethoven's lifetime (1770 - 1827).
- Hand-copy one line of Beethoven's music using ink and a quill pen.

Suggested Materials

Adventures in Music Library study guides (11 volumes). RCA, 1962. Though out of print, these are worth their weight in gold. Each selection includes highlights of the music itself as well as background information and ideas for the related arts.

Berman, Beth and Boo Miller. *See Kids Listen.* Santa Fe: Classic Plans, 1991. Ten selections introduced with movement activities.

**The Classical Kids Collection.* Toronto: Lester Publishing Company. Books, cassettes, CDs and one video (*Beethoven Lives Upstairs*) .

**Composer Highlights.* Charleston: MBT Enterprises. Useful facts and pictures to color about the composers.

Frazee, Jane and Kent Kreuter. *Sound Ideas.* Allison Park, PA: Musik Innovations, 1984. Eleven selections Renaissance to modern but no cassette or CD.

**Getting to Know the World's Greatest Composers.* Chicago: Childrens Press. Large-print format with upper elementary vocabulary. I find the mixture of cartoons with archival illustrations distracting.

**Famous Children.* Hauppauge, NY: Barron's Educational Series. Large-print format for upper elementary.

Mundy, Simon. *The Usborne Story of Music.* Tulsa: Hayes Books, 1980. Text for my middle school classes.

Music Educators Journal, December 1990. The entire issue is devoted to listening.

**Rookie Biography.* Chicago: Childrens Press. Read-alone books for younger children or read-aloud books for their teachers.

Stauffer, Sandra. *Learning to Listen, Listening to Learn.* Work in progress. For information contact the author at the School of Music, Arizona State University, Tempe, AZ 85287-0405.

Thomas, Werner. "Carl Orff." London: Schott, 1980. Concise biography in pamphlet format.

Woodward, Ian. *Lives of the Great Composers*, Volumes 1 and 2. Loughborough, England: Ladybird Books, 1969. Presents six composers. Each text page faces a picture page. Now out of print.

Wuytack, Jos. *Musicalia 1: Musicograms.* Brugge, Belgium: De Garve, 1982. Diagrams showing the score of every selection using only colors, symbols and geometric figures.

*Denotes a series, each volume focusing on a different composer.

Listening Lessons: Are You Missing Vital Entry Points?

Joy Nelson

How long has it been since you honestly considered the content of your listening lessons? If you placed them side-by-side, would they look surprisingly similar in approach or style? Are your lessons based on your own particular learning or teaching style, or do they reflect the varied learning styles of the children?

How many times did your students actually hear and respond to a given musical composition last year? Would they recognize it if they heard it again? Two weeks from now? Two months from now? Are you reaching every child?

The research of Howard Gardner, contemporary learning theorist, suggests that every child has strength in each of seven different intelligences. Every child, however, has differing degrees of strength and, in learning or solving a given problem, uses or combines these intelligences in different and personal ways. According to Gardner, "...students possess different kinds of minds and therefore learn, remember, perform, and understand in different ways." [1]

To be truly effective in today's classroom, music lessons must support the needs and personal learning styles of each child. As an aid in developing this support, Gardner identifies five basic approaches or *entry points* to learning. These entry points complement the varied ways in which children learn and solve problems.

The Five Entry Points

Howard Gardner identifies the five entry points as (1) narrational, (2) logical/quantitative, (3) foundational, (4) aesthetic, and (5) experiential. These entry points can be readily applied to the design and development of listening lessons. When they are utilized in the classroom, learning increases dramatically. Children become more involved in the music, remember more of the lesson, and retain learning for longer periods of time.

Narrational Entry Points

One of the more popular approaches to listening involves the use of *narrational entry points.* These introduce or reinforce new learning through reference to *stories* or *personal experiences. The Sorcerer's Apprentice,* for example, is based on a tale about the adventures of a talented but lazy apprentice. Teachers often introduce this music by sharing a picture book or telling the story.

Personal experiences provide the basis for the narrational listening lesson described in *Sounds of the World: Music of East Asia*, published by MENC. The recorded composition, entitled "Moonlight River," is a musical picture of a river at night. Through personal recall and discussion of camping experiences near a quietly flowing river, the characteristics of the water, and the effect of moonlight shining at night, the teacher can provide an interesting and effective personal introduction to this music.

As an affective extension of this approach, teachers may encourage their students to share personal emotions, feelings, or reactions to music. Through carefully prepared questions, the teacher may guide them to imagine what the composer or performer is trying to say through the music. "What do you think the composer is saying?" "What is the composer trying to describe with this music?" "Do you think the composer was in a certain mood?" "How does the music make you feel?"

Logical/Quantitative Entry Points

Logical/quantitative entry points are based on the use of *reasoning* or *numerical processes.* Using a purely logic-based approach, the teacher may call upon the student's reasoning or deductive skills. Children may be invited to examine a musical instrument, study the physical and acoustical characteristics, and then listen for the sound of the instrument in a musical performance. For example, after discussing and experimenting with sound production on a harmonica, they may be guided to listen for the sound of a similar instrument (the Kaen) in "Music for Kaen Mouth Organ" (recorded in *Sounds of the World: Music of Southeast Asia*, published by MENC). In *The Music Connection*, Book Six, published by Silver Burdett Ginn, children are encouraged to listen for the sound of the bassoon in *The Sorcerer's Apprentice.*

Quantitative-based lessons involve mathematical concepts or processes. In a purely quantitative approach, children may be asked to count the number of times a theme or rhythm pattern is heard in a composition. After singing the rondo theme from "Viennese Musical Clock" from the *Háry János Suite* by Zoltan Kodály, they may count the number of times the theme is heard in the recording.

Foundational Entry Points

Foundational entry points introduce or reinforce listening lessons through use of *symbols, pictures,* or *music notation.* These symbols or pictures may be used to clarify or highlight selected aspects of melody, rhythm, timbre, form, texture or musical expression. Typical foundation-based lessons include the use of brightly colored designs or alphabet letters to represent different phrases or sections. Dots and dashes may illustrate the shorter and longer sounds of rhythm patterns. Themes may be written in music notation on large charts or overhead transparencies.

Listening maps are a popular feature of foundational listening lessons. The maps, included in contemporary music series books, serve as valuable visual aids in the perception and identification of musical expression, timbre, rhythm, form, melody or harmony. A listening map for *Sabre Dance*, by Aram Khatchaturian, for example, appears in *Share the Music*, Book Three, published by Macmillan McGraw-Hill. The map features colorful pictures of shoes and dancers designed to highlight the rhythm and shape of selected themes.

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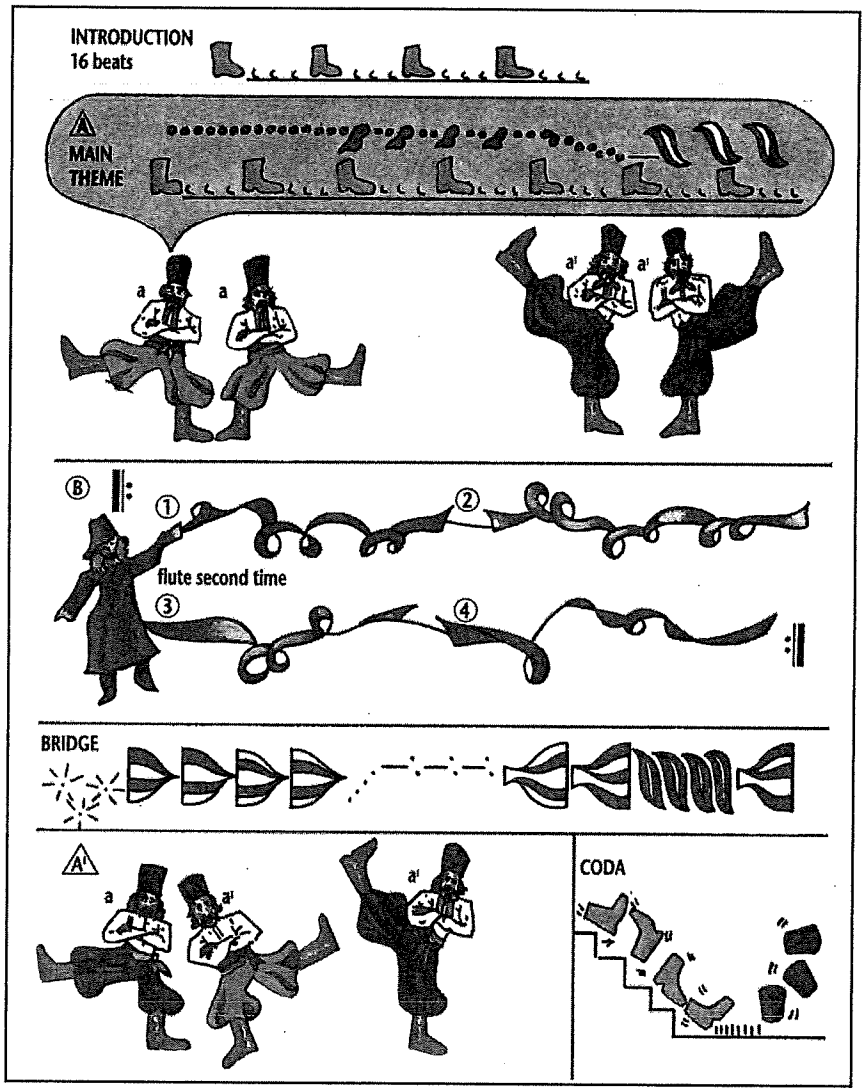

Listening map for *Sabre Dance* by Khatchaturian

Aesthetic Entry Points

Aesthetic entry points establish links or *connections between music and other art forms.* Aesthetic-based lessons relate music to visual art, dance, literature, architecture, sculpture, drama or other art forms. Students may be encouraged to draw pictures or create human sculptures as a response to music.

In introducing *Pictures at an Exhibition* by Modeste Moussorgsky, the teacher may associate the music with the original artist's drawings. The lesson may begin with a carefully-planned series of questions: "This music was based on a set of drawings by the composer's friend. What do you think is in each drawing?" "Why do you think so?" "What are the musical clues?" (heavy sounds, light sounds, fast, slow, etc.)

Experiential Entry Points

Experiential entry points involve children through *active physical participation.* As students sing, move, play and construct, their attention is drawn to aspects of melody, rhythm, form, texture, timbre and expression. They may experience the shape of the melody of "The Swan" from *Carnival of the Animals* through long and flowing hand movements. They may wave brightly colored scarves, ribbons, or streamers.

A key part of experiential lessons is the physical response to music. In an experiential lesson based on the "Viennese Musical Clock," children may explore the rondo form by pretending to be mechanical figures on a clock. They may dramatize a train moving in and out of a station as they respond to "The Little Train of the Caipira" from *Bachianas Brazilieras* No. 2 by Heitor Villa-Lobos. They may slide their hands, pat their laps, or add percussion instruments as the music changes in tempo.

The Contemporary Listening Lesson

Most teachers in today's classrooms use at least one of the five entry points outlined by Howard Gardner. The use of all five approaches with each new composition or performance, however, is an important key to enhanced musical understanding and enjoyment. Through repeated listening experiences with a given musical selection, children come to know and love the music in a dynamic and personal way.

The following activities illustrate a few of the many possible ways in which *March Past of the Kitchen Utensils*, by Ralph Vaughan Williams (recorded in *Music and You* and *Share the Music*) can be explored through each of the five entry points:

Narrative-based

The story underlying *March Past of the Kitchen Utensils* involves the whimsical trial of a dog accused of stealing food. The witnesses in the trial are kitchen utensils. In a narrative-based lesson, children may be invited to choose utensils and create a story about the trial.

Experience-based

In an experience-based lesson, children respond to music in an active physical way. They could march around the room (or march hands on their laps) during the A section or gallop or swing their arms during the B section. Dramatizing the roles of the various kitchen utensils, some students could move during the A section (marching, chopping, dicing, scraping) and others during the B section (galloping, whirring, stirring).

Logical/quantitative-based

In a logical/quantitative-based lesson, children may be invited to listen and raise their hands when they hear the sudden *ff* sounds in the music. Another

option would be to explore and discuss the sound of the trumpet, and then pretend to play when the instrument is heard.

Foundation-based

In a foundation-based lesson, the teacher might introduce the listening map included in *Music and You*, Grade Four, or *Share the Music*, Grade One. If preferred, a listening map could be prepared using selected symbols, pictures or music notation.

Aesthetic-based

In an aesthetic-based lesson, children might create a dance or draw their own pictures to represent the ABA form of the music.

In Conclusion

It is hoped that the ideas in this article will trigger your creative thinking processes and inspire you to review your listening lessons in light of Howard Gardner's educational theory. A major implication of his work is that educators must provide musical experiences that reflect varied learning styles and needs. The five entry points meet this challenge and encourage active listening and response. If any of these points are ignored or neglected, a powerful means of learning and thinking may be lost. Thoughtful use of each entry point will enable you to present subject matter in varied ways, accommodate the needs of all learners, and educate and nurture each of the seven intelligences.

Joy Nelson teaches Elementary Music Education at the University of Oklahoma School of Music in Norman, Oklahoma, where she is Director of the Kodály program. An international, national and regional workshop clinician, she presented at the 1995 AOSA national conference in Dallas/Fort Worth.

Notes

1 Gardner, Howard. *The Unschooled Mind.* HarperCollins: Basic Books, 1991. p. 11.

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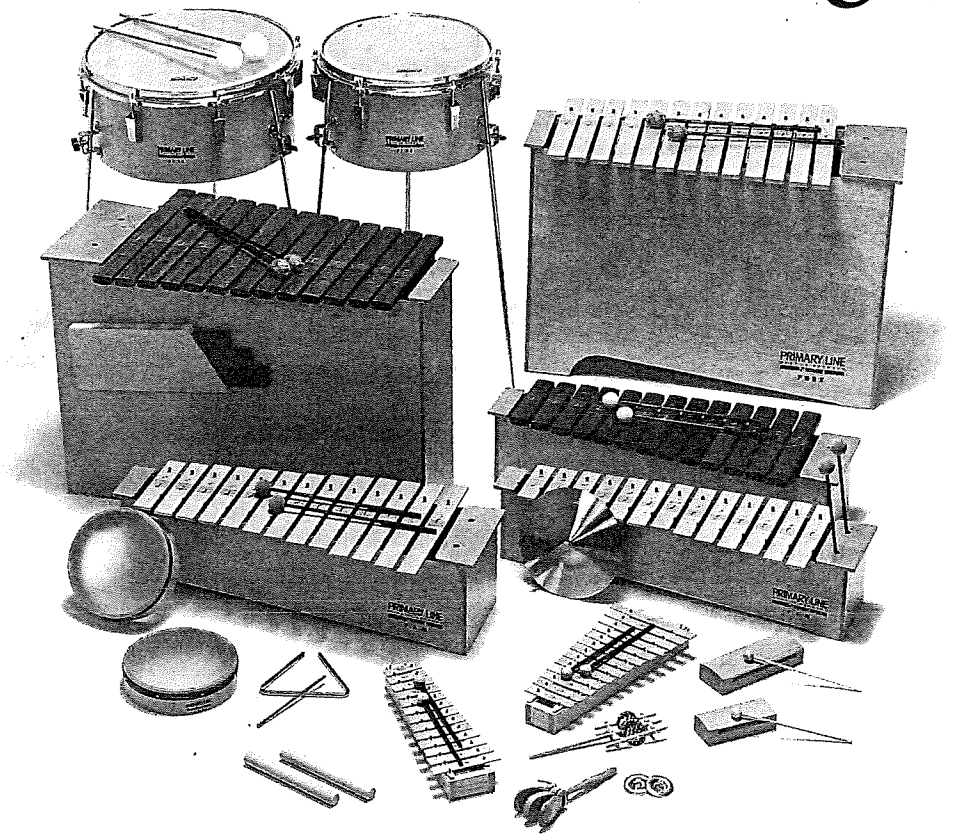

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Guest Editorial

Help for the Dyslexic Child: More Good News for Music Education?

Claire Seger

Editor's note: The following is adapted from an editorial that appeared in The Improvisor, *newsletter of the Rocky Mountain Chapter, of which Claire Seger is co-editor.*

Recently, a second grader's father shared an interesting news article with the teachers at our school. The *New York Times* article, headlined "Glasses for the Ears,"* described a promising new treatment for children with severe language and reading difficulties developed by Dr. Paula Talall and Dr. Michael Merzenich. Dr. Talall is an expert on language impairments in children; Dr. Merzenich is an authority on brain plasticity, or how the brain changes in response to experience.

The article says that ten million children in the United States are dyslexic; that is, their language difficulties have prevented them from learning to read. Old enough to have learned, intelligent, motivated, these children still cannot read. If there are ten million dyslexic children across our country, then there are probably some dyslexic children in the schools of every member of AOSA.

Dr. Talall and Dr. Merzenich developed a treatment in which technology plays a big part. Their treatment, called "processed speech," is generated by a computer. I have never thought that a computer-generated voice is easier to comprehend than a person in front of me. In fact, the newspaper article said, "to a normal adult, it sounds like someone shouting underwater." To some language-impaired kids, however, the computer speech doesn't sound garbled; it sounds clear and understandable. In the treatment, the computer voice is deliberately slowed down to speak normally fast sounds like those of *b, d, k, p,* and *t* much more slowly. The kids can then perceive those sounds.

Gradually the processed speech they listen to is speeded up as the kids' auditory skills develops. Once the auditory cortex develops to perceive the sounds, the brain connections remain. The kids in the treatment program made huge leaps in language perception and reading, a result that didn't fade over time.

Very few dyslexic kids can go to Rutgers University, where the computer processed speech therapy is given. In what arena closer to home might kids have a chance to practice elongated sounds to develop their auditory perception skills? In the music room!

When we sing, we sustain tones longer than when we speak. Usually we sustain vowel sounds, but we do consonant work as well. Vocal warm-ups offer practice with the same sound on different pitches. It is musically beneficial to use a variety of syllables for warm-up exercises; it may also be beneficial for dyslexic kids by developing the auditory skills that lead to reading. Working with different tempos is also an intrinsic part of music. Speech at a slower tempo is an important part of the successful speech/language therapy reported in the news article. It seems to me that music can offer language-impaired kids exactly what they need to develop language skills without distorting or compromising the music.

Orff Schulwerk music classes are flexible. Teachers encourage kids to try ideas on for size, to play with sound, to try another way. My kindergartners have loved playing with the initial consonant sounds in the song, "Apples and Bananas." Even though Gemini didn't record it this way (they change only the vowels), my kids like to change the consonants of all of the lyrics: "Ti tike to teat ...tapples tand tananas." In this example, they are getting a lot of practice with one of the fast transition sounds, and having fun at the same time. As one who believes that children generally will choose what they need if they are allowed to choose, I think also of how the kindergartners changed some nonsense words in a Mary Helen Richards singing game. They changed "Hickety tickety bumblebee, how many do you see?" to "Bibbity, bibbity bumblebee...." They were playing with vocal sound and exploring alliteration. I think they may also have been giving themselves practice with a sound that requires more practice.

The *Times* article excited me and stimulated me to think. I am encouraged that new help is available for dyslexic children, and that the help was offered by two authorities in different fields of expertise. I also think that more learning than we may know occurs in the music classroom. As we realize more benefits of music education, we become better advocates for music's important place in the school curriculum.

* "Glasses for the Ears: Easing Children's Language Woes," *The New York Times*, Science Section, November 14,1995. Dr. Paula Talall is the director of the Center for Molecular and Behavioral Neuroscience at Rutgers University; Dr. Michael Merzenich is a professor of otolaryngology and physiology at the University of California School of Medicine in San Francisco. Talall and Merzenich are also cited in the February 19, 1996, *Newsweek* article titled "Your Child's Brain."

Martha Riley: Backwoods Heritage: Old-Time Songs and Dances

Beth Iafigliola

The social dances of the early American settlers, though not originally intended for educational purposes, can be used by the teacher to introduce musical concepts, states Martha Riley in this very practical and instructional video taped at the 1995 AOSA National Conference in Dallas/Fort Worth.

The session begins with Dr. Riley singing the song, "Sally Down the Alley." The participants are invited to join this repetitive-phrase song and soon all feel comfortable with tune and text. The text, Dr. Riley explains, suggests the simple movement of the dance. Regional differences of text and movement may occur, but the purpose of the dance as a social mixer remains the same.

Throughout the tape, Dr. Riley demonstrates ways the songs can be adapted to the learning situation. In this session, the large number of participants and their enthusiasm for the familiar songs create some "real-life" teaching challenges. Dr. Riley sometimes pauses between activities and explains the ways she is adapting her teaching style to accommodate the needs of the moment. This demonstrates even more effectively the flexibility of the teaching material and the gentle teaching skills of the instructor.

The second piece, "Pawpaw Patch," uses the same tune as the first dance. This change in text becomes a perfect vehicle to introduce new dance terminology and movements, while maintaining a comfortable familiarity with the song material. As a library videocassette, the pace of the tape may seem too repetitive for the casual observer, but for someone who wants to duplicate this experience in the classroom, the tape reveals the need for careful planning. Even experienced adults seem to benefit from repetition.

Dr. Riley makes sure there is complete understanding of dance terminology. By the end of the second dance, the group has learned the terms "casting off," "set," "head couple," and "promenade."

The repetition of melodies and dance movements can be used to build skills without tedious discussion or practice, states Dr. Riley. These skills can be transferred to more difficult movements found in other folk dances. Play-party songs require the dancer to provide the music, while internalizing the beat and phrase length needed for the movement. Simple steps and formations create the graduated learning sequence needed for the inexperienced dancer.

The beginning dancer has more difficulty implementing dance movements with recorded music than while singing because the dancer must develop important listening skills in order to internalize the beat and phrase length, states Dr. Riley. Recorded music should be used only after first learning the dance vocabulary of the play-party songs.

The third dance in the session uses recorded music that weaves one song into the next while maintaining the same steady beat. The participants enjoy singing along as they recognize one familiar tune after another. The head couple initiates a simple, improvised promenade while walking between concentric circles that form an "alley." When the end of the alley is reached, a new head couple emerges.

Dr. Riley takes a break from the quick pace of the session and reads an excerpt from "The Play-Party in Indiana," published in the Spring 1995 issue of *The Orff Echo* (p.19). This reading adds historic color and needed rest.

The session ends with a quick introduction to more intricate dances with Dr. Riley taking the role of the dance caller. "Goin' to Boston" and "The Virginia Reel" are included in the session notes.

One difficulty that should be noted about the tape is the sound quality. Dr. Riley begins the session without the benefit of a room microphone. Although her voice projects well, the energy of the music and number of participants prove overwhelming, and she requests and receives a room microphone halfway through the session. The microphone causes some reverberation on the tape, but the viewer can listen carefully and still catch the delightful, Kentucky tall-tale she tells at the end of the session. (AOSA A/V Library listing: 81 BH)

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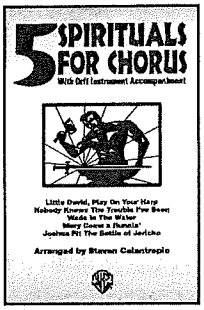

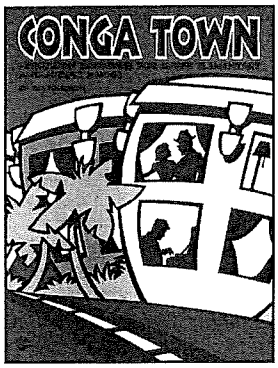

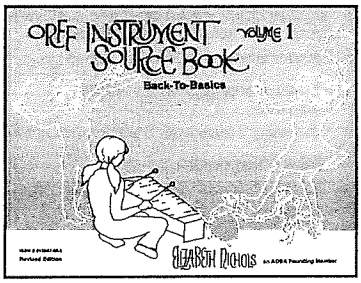

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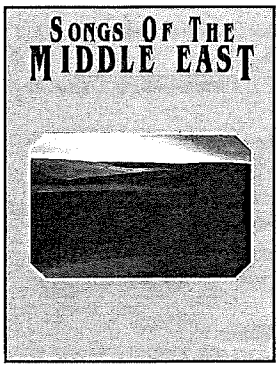

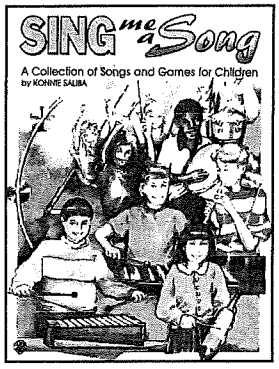

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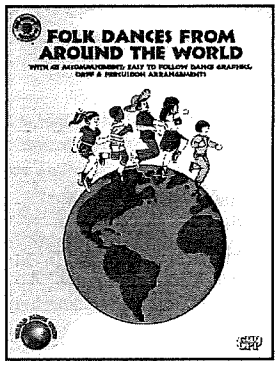

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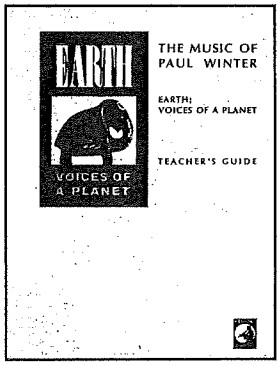

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Children's Song Acquisition: Learning through Immersion

Rita Klinger

Generations of music educators have been taught that the way to teach new songs by rote is to first break the song down into small four-beat phrases or chunks, and then to have the students echo-sing one phrase at a time, gradually stringing together four-beat sections until the parts of the entire song have been strung together to form the whole song. This approach to rote teaching is often called "phrase-by-phrase."

There is another approach to rote teaching, however, that is less widely used. This method, sometimes called the "whole song" approach, allows children to listen to numerous repetitions of the entire song before asking that they gradually join in. Although this is not the way most music educators have been taught to introduce new songs, it is the way in which most children transmit songs to each other — and children seem to have no difficulty in recalling with relish songs that their friends have taught them! Since this manner of learning is akin to being immersed in the song, I refer to this approach as "immersion."

I have often wondered if the approach to rote teaching (phrase-by-phrase versus immersion) might have some impact on children's ability to recall songs. I suspected that children learn new songs just as well, if not better, when they listen to repetitions of the whole song as they do when they are asked to piece together small song fragments. My own observations of the ease and speed with which children teach each other new songs and singing games in informal settings have led me to use the immersion approach as much as possible in my own teaching.

Immersion Strategies

There are several strategies I employ to make this process interesting and hold the children's interest in the song. I usually begin by asking the children a question that may be related to the story-line or the music itself before I sing the song to them. This gives the children something to listen for and usually allows for an additional demonstration of the whole song to confirm the class's response. Children might be encouraged to listen for general characteristics of the story-line such as characters (who is the song about?), places (where does the song take place?), plot or events (what is the song about?), and resolution (how does the story end?). Other questions might be more specific to the song (what color dress is Mary wearing?).

I also often ask musical questions that are derived from skills or concepts the children have been studying. For example, if the children have been working with call-response songs, I ask them to determine whether or not the new song is call-response. If the children know a particular rhythmic or melodic pattern that occurs in the song, I ask them to raise their hands when they hear that pattern. Children might also be asked to be more physically active listeners and move to the music in other ways. For example, they can find and patsch the beat while listening to a new song, or show the melodic contour to specific sections of the song. Regardless of the type or number of questions or motions, I try to allow the children repeated listenings before inviting them to join in. The children usually join in gradually without being asked, when they feel comfortable.

The Study

To see if my instincts about teaching through immersion were correct, I collaborated with two colleagues, Patricia Shehan Campbell and Thomas Goolsby, to design a controlled study that would test the effectiveness of both the phrase-by-phrase and immersion approaches to rote learning.[1] Thirty-nine children from two second grade classrooms took part in our study.

Patricia and I met twice with each of the two second-grade classes over a period of two weeks. During the first class meeting, we met the children and asked them to sing a few familiar songs for us. We also asked the children to echo-sing in large and small groups some simple four-beat patterns to determine their willingness and ability to sing relatively in tune. During the second class meeting, I taught the children the two traditional children's songs we selected for the project. The songs, "Let Us Chase the Squirrel" and "All Around the Buttercup,"[2] were chosen because of their similar structures and appropriateness for second grade children. Each song had a limited range, could be expressed as a simple question-answer, and could easily be broken down into four short phrases with identical forms (ABAC).

The first class was taught one song using the common phrase-by-phrase

continued ...

Figure 1

Instructional Method	Class A	Class B
Phrase-by-Phrase	Let Us Chase the Squirrel	All Around the Buttercup
Immersion	All Around the Buttercup	Let Us Chase the Squirrel

approach, and the other song as a whole, through what we called "immersion" into the song. The method by which each song was taught was reversed in the second class, to insure that any differences we found were a result of the teaching method and not due to the song itself (See Figure 1). Although the methods were different, the children had the same number of opportunities to listen to each song. In the phrase-by-phrase method, the children first heard the entire song, then were asked to echo each four-beat segment, then each eight-beat segment, and eventually the entire song. The immersion method also began by having the children listen to the entire song, but additionally they were asked to listen for something specific within the text. Questions about the text were posed before each repetition of the song to focus the children's attention.

The Results

One week later, we recorded and evaluated the children individually singing both songs. We tabulated the number of rhythm, contour, text and pitch errors made by each child for each song. The findings confirmed my suspicions: although the children succeeded in learning both songs through either method, they made fewer mistakes when taught the whole song by immersion than when taught using the phrase-by-phrase approach. It is possible that the immersion method may have offered the children more melodic and text-related continuity than the phrase-by-phrase approach. The implications for classroom practice are clear: allowing the children to listen to the whole song whenever possible may facilitate faster, more accurate retention of short, repetitive songs.

Although the results of our study are exciting, the findings are limited to songs that are short and repetitive. I would like to see if the results would be the same if introducing singing games with motions or longer song forms. Regardless of the outcome, music educators have much to learn from the way in which children learn from each other.

Rita Klinger holds a Ph.D. in Music Education from the University of Washington, where she is currently a lecturer. Rita also teaches K-8 general music at the Jewish Day School of Metropolitan Seattle and is an adjunct faculty member at Seattle Pacific University.

Notes

[1] A detailed report of this study will appear in a forthcoming issue of the *Journal of Research in Music Education.*

[2] The songs "Let Us Chase the Squirrel" and "All Around the Buttercup" may be found in the second grade book of the Silver Burdett Ginn 1995 series, *The Music Connection.*

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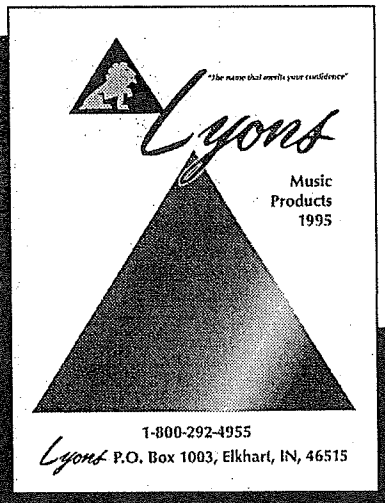

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BOOK REVIEWS

Ruth Pollock Hamm, Editor

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

THE INTERNATIONAL RECORDER PLAYER'S TUNE BOOK, by Deborah Greenblatt. Greenblatt and Seay, The Old Schoolhouse, Avoca, NE 68307-0671; (402) 275-3221. $20 plus $2 shipping and handling.

Imagine one international tune to play on the recorder for every week of the year! Fifty-two cultures are represented in this interesting collection of songs, including such intriguing titles as "Theodora is Dozing" from Bulgaria, "My Twenty Pennies" from Venezuela, and "Calalloo" from the Virgin Islands. Among such lesser-known tunes can be found the more familiar "All Through the Night" from Wales, "The Volga Boatman" from Russia, and "The Galway Piper" from Ireland. All these and many more await the eager recorder players who open this book.

The pieces are arranged for two intermediate soprano recorderists and a plucked string player such as guitar or mandolin, or piano. The group could be modified to accommodate the players at hand: solo soprano recorder, soprano recorder duets, duets with a plucked string instrument, or soprano recorder with plucked string accompaniment. The piano part is a simple realization of the chords that are named above the staff for the plucked string instrument. The author apparently did not intend the songs to be sung as she chose not to include the text. If the words were available, they may have given clues as to the mood, phrasing, tempo and accents, making the playing more musical and more meaningful. These choices, however, are left to the performer.

Since the songs are listed alphabetically by country, musicians will need to find the pieces appropriate to their playing level as they explore the book. The collection includes melodies in various modes and meters including 7/4 and syncopated rhythms such as those found in "Shake the Papaya Down" from Brazil. Intermediate level players will see them as colorful and challenging; a few are even appropriate for children in the classroom.

The author hopes to "put you in touch and in tune with our global neighbors." She has, in fact, given the musician many ways to involve world studies with the musical examples presented. Included is an extensive appendix which gives brief informative material about each of the fifty-two countries, a varied bibliography, lists of embassies, tourist information centers, national holidays, capital cities and official languages.

I find two notable weaknesses in this book. It is surprising, in light of the extensive research evident in such a wide variety of tunes, that there are none from the continent of Africa. And more careful editing of both the music and the written material would have added a certain aspect of refinement to the book.

Music teachers will certainly enjoy the chance to play these charming tunes, both solo and with friends. In addition, many of the tunes can be played by the teacher to generate and enhance movement activities while studying other cultures. I would recommend this book for the teacher who wishes to extend her playing experience and add a worthwhile resource of international music to her personal music library.

-Linda Hill, Ohio

CARLEY RECORDER SERIES: Simple Suite, A La Claire Fontaine, Suite Quebecoise, C'est La Belle Françoise, Silly Suite, by Isabel McNeill Carley. Waterloo Music. $8 each.

Isabel Carley's recent compositions for soprano recorder and piano (with other instruments used occasionally) are welcome additions to the body of literature for recorder students who have mastered basic playing techniques within a limited range, mostly D to D. Each set of pieces provides abundant opportunities for advancing students to develop expressive playing through practicing articulation skills. The piano accompaniments are tastefully written and not difficult, adding just the right touch of depth, color, and variety to these little pieces. Each set includes a piano score, separate recorder part, and suggestions for the teacher. Carley's suggestions are especially helpful when she deals with matters of articulation, where she gives clear and explicit directions, enabling students to play more expressively than "just the notes" might imply. On the other hand, her suggestion that "It will save a lot of teaching time if the children have sung the songs enough to know them thoroughly first" is problematic, since some of the pieces are not songs, and in some cases the text is not provided, or it is in French with no translation given. However, these small problems do not detract from the quality of the music.

In order of difficulty, the sets of pieces have the following general characteristics: *Simple Suite* is a set of four short pieces using only tones of the G pentatonic scale. Rhythms are simple and piano accompaniments are gentle and supportive.

A La Claire Fontaine is a set of six variations on the folk song with the same title. The teacher will need to find another source for the song since text is not included. (It would have been helpful to have both original text and translation provided.) The pieces are in the key of F major and d minor, and the range is, for the most part, the ninth from middle C to D. Variety is provided with one movement written for SAT and another which may be performed with either cello or piano accompaniment.

Suite Quebecoise has four movements. The first is built on two folk tunes which are to be performed ABA, while

the third is a theme with three variations on another folk tune. This movement can actually be considered a separate work on its own, including an introduction to the tune with text provided for singing (in French), variation one a recorder duet with hand drum accompaniment, variation two for SAT (or soprano recorder, viola, and cello), and variation three another, more difficult recorder duet. Taken as a whole, the set provides, within the limited range described, many possibilities for involving students with widely differing playing skills.

C'est La Belle Françoise presents another French folk tune in theme and variations form, with French text included. The theme uses only 6 pitches, from D to B in the key of F, and the recorder part for variations two and six repeat the tune exactly, with the variety coming from the accompaniment. The other variations are more demanding in every way, with more difficult rhythms as well as a wider range. Again, putting the whole set together could be an interesting project for a group with different skill levels, and the final performance would be musically satisfying as a whole.

Silly Suite is a set of four pieces based on songs from Nova Scotia. The English texts are included, and Carley again suggests in her notes to the teacher that children should be able to sing the songs so they "will be able to concentrate on their instrumental technique and interpretation without the problem of decoding the notation first." For *Silly Suite*, more than any of the other selections in the series, the teacher should first of all carefully consider the texts and their suitability and appeal to the students.

Learning any of these pieces in the manner Carley suggests, with careful attention to articulation, will surely lead advancing students toward a higher level of musicianship, and at the same time provide a variety of literature for potential concert performance. The Carley Recorder Series is highly recommended for your consideration.

-Judy Bond, Wisconsin

Resources For The Classroom

Marina Gorny, Editor

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

Carl Orff: Life and Work. Schott Music Corporation. CD-ROM (for Windows). $60.

Beaming in a white shirt, black suit, and black ribbon tie, Carl Orff describes, in expressive German, his work documenting his artistic life: "When you get older they ask, 'What did you accomplish?' 'What did you mean to do?' In my *Documentation*, I tell what I set out to do. It is up to time to judge my work. Time is a judge capable of a terrible sentence: forgetting."

Suddenly the 80-year-old Orff of 1975 fades from the computer screen. Yet the viewer can click a mouse for instant replay. Time has not forgotten this educator-artist. Honoring the 100th anniversary of his birth, the Carl Orff Foundation and Schott Music Corporation created a CD-ROM, *Carl Orff: Life and Work*, a colorful library or exhibition encyclopedia that informs while it evokes curiosity. The little plastic disk carries over 20 audio illustrations (totaling 60 minutes) and ten video segments (totaling 20 minutes).

The project offers a window on Carl Orff's life as well as the magnitude and diversity of his musical and theatrical works, many of them little known in the United States. Those of us familiar with the endless permutations in the Schulwerk may feel that Orff's contributions to music education are weakly represented by the minimally interactive aspects of the program. Yet few among us would be able to resist playing with this elegant educational toy.

I know a school computer specialist who commences evaluating a CD ROM by asking what an adventurous kid can do with it. Realizing this disk was created for a range of ages, I pursue that notion and click on "audio games." When I select "Instruments in Play," three barred instruments flash onto the screen — an alto xylophone, a bass metallophone, and a glockenspiel — under the heading, "By clicking on the appropriate fields you can hear three different glockenspiels (sic)." In a five-second musical sequence, one can activate each part alone, any two parts together, or all three parts at once.

"A Piece for Playing on Assorted Instruments" is a longer, lyrical *Schulwerk* selection. On the opening screen one can activate a melody on vibraphone or oboe, on screen two a second part on English horn or panpipe. Subsequent screens allow the listener to play combinations of melodic instruments, activate drone/ostinato accompaniments, or combine a full set of voices. Timbre variations are dramatic, but one wonders why the colorful Orff instrumentarium was not utilized.

Least interesting, "The Wheel of Fortuna" is a slow-paced electronic game of hide-and-seek culminating in two minutes of "O Fortuna."

Other menus hold magical portals: a couple clicks of the mouse take us into Orff's childhood and youth, apprenticeship and study, teaching, theater work, and later life, combining fascinating photos and remarks by Orff and his associates (in German). Further clicks bring an audio-visual sampling of artistic and educational works, histories of their composition (English), libretto summaries (in English), and sources for further study. The editors have chosen an informative variety of audio-visual examples. One vignette shows preparation for *Prometheus*: Orff's engaging coaching, complementing a performer, then raising concerns to polish his interpretation, with Gunild Keetman and Liselotte Orff assisting!

Though the German video segments are neither translated nor subtitled in the English CD-ROM format, the menus and on-screen instructions are clearly stated in English and the artistic works tend to transcend this linguistic barrier. [Requirements: PC 486/33 MHz (486/66 MHz recommended), Double speed CD-ROM drive, 8 MB RAM, color graphics, Microsoft Windows-compatible 16-bit sound card, 3 MB storage on hard disk, and Microsoft Windows 3.1]

-Esther Cappon Gray, Indiana

Conga Drumming: A Beginner's Video Guide. Dancing Hands Music, 37 Thomas Avenue South, Minneapolis, MN 55405; 1-800-898-8036. $29.95.

In this 1996 video, Jorge Bermudez, with the help of Alan Dworsky and Betsy Sansby, explains and demonstrates the basic elements of conga drumming. The early parts of the tape focus on hand techniques and sound production. As it progresses, Bermudez and company use increasingly complex techniques and combinations to create what the tape calls "authentic" drum parts for calypso, rumba, conga, bomba and bembe rhythms. The tape is structured so that sounds and techniques are introduced in the context of the new drum parts, creating a sense of steady progress.

Excellent camera angles and close-ups throughout, with some slow motion segments, give visual learners ample opportunity to absorb the material presented.

The tape, which is comprised of more than two dozen segments, opens with what is aptly described as an "electrifying rumba" performed by the ensemble and danced by Rosie Lopez Moré of the Tropicana nightclub in Havana. The drummers command your immediate attention with their exciting and skillful conga playing, and they are complemented by Moré's sensual dancing.

After inviting everyone to partake in the pleasures of conga drumming, Bermudez shares *mano secreta* or secrets of the hand. This refers to keeping the arms, from the shoulders to the wrists, in a relaxed state. As Bermudez explains, this will help increase the players' endurance and fluidity as well as help to prevent injuries, which can occur when students drum without good technique.

In the first lesson, Bermudez applies the *mano secreta* to four basic sounds which are referred to in the tape as "bass,"

"open," "muff" and "slap." (Depending on the player's background, he or she may recognize "open" as "tone" and the "slap" as a "cup slap.") Dworsky then provides some simple but extremely useful tips on posture, seat height and drum position to help promote good sound production and comfort in playing. He and Bermudez also show players how to secure the drum either with their thighs alone or with their thighs and a bungie cord. Beginning students will benefit from all these points.

In the next segment, Bermudez demonstrates the specifics of producing "open" sound, including how to let the fingers bounce up off the drum head. He describes it as the "sweetest" of the sounds and the one which is responsible for carrying the melody. Bermudez also clearly indicates where to make contact with the edge of the drum by using magic marker on his hand. To end this technical section, he demonstrates the "V" position of the hands on the edge of the drum with the unused thumbs beyond the rim.

Bermudez begins building the calypso rhythm by teaching the high drum or *quinto* part. Over the course of the video, all the drum parts are presented in various ways. For example, the quinto part of the calypso is first played alone, then Bermudez counts it out, accenting the drum notes and finally he sings it using a beginners' "drum language" ("tone-tone"). Dworsky and Sansby present drum parts using these modes as well as the more traditional and personal drum languages which are made up of syllables. The variety of modes is extremely helpful, especially as the parts become more sophisticated.

In the next segment, Bermudez and Raul Rekow (of Santana) discuss the risks of hand injury and the importance of drumming sensibly. This section is especially salient for musicians who are performing or playing in any kind of group setting (drum circles, etc.).

The Cuban carnival rumba known as *compasa de conga* is deconstructed and reassembled in the next section of the video. This essential rhythm utilizes the slap, bass, muffle-tone and heel-toe as well as the sounds presented earlier in the tape. Bermudez, Dworsky and Sansby demonstrate all of these sounds and apply them to the various parts. The important role of the clave is discussed and its syncopated *compasa* part presented. The drummers play the rumba in several different configurations, omitting different parts to clarify its rhythmic structure. This section also includes a fine ensemble performance featuring Rekow's soloing (on bongos) and Moré's fiery dancing.

In the remaining segments, the bomba and bembe rhythms from Puerto Rico are presented. Dworsky demonstrates the 6/8 bell and the muffled slap. As the video progresses, the pace of explanation increases steadily. Drummers will find a remote control for the VCR to be quite helpful.

Conga Drumming provides well-structured lessons presented in a relaxed and enjoyable manner. This is an excellent tape for beginners and advanced beginners; however, teachers showing this video need to be aware that Moré's dancing might not be suitable for children. Bermudez, Dworsky, and Sansby do as fine a job teaching techniques as they do in sharing the pleasures of drumming.

-Michael Oster, Massachusetts

Point~Counterpoint

Barbara Potter and Martha C. Riley, Editors

Does it matter if a musical product is achieved through mental exploration facilitated by technology or by moving and physically interacting with musical materials? To what extent should pressing the beat button replace *patchen*? We asked this question in the Summer 1996 issue of *The Orff Echo*. Here are your replies:

First, I have a problem with the whole premise of your question. There is no option about technology in the music classroom. Technology IS HERE. It is here in the school in general, and it is here more specifically in the music world.

I also disagree with your "exploration by technology 'OR' by moving and physically interacting with musical materials." It's that OR that bothers me. A keyboard is not a machine — it is a musical instrument that a child must interact with just like a hand drum. To create at a keyboard children must have the same kind of preparation that they need for a xylophone or a piano. They need a basic understanding and comfort with musical literacy concepts and with the art of music. The preparation also includes moving, creating, feeling, *patchening* before you sit down at a sequencer. Technology is just another tool in the teacher's arsenal but it is a tool we can't close our eyes to.

-Marilyn Collins, Rochester Hills, MI

via e-mail

I love the technology that we have today — it is absolutely incredible and amazing — but I am concerned about losing the human element in a lesson, experience or opportunity. That will still be the most important item to me in any classroom or teaching situation.

Deanna Joy Watson, Chula Vista, CA

via e-mail

If music is truly a human endeavor, can anyone who cannot duplicate a steady beat be musical? Machine-created sounds are only music if the listener has the ability to respond musically to them. I doubt there are those who create music with purely technological means who are unable to also perform adequately on traditional instruments or with their voices.

In other words, if musical growth in children is an ontological process, recapitulating the growth of musical expression in humankind, then the beat machine and synthesized pitches should be used as creative instruments only after the child is competent on "natural" instruments — voice, body percussion, drums, then other "unplugged" instruments.

-Alan Purdum, Cortland, Ohio

via e-mail

No, the beat box will never replace patchen. I believe there is a place for both. Basic beat competency is achieved through movement! When we coordinate our movement to an external pulse, we are demonstrating one degree of that skill. The pulse can come from a hand drum, xylophone bordun, a recording, or even a sequence played electronically (a pre-recorded pattern stored in computer memory). A sequencer allows the teacher (composer) to create his or her own patterns for the specific task at hand. This, like a recording, can be started and stopped with a button.

I would not replace movement and physical interaction with music on the computer. Still, I wouldn't throw the baby out with the bath water. Orff teachers are innovators! Creating new and exciting ways for students to interact with music is one of my basic goals. Students have different learning styles and musical strengths. When we include technology with music we are adding to the ways children can experience and manipulate the elements.

-Will Brecht, Lascassas, TN

via e-mail

In my school I have Orff instruments, autoharps, recorders and a piano lab. I also have a computer lab with interesting music software. I never use the computer lab. Though I have all those materials and equipment, the one thing I don't have is time. I see my students for only half the year. In that short amount of time I want them to make music. I want them to sing in tune and to listen with understanding. I want them to feel confident and competent when they approach an instrument or movement task. I want them to experience ensemble, to feel the way music and dance can bind people together and make hearts soar and fill a room with energy and love. I'm not against technology. The computer programs are fun and mentally stimulating, but I don't have time.

-name withheld by request

The use of computers and MIDI's in the music classroom is simply one more tool in teachers' hands to educate students to their fullest potential. As teachers, we are constantly making choices based on our students' needs and our goals for their musical success. Will it streamline teaching of some basic music skills and knowledge? Then use it. Can it teach the aesthetic nature of music in community? Of course not. As in all things, moderation.

-Jan Williams, West Lafayette, IN

Should teachers use words as the stimulus to listening experiences? When words are put to the melodies and rhythms of standard orchestral works, they can become a handy teaching tool. Students will have a specific word pattern to help them remember the music, and the music will remind them of the word pattern. But if music is tied to words, can the music ever be appreciated for its intrinsic value, or is it forever spoiled by that connection to the words?

What do **you** think? Please respond by November 1, 1996. All letters must be signed, but you may request that your name not be printed with your letter. Please include your telephone number. 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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Spring 1997	Global Perspectives	December 1, 1996
Summer 1997	Recorder	March 1, 1997
Fall 1997	Folk Tales	June 1, 1997
Winter 1998	Singing	September 1, 1997

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