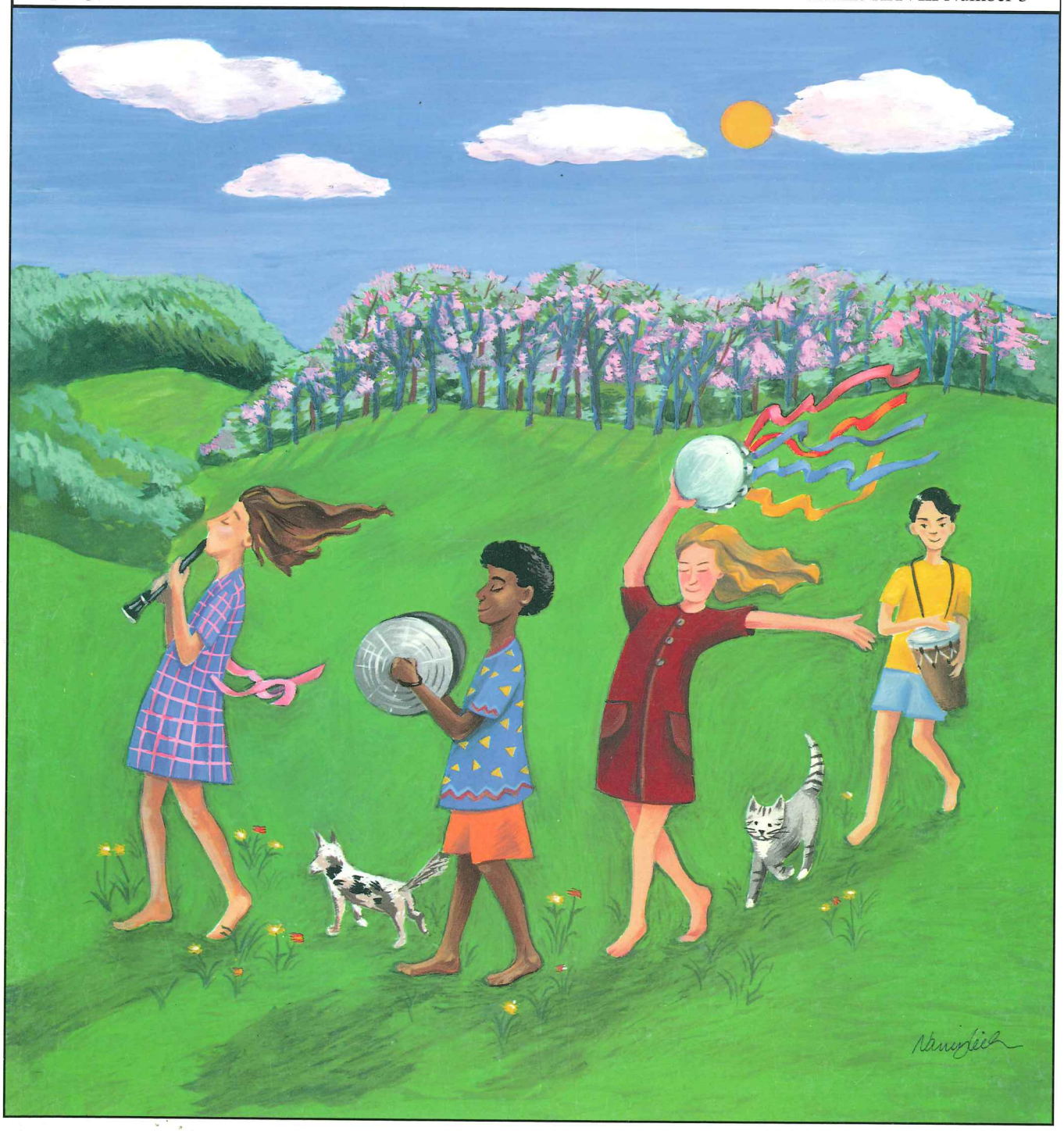
# The Orff Echo

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

Spring 1996 Volume XXVIII Number 3



*The Orff Echo* **Volume XXVIII** **Number Three** **Spring 1996**

**American Orff-Schulwerk Association**
*Music and Movement Education*
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**(216) 543-5366; FAX:(216) 543-2687**
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience. Our mission is:

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

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**On Our Cover:** painting by Nancy Lick



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## From the Editor

The sun is making a rare winter appearance as I write this in mid-February, its rays filtering through a sparkling fine mist of snowflakes on their way to join several inches of the white stuff already on the ground. It's been a winter of monumental proportions for many of us – brain-numbing cold in Minnesota and across the Plains states, floods in Virginia and Oregon, paralyzing snow and ice all down the Eastern seaboard. (Look out, you folks in Hawaii – we may all move out there next winter!) If things haven't started to thaw yet in your neck of the woods, we hope that this issue's cover will at least give you warm thoughts. Specially designed for *The Orff Echo* by Cleveland artist Nancy Lick, it's a tribute to childhood, as well as to green grass and gentle spring breezes.

This issue's focus section, coordinated by Editorial Board member Martha Riley, looks at early childhood. Authors Michael Smith, Marilyn Gunn, Marilyn Wood, Kit Bardwell and Doug Goodkin offer a wealth of practical information and thought-provoking ideas. While they all approach the subject from different perspectives, one message comes through loud and clear – treasure and nurture this special time of life. Allow it to flower as it should, full of rich experience built with the raw materials of childhood – song, dance, play, laughter and imagining. I'd like to extend warm thanks to AOSA member Linda Miller and her students at the Cleveland Music School Settlement, who allowed me to photograph them for this special focus section.

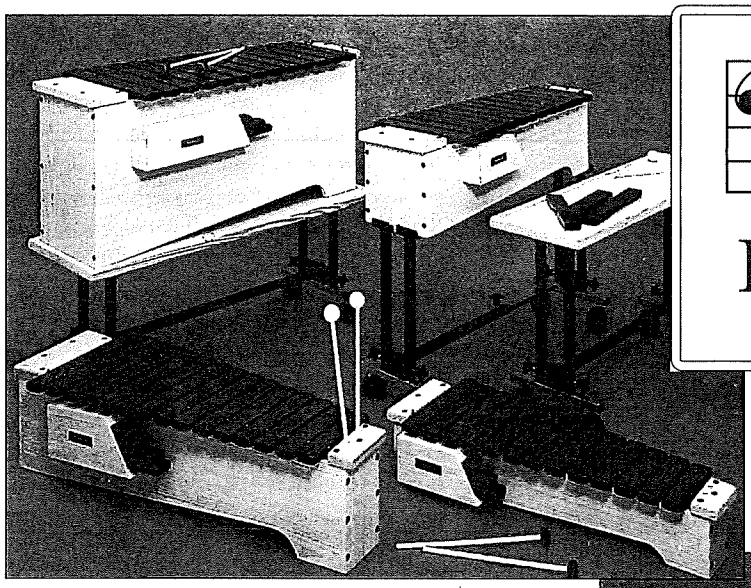
Elsewhere in this issue, two articles offer personal reflections on two different events that occurred last summer. Lisa Mandelstein shares thoughts on cross-cultural understanding gleaned from her experiences at the International Summer Course at the Orff Institute in Salzburg, while Betsy Kolasky contributes her thoughts and impressions concerning *Musica Humana*, the University of St. Thomas' Orff Centenary celebration.

Bob Bergin, of Rhythm Band Instruments in Fort Worth, recently wrote an editorial for the *Forth Worth Star-Telegram* about the need for national standards of education in our schools. He has generously given permission for the article to be reprinted here. While you may already be convinced of the need for high expectations for our students, the article offers articulate, compelling arguments, along with facts and figures, that you may find helpful when discussing this matter with others. You may even be prompted to write a letter to your representatives in Congress.

Looking for a place to study this summer? Don't miss our special advertising section for summer courses that begins on page 37. You'll find Orff Schulwerk training courses as well as many other workshops and classes.

Finally, thank you to all who took the time to respond to Point~Counterpoint for this issue. Whether or not you were acting on our plea for more input that we made in the last issue, you have helped keep Point~Counterpoint alive. Keep those letters coming!

-D.M.



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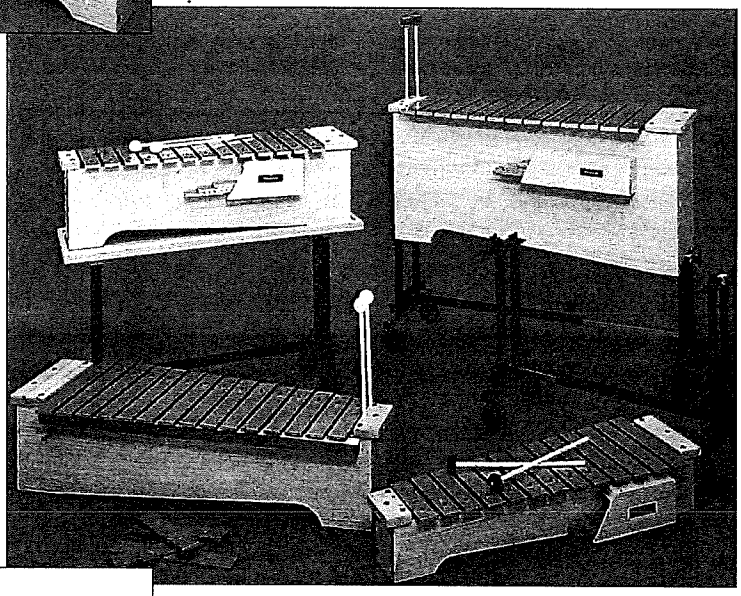

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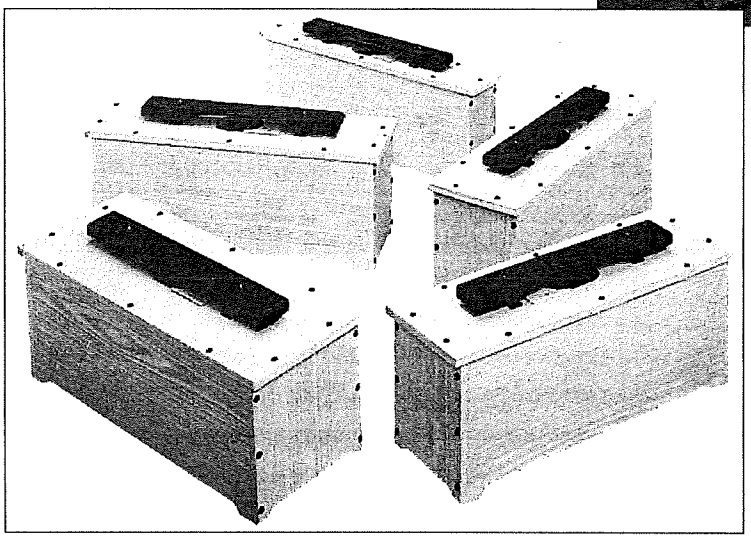

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# President's Message

## Carolee Stewart, AOSA President

The topic of this message is a highly sensitive one: Carl Orff and the Third Reich. Recent conjecture in the media about Orff's activities during the 1930s and 1940s has prompted me to write this response, in which I confront the recurring false notion that Orff was a member of the Nazi Party. This subject has not been addressed in *The Orff Echo* because our purpose in this educational quarterly is to expand on Orff's pedagogical ideas. However, with the knowledge that this subject is sure to continue to surface, I have decided to address the issue in order that future attention to this topic in the media will not take you by surprise and so that you will have some information on which to base your views.

First I would like to offer some suggestions about why this subject is being raised more frequently at this particular time. I believe there are several reasons. One is that the centenary of Orff's birth occurred during the same year as the 50th anniversary of the end of World War II. It follows, then, that if Orff would have been 100 this year, he was a musician during the time of the National Socialist Party. For some, this raises questions about Orff's activities in Germany during that era. A second reason is that historians are now writing more and more about individuals who lived through the National Socialist period because there is less discomfort in writing about people who are no longer alive. One would hope that this distance can give the contemporary generation of historical writers the advantage of a more objective perspective. Finally, musicologists have begun to examine music more in socio-political contexts rather than considering it as pure art, not a product of a particular time and place. The long-standing tradition of treating music as absolute is fading, being replaced by "thicker" interpretations that take many factors into consideration.

The disadvantage where Orff is concerned is that he was not one to write about his political views. Because he is not here to discuss them, historians are reconstructing his thoughts and actions through letters, government documents, newspaper accounts and interviews. Interestingly, some of these reconstructions ignore the content of Orff's musical and educational works, which provide valuable evidence about Orff's views.

I cannot answer all questions related to this complicated issue; in fact, nobody can. I do not claim to be an historian; I am a music educator. My ideas here are based on thoughtful reading, serious discussion and earnest reflection. Each of us must make up our own mind individually, based on how we interpret the writings of historians. Writers of history have the responsibility to try to present thoughtful interpretations based on carefully researched data; readers have the responsibility to weigh the information honestly, in light of their knowledge and experience. I have relied heavily on the ideas and writings of Esther Gray, Hans Maier, and Hermann Regner in constructing my view.

Party records show that Orff was never a member of the Nazi Party. Those who claim his Party membership are uninformed. Besides knowing that Orff was not a Nazi, we also know that he was suspected of anti-Nazi beliefs and activities. As a result, he was investigated by the Party in 1942 and found to be politically uninvolved – neither supporter nor resistor. This information is reported in Michael Meyer's book, *The Politics of Music in the Third Reich* (1991, page 200), and has been confirmed by other historians. Despite this evidence, you may find as I have that the opposite view has been widely proliferated in the American and British press to the extent that false information frequently appears in articles about recordings and live performances of Orff's music.

One example of irresponsible journalism on the subject of Orff can be found in the June 1995 issue of *Classic CD*, where an article begins with a heading that characterizes Orff as "A Nazi sympathizer, a recluse, a man obsessed with primitive rhythms." A second example is in the August 1995 *Atlantic Monthly*, where the author admits to not having studied Orff's biography, but concludes that "the most haunting clue [about Orff's political involvement in the Third Reich] may be a photograph of Carl, age three, holding a tin drum." Such statements do not help us to understand Orff as an historical figure.

Among recent, sometimes sensational portrayals of Orff that have received wide attention in Europe are two films (one British, one German – both called *O Fortuna!*) by British filmmaker Tony Palmer and an article entitled "Carl Orff and the Third Reich" by historian Michael Kater of York University in Toronto (published in a German history journal, *Vierteljahreshefte für Zeitgeschichte*, January 1995).

I have seen both Palmer films. By juxtaposing cuts from interviews, musical performances, and various scenes of Nazi Germany, Palmer portrays Orff as possessed by demons, tormented with guilt, motivated by self-interest, and unethical. Further, he is implicated in Nazi atrocities because he lived in Germany during the National Socialist period. The British version of the film is being shown on some U.S. cable stations, so you may be able to judge it for yourself.

I have read translated portions of Kater's German article and have discussed it with German and American scholars who question the fairness and accuracy of his interpretations. Given the same interviews and documents Kater had access to, others see Orff's life differently. Of concern are the impressions he creates through innuendo. For example, Kater says that the musical elements used by Orff in *Carmina Burana* and *Catulli Carmina* "were buttressed by a strongly accentuated,

*continued...*

often ostinato rhythm which could remind one of the staccato of Fascist military drums or the steady beat of marching boots." You may have the chance to judge Kater's work for yourself in his forthcoming books, *Musical Careers in the Third Reich* (fall 1996) and *Composers of the Nazi Era: Eight Portraits* (in progress; both Oxford University Press).

In another sensationalistic commentary, John Rockwell, a former critic for the *New York Times* and a self-claimed fan of Orff's music, surprised and disturbed some members of his audience when he brought up issues raised by Kater's article in his keynote address during the opening banquet at the University of St. Thomas Centenary Celebration. I was present when Rockwell made his remarks and know that only minutes before he began his speech he had been told about the article by Kim Kowalke, who lectured the following day. Rockwell spoke extemporaneously on the subject of Orff's activity during the period of National Socialism, without having read the article. University of Rochester musicologist Kim Kowalke later presented an objective and convincing view of the musical and political events leading up to the first performance of *Carmina Burana*. During that very rich and significant weekend at the University of St. Thomas, these two examples emphasized opposing ways that Orff is presented as an historical figure: one responsible and careful, the other not.

Regarding the question of Nazi approval of Orff's music, his works drew a mixed reception from Party members. This was due to varying views about music held by the many individuals who regulated the arts during the National Socialist period. These differing opinions are evidenced in the initial reactions to *Carmina Burana*. After its first performance, both hostile and favorable reviews appeared. For some influential individuals, the "non-German" elements were objectionable and may have caused Orff some difficulty in scheduling performances of the work. On the other hand, it was well received by some performers and audiences. I have not seen any evidence that identifies *Carmina Burana* with National Socialism.

Many people ask why Orff remained in Germany during this period, when so many artists left in protest. We will never know; however, we can hypothesize. Orff deeply loved his country, its people, its rich cultural heritage, and its language. He was steadfastly Bavarian. Both his stage works (four of them in Bavarian) and the Schulwerk reflect this very strongly. He had already lived through the governments of the Empire and the frequently-changing administrations of the Weimar Republic, and there was reason to hope that National Socialism would end and that better times were ahead.

When one looks at the legacy of a composer, one must consider his music. Because Orff's musical output includes both his stage works and his educational ideas, this is where we should look for clues to his beliefs. In several of his stage works he seems to project anti-Nazi sentiment through his librettos as well as the stories he told. *Die Kluge* (1942), *Die Bernauerin* (1945), *Astutuli* (1946), and *Antigonae* (1948) all emphasize the shortcomings of omnipotent tyrants and the perils of the people who follow them.[1] *Astutuli* in particular has been cited as anti-Nazi because it is the story of a shrewd figure who cons an entire village of people into giving up their clothing. It reminds one of human stupidity and the hazards of seduction.

The thematic material in Orff's music, then, gives us a window into his political views. While he neither supported nor resisted the Nazi effort, he did comment through his music. For example, in his opera *Die Kluge* (1942) Orff makes a number of bold statements, such as the following, in which the three vagabonds sing:

*Faith has been beaten dead,*
*Justice lives in greatest danger,*
*Piety lies on the straw,*
*Humility screams murder,*
*Arrogance is foremost,*
*Patience has lost the fight,*
*Truth has flown into the sky,*
*Loyalty and honor have gone to sea,*
*Piety goes begging,*
*Tyranny carries the scepter further,*
*Malicious envy is free,*
*Charity is bare and cold,*
*Virtue has been driven from the country,*
*Deceit and evil remain!*

This is a classic example of how art is political and reflects life. While he was not politically involved, Orff did not escape being influenced by the events in his environment. How could anyone? In his stage works, one hears a reflection of humankind spoken through the voice of a man who lived through one of the most hellish periods humanity has ever experienced.

Any scholar trying to portray Orff as a Nazi supporter would have difficulty explaining how a Nazi could have developed or promoted the Schulwerk. The very essence of the Schulwerk defies everything that the Nazi Party represented. Conceived early in the 1920s as a pedagogical approach that invites individual responses and draws on music, instruments and dance from earlier historical periods as well as non-German cultures, the Schulwerk represents anti-racist thought that affirms a pluralistic vision of culture. When Orff was investigated by the Party in 1942, it was because of concerns about the Schulwerk philosophy. Several times during the Third Reich officials threatened to close the Güntherschule – the school in Munich where the Schulwerk had been taught since 1924 – and the building was finally confiscated for use by the government in 1944.

Orff devoted himself to his educational ideas and his composition while remaining politically uninvolved. One should consider what options he had. Would a composer trying to survive in Germany during these threatening times purposely produce works that risked being banned or drawing negative and potentially harmful attention? Further, I wonder how we, in the relative comfort and security of our times, can even begin to understand what it was like to exist under such dangerous and uncertain conditions when decisions were laden with political overtones.

In closing, we should not raise Orff onto a pedestal and idolize the man. I do not believe that Orff ever wanted this. Orff was human and he may have used poor judgment – just as we all may in our own attempts to live our lives.

Some of these political accusations about Orff can hurt and confuse those of us who work daily to give students the benefits of Orff Schulwerk. It is well

established that Orff has influenced the course of music education throughout the world in a profound and lasting way. We must acknowledge, not ignore, the past. At the same time it is our role to carry on Orff's ideals, which survived one of the darkest periods of world history, for the benefit of the children of the world today and tomorrow.

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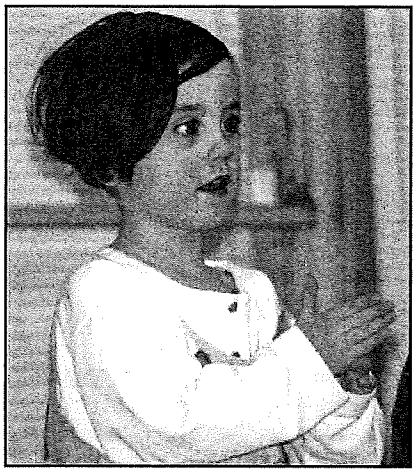
*I wish to express my deepest gratitude to Esther Gray and Hermann Regner for generously sharing with me their knowledge and opinions on this subject. I sincerely thank them and several other good friends for reading and commenting on the content of this message. -C.S.*


[1]Dates in parentheses are dates of completion. The dates of first performances are: *Die Klug*, 1943; *Die Bernauerin*, 1947; *Astutil*, 1953; *Antigonae*, 1949.

# Early Childhood



As the mother of both a kindergartner and a preschooler, I am constantly amazed by the inquisitiveness and creativity of children! Their tremendous interest in sand, dirt, rocks, sticks and water is something I often wish I could circumvent, yet no less passionate is their fascination with sound, color and movement. As I witness their natural impulse to respond and move to any type of music, to imitate vocally any interesting sound they hear, to create their own instruments from toys and objects never designed for musical purposes, I often feel that I need not "teach" them anything, merely provide materials for them to teach themselves. They find such satisfaction in mixing together any small parts, such as puzzle pieces, beads, marbles, and little toy dinosaurs, to make "soup." In the same spirit of play and experimentation, they freely mix songs and rhymes from various sources to make new compositions. As I listen to these partly recognizable free-association creations, I realize that children absorb everything they hear, and though it may not come out again for months, nothing is really forgotten. We must be careful what we feed these young minds! Every experience, every sound, every image should be of the highest quality, for none of these escapes the scrutiny of childhood.

In this early childhood issue we offer a wonderful variety of articles by experienced early childhood teachers and music educators. Michael Smith reminds us that Orff Schulwerk not only provides a strong musical foundation, but – in the midst of a society that pushes our young toward the adult world at an accelerating rate – also affirms and celebrates childhood. Marilyn Gunn discusses the National Association for the Education of Young Children's handbook of "Developmentally Appropriate Practice" and its application to music education. Marilyn Wood presents practical tools for developing the singing voice of the young child, and Kit Bardwell gives us excellent ideas for incorporating creative movement into our classes. Finally, Doug Goodkin urges us to think long and hard about the impact of electronic media, particularly television, on young children and suggests that we, as music educators, have an important role in counteracting the negative effects. We hope you will find some practical suggestions for developing musicianship in the young child, as well as gain a new understanding and appreciation for these precious young learners.

*-Martha Riley*

# Orff and the Hurried Child

***Michael Vernon Smith***

To those who aren't directly involved, the business of music education may appear to be frivolous. Activities such as singing, games, playing instruments and dancing to folk tunes may seem insignificant when measured against the tasks and challenges of modern life. What difference do such activities make? Shouldn't we be more attentive to the "basics"? Are these experiences really essential to the development of our youngsters? Of course, the answer is a resounding "yes"! It is through just such "frivolous" musical activities that young children are given the opportunity to integrate heartfelt response with thoughtful insight. It is when the child's head is connected with the child's heart that he is set free to reach out to others and share more generously. Such an integrated and sharing community could have the power and wisdom to overcome many of the pressing personal and social issues of today's world.

Perhaps the Orff Schulwerk classroom is a place to start. The Schulwerk offers children, not only a musical foundation, but opportunities to gain the kind of insights that can help them understand themselves and the world at the dawn of a new century. Reaching beyond curricular boundaries, it addresses issues that concern the whole child. All educators can agree that a well-adjusted and affirmed child stands a better chance of growing into a well-adjusted and affirming adult – and how we teach and treat today's children will most certainly be directly reflected in the level of care expressed in the lives of tomorrow's adults. Both the context and content of Orff Schulwerk encourage this sort of development to occur.

*The Hurried Child*, by David Elkind, offers significant insights into the state of childhood in our time. Elkind suggests that, unlike in days past, the child of today is no longer guarded and protected. He states that "the concept of childhood, so vital to the traditional American way of life, is threatened with extinction in the society we have created. Today's child has become the unwilling, unintended victim of overwhelming stress – the stress borne of rapid, bewildering social change and constantly rising expectations."[1] Gone are the days when the status of childhood was made special through such practices as, for example, the wearing of a distinct wardrobe. Today, pressured by both home and the marketplace, children are encouraged to

share in adult tastes, responsibilities and issues long before they have the tools to understand them. Human development takes time. If, throughout the years of childhood, the development of important life truths and skills is left unattended, children grow up to be incomplete adults, playing incomplete roles in a society less fit to meet the challenges of a changing world.

The activities of an Orff Schulwerk classroom, while intrinsically worthwhile, also provide a framework within which children can work through the important developmental tasks of maturation. Let's look more closely at these frameworks and how they work to affirm and guard the estate of childhood.

First, there is the instrumentarium. It communicates so clearly and so delightfully to the child's heart, fostering an enchantment with the world of sound. Just as children are naturally drawn to explore wider areas of their surroundings, using these instruments naturally leads the child outward into a richer sound environment. Perhaps even more basic is the validity given the investigation of body sounds. This is a natural place of beginning for the child, and to dignify such fascination with interesting and creative sound-play is to give affirmation to the children as they come to understand music on their own terms.

Perhaps most salient in the Orff tonal palette are the mallet instruments. They produce sounds separate from the world of adult tonal color and yet are a means to authentic musical expression. The ability to create and manipulate such quality sounds also serves an important social function by defining and reinforcing the parameters of childhood music-making. The child is allowed to express herself on her own terms, unmeasured by adult music-making conventions and standards. She is free to explore, create and express feelings and ideas that are distinctly childlike and developmentally appropriate.

Along with its distinct tonal color, Orff Schulwerk encourages a unique repertoire of games, chants and songs that celebrate and validate childhood. The child is met musically and socially on his own terms. Good teaching requires this. Only if the individual is encountered at his own beginning place can the teacher hope to encourage growth. Such a basic pedagogical principle seems obvious. Yet, as Elkind points out, the amount of pressure that the modern music industry places upon young people today to adopt adult listening habits (thereby confronting adult issues) is intense and perhaps all too often resonates through the ranks of music educators. The Orff manner of honoring a treasury of childhood games and songs creates a territory in which children's musical abilities can grow and ripen.

There is nothing wrong with the status of childhood. It is to be nurtured. But neither is there anything wrong with growing into adulthood. Indeed, the work of childhood is not complete until this destination has been reached. But how does the music educator balance the need to guard childhood with the need to nurture the development of adult ideas, attitudes and musical abilities? The Orff educator answers this question with the use of form. The example of the railroad locomotive sitting in the middle of an open field comes to mind here. Though it appears to be totally free, it is not actually liberated until it is supplied with guiding tracks. So too is the child musician. The improvisatory and compositional play of the child is not truly liberated until he is given the guiding principles of traditional musical pedagogy. It is through the modeling of such constructs that truly creative improvisatory play and subsequent learning can be accomplished. As a result, patterns borrowed from traditional pedagogy, such as the bordun and the ostinato, find new and fresh voices as the creative spirit of the child is allowed to explore her unique musical personality. At the same time, these traditional practices serve as a foundation for musical development. It is through the introduction of these established musical models and procedures that the necessary developmental bridge into the world of adult music is provided.

Today's music teachers may find the material presented by Elkind and others to be insightful, but they certainly won't find it surprising. Anyone who meets young lives in today's classrooms is very much aware of the pressing fact that being a child in these times is not easy. Nevertheless, caring and effective music educators can impact the lives of their young charges significantly. Perhaps a respite from the stress of the modern world can be found, in part, in the music classroom of dedicated teachers who are willing to stand against the tide of popular sentiment and guard the bastion of childhood for the good of today's children and the greater good of tomorrow's world.

*Michael V. Smith, Ph.D., is Director of Music Education and Assistant Professor of Music at Augustana College in Rock Island, Illinois.*

[1] David Elkind, *The Hurried Child: Growing Up Too Fast Too Soon*, Revised Edition. Reading, MA: Addison-Wesley, 1989. 3.

# Meeting Their Needs: Developmentally Appropriate Music for Young Children

*Marilyn A. Gunn*

Like the typical elementary general music teacher, I am faced with providing a quality music program for children ranging in age from five to twelve. On occasion, even a four-year-old or thirteen-year-old is thrown in for good measure. The search for materials for my youngest pupils is a frustrating one. Unfortunately they generally come in the form of a "cookbook" – recipes of songs and activities that are dripping with cuteness. To continue the analogy, they are all desert recipes when what I'm really looking for is something in the whole wheat line. Forgive me for repeating an old adage, but when you give this teacher a fish, I only eat for a day, but if you teach me to fish, I can eat until I've caught the limit established by the Fish and Wildlife Commission of my state. Young children are an entirely different kettle of fish. If you don't believe me, ask one to tell you a joke and you'll see exactly what I mean. To design a music program which meets the needs of young children, I must understand young children.

The National Association for the Education of Young Children (NAEYC) is an organization at the forefront of promoting research in early childhood education and disseminating its findings. It was founded in 1926 with the purpose of improving the quality of care for children from birth through age eight. This organization publishes the journal, *Young Children*, six times per year, as well as books, brochures, videos and posters that cultivate parenting and teaching skills. The bible for state-of-the-art early childhood programs in this country is the NAEYC handbook, *Developmentally Appropriate Practice in Early Childhood Programs Serving Children From Birth Through Age 8*, Expanded Edition, 1989; Sue Bredekamp, Editor. Hundreds of early childhood professionals shared their expertise, and from this a "consensus definition" of developmentally appropriate practice was created. This book sorts through the abundance of research on young children and categorizes common practices as appropriate or not, recognizing that children pass through predictable stages of development, and that a program designed for five-year-olds is inappropriate for three-year-olds. Though not specifically addressed, the information on developmentally appropriate practice is applicable to music education. I've selected for discussion those NAEYC position statements on developmentally appropriate practice pertinent to this area.

## Birth to Age Three

**Holding and touching are determined by infants' preferences for body contact. They depend on being carried as an introduction to sensory and motor experiences. They delight in hearing language and other sounds. Babies may beam or calm themselves when they are held close by adults who enjoy warm physical contact.** (p.17)

Now is the time to rock and sing to a child. In addition to establishing human trust, these experiences introduce the child to the pulse of steady beats and the versatility of the human voice.

**In high-quality programs for infants, the children are offered choices from a wide variety of materials to play with and to explore. When children direct their own play, they see themselves as competent people – a major building block in feeling good about themselves.** (p.19) **Once we understand that toddlers learn by active involvement with people and by manipulating objects, it becomes clear that such activities as coloring book worksheets, and models made of clay or other materials that children are supposed to imitate are inappropriate.** (p. 22)

As soon as a baby is capable of grasping a toy, she should have noise-makers available – a rattle or a squeeze toy, or even a pot and a spoon. When my niece was still young enough for her age to be counted in months, she had a squeaky-dog that thrilled her endlessly. Her father eventually had heard enough and removed the squeaker from the dog. The baby squeezed the dog several times, trying to get it to squeak. Eventually she gave up, dropped the dog, and never played with it again. Sometimes it is difficult for an adult to survive a child's explorations in sound, but wear ear plugs or take an aspirin. Better yet, sit down and squeeze your own toy, beat your own pan – just don't remove the squeaky! This is an opportunity for self-discovery and self-confidence.

## Three-Year-Olds

**Adults support 3-year-olds' play and developing independence, helping when needed, but allowing them to do what they are capable of doing and what they want to do for themselves. Three-year-olds are not comfortable with much group participation. Adults provide plenty of space and time for children to explore and exercise their large muscle skills like running, jumping, or galloping.** (p.47-48)

Explorations in sound should continue. A music center is a wonderful asset to any preschool program. It might include an assortment of woods, skins, and metals – all sturdily built. Children are more important than instruments. If the instrument you give to a three-year-old keeps you wringing your hands in fear that it might be dropped, put it away and give the child something less fragile. The music center might also include a child's sturdy, easy-to-operate tape player and a variety of music – not just "children's" music, but all styles representing various eras and cultures. Group activities should be short and flexible. Rather than executing specific movements prescribed by the teacher, children should be generating their own movements. "How do you think a lion would move?" and not, "This is how a lion

moves." To quote Maurice Sendak, "Let the wild rumpus begin!"

**Adults provide opportunities for 3s to play by themselves, next to another child, or with one or two other children. Adults recognize that 3-year-olds are not comfortable with much group participation. Adults read a story or play music with small groups and allow children to enter and leave the group at will.** (p.48)

Blackburn Elementary School in Independence, Missouri, where I teach, has a preschool program for three- and four-year-olds. There is a music center as well as centers for art, books, house, blocks and sand. When a teacher sits on the floor to read a book to a small group, most children stay for fairly extended periods of time if the book is engaging and read in an animated manner. A favorite at our school is Eric Carle's *Today Is Monday*. Every child here has heard the book read dozens of times, and yet they gather around the teacher and giggle every time they sing "Wednesday zoop!" Often a child or two moves away from the group, but every time a certain sung portion of the book is repeated, they sing along as they move about the periphery.

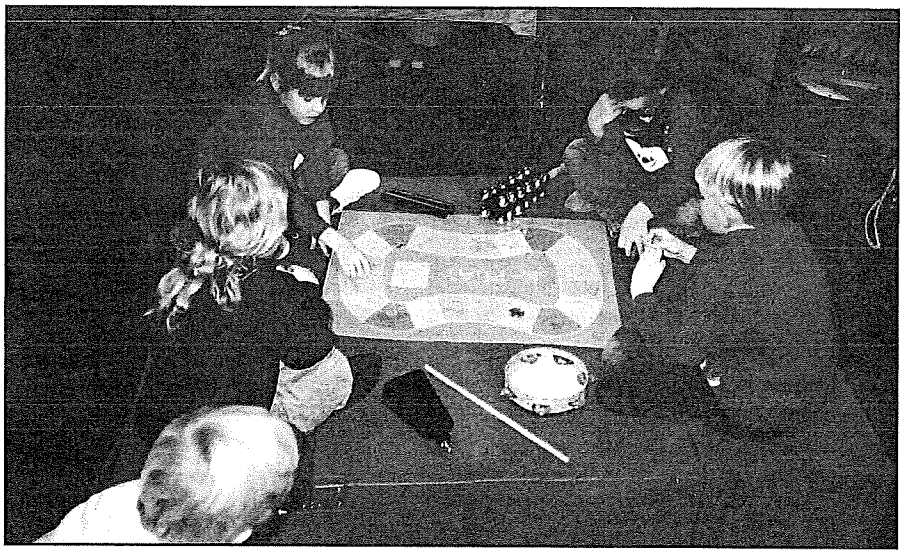
## Four- and Five-Year-Olds

**Teachers prepare the environment for children to learn through active exploration and interaction with adults, other children, and materials. Children work individually or in small informal groups most of the time.** (p.54)

Again, the music center is an ideal setting for individualized exploration. This center could be as described for three-year olds. It could also include an area for music writing. The music writing area is stocked with plain paper and/or large staff paper, music books with lots of pictures, and crayons and paint. Children "compose" on paper by copying notes and inventing their own musical symbols. My students often proudly present their compositions to me. Obvious notes are interspersed with flowers, dogs, zigzags and squiggles. They can perform these compositions – never the same way twice, but the children are quite proud of their accomplishments.

The difficulty here is that this age includes a lot of our kindergarten pupils. Guidelines suggest a maximum of twenty children in a group with two adults. Most educators of kindergartners would find this a dream come true! Perhaps the move toward academic programs for kindergartens in the past twenty years is due to overcrowding. It is easier on teachers to herd children together for instruction in isolated skills rather than guide twenty-plus separate beings in twenty-plus separate activities.

One way the music teacher can compensate for this is to alternate group activities with individual activities that will fit within a group structure. An individual/group structure might be expressed through having students draw what they hear – a group activity, but with each child making his individual expression – or through having children move to music – again a group activity, but one that allows the children to respond as individuals. Another individual/group activity would be to give the students two objects, a piece of paper and a straw, for example, then ask them to count how many different sounds they can make with them.



Marilyn A. Gunn

In order to provide more opportunities for small group environments for the kindergartners, I created a board game. I made a large loop with pictures of different instruments in every space. Every instrument is pictured with two to four notes. Each child rolls a die and moves a button around the board. They may then play the instrument on which they land the number of times indicated by the notes. There is no winner – play continues until they are tired of the game. Play can move in either direction. It is low intensity, non-competitive, and the children only have to deal with three or four other children. This is certainly not ideal, but it is an acceptable compromise.

## Five- Through 8-Year-Olds

**The curriculum is integrated so that children's learning in all traditional subject areas occurs primarily through projects and learning centers that teachers plan and that reflect children's interests and suggestions. Teachers guide children's involvement in projects and enrich the learning experience by extending children's ideas, responding to their questions, engaging them in conversation, and challenging their thinking.** (p.67)

Once again, the school system is not designed to reflect current knowledge of how children learn. Research indicates that the optimum class size for this age group is no larger than twenty-five with two adults, or eighteen with one adult. Research also indicates that an integrated approach is most effective. There are no "subjects." All learning is related. NAEYC recommends that specialists in music, art and physical education work alongside classroom teachers on a daily basis, and that these subjects not be relegated to the specialist alone for a pull-out period once or twice a week. Within the existing system, the best tactic is to communicate often and well with classroom teachers so that the focus of music room activities reflects special projects in the classroom.

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**Curriculum is designed to develop children's knowledge and skills in all developmental areas – physical, social, emotional, and intellectual – and to help children learn how to learn – to establish a foundation for lifelong learning.** (p.67)

In reviewing the curriculum objectives for music in my district, you might conclude that the children are only heads. "Children will be able to identify.... Children will be able to define..." This attitude makes the curricular information more important than the child. It also makes teachers feel like failures when most of their students don't become musically literate with one or two exposures per week. To prepare students for life-long musical learning, some of those first important lessons aren't directly related to music. During these early years, students need social skills, such as how to choose a partner: "How can you use your face to let someone know you'd like to be their partner?" This in itself can be a lesson for the day.

Children don't learn to be masters of their language unless they are encouraged to use it often and in their own ways. The same is true of music. Don't make it an idol. Allow children to play with it. Teach a song, then ask what the song would sound like if it were sung by a monkey. Let the children choose new animals, and accept the sounds they assign them. Let the children change a song. For one of my Christmas programs the students chose *Rudolf the Red-Nosed Reindeer* with the added commentary between phrases ("like a light bulb!") and *Jingle Bells* with a shouted "one-horse open sleigh-hey!" Another music teacher at the program informed me that she didn't allow her students to sing them that way. Let the children have some ownership of the music.

It is important to remember that young children are concrete learners. Anytime you put an object in their hands, they pay more attention, learn faster, understand better, and are more enthusiastic learners. Centers work well, as do activities using scarves, hoops, parachutes and balls. Primary students should play instruments frequently. Simple borduns and improvised melodies are appropriate. Complex patterns and composed melodies are not. If 50% of the children don't get it within five minutes, it's too difficult. Remember, you are teaching success, not failure.

One final caution: there are two aspects of developmental appropriateness. I have focused on age appropriate practice. There is also individual appropriateness. Not all three-year-olds wake up on their birthday at the same level of development. The very same child will be at different phases physically, emotionally, cognitively and socially. The key to a quality music program for young learners is to design the program to fit the child, rather than designing the child to fit the program.

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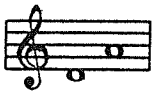
# Vocal Development in Early Childhood

*Marilyn Wood*

One of the greatest gifts a music teacher can give to children is to help them "find" their singing voices. The best age to begin this search is at the preschool level. The first question we must ask ourselves is "How do preschoolers learn?" If you spend any time watching and observing the young child you will find that they learn through their play. So, as music teachers, how can we combine vocal development with play? I will give you some examples of ways that we "play" in my preschool class when I am working on this most important musical goal.

Because the true singing voice of the child is the head voice, we want to find ways to focus the voice into this higher range and lighter quality. We know that the young child can sing very comfortably between



and some studies indicate that even higher pitches are possible without strain. Once children sing below these notes, they are singing in the "chest" register and it is physically difficult for young children to switch quickly from chest to head voice. The pure, light sound of the head voice allows for better pitch and vocal flexibility and enables the child to sing higher pitches.

## Vocal Exploration

Children must find out that their voices can produce high, medium and low sounds. One "playful" way of helping them find these sounds is to ask them to imitate animal sounds through games like "Can You Make a Sound?"

Children also enjoy producing animal sounds as they listen to stories. A few good examples are *The Cow and the Elephant* (ISBN 0-3-7-03048*), Mr. Little's Noisy 1,2,3* by Richard Fowler (ISBN 0-448-190202-0), and *Hoot Howl Hiss* by Michelle Koch (ISBN 0-688-09651-4).

Another idea is to use children's nursery rhymes or poems and have the children say the rhyme or poem in voices of different characters. For example, using "Humpty Dumpty," have a giant who is one of the king's men tell you this tragic tale in his low giant voice, then have one of the king's trained fleas tell you this sad tale in his high, little flea voice, one of the king's horses tell you this story in his "neighing voice" and finally, one of the king's men who is so upset by this whole thing that he has the hiccups and tells the story in a very "jerky" (*staccato*) voice.

Whistles can be useful for sound exploration. Using a slide whistle or a siren whistle, have the children sing back the sounds the whistles make. Put a tissue paper pumpkin or a tissue paper Christmas tree or a valentine on the lens of a flashlight and have the children use their voices in a siren-like sound as the flashlight is moved up and down. See if they can stop when the light goes off. Have individual children do these activities as well as the whole group.

## Bi-Tonic, Tri-Tonic, and Folkloric (MRD) Songs

Using folk songs that are limited to *sol-mi*, *sol-mi-la*, or *mi-re-do* pitches is helpful for successful singing. Also, using those pitches for "sung conversations" with the children or for occasionally singing

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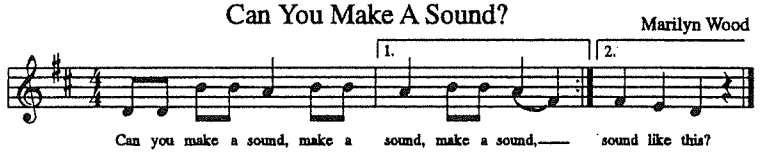
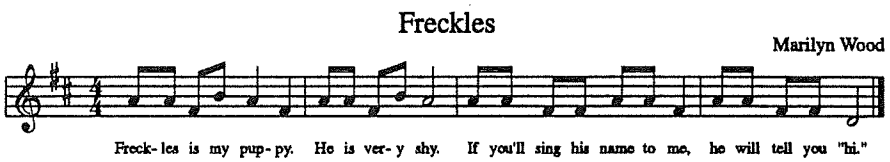


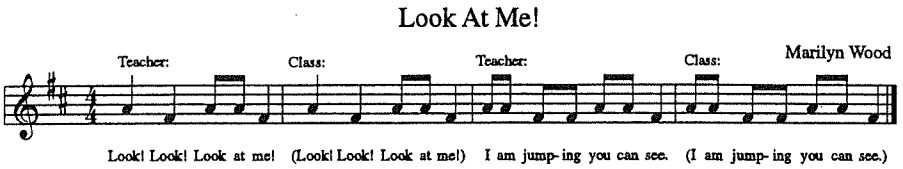



Individualize this by substituting the child's name for "can you" ("Sara make a sound"). Use animal puppets or pictures of animals or pictures of objects that make sounds. Especially look for sounds that will emphasize high and low extremes.






Using a puppet, first have the whole group try to get "Freckles" to come out to see them by singing his name on *sol-mi*. Then give each child the opportunity to sing "Freckles" and to "pet" the puppy dog puppet. Young children respond very quickly to puppets and will often sing to the puppet before they will sing alone to you.






Use a "pop-up" puppet to help the children know when it is their turn to sing and do a movement. When the puppet is inside the cup, it's the teacher's turn, and when he pops out, it is the children's turn to sing and do the movement. The movement should change each time the song is repeated. After several different days of doing this activity, the children should be given the opportunity to "lead" the class. A child will sing the teacher's part and do a movement they want the class to echo back. (Movements should be something we can ALL do, and do over and over. In other words, cartwheels, splits and the like are not acceptable choices!)

instructions to the class, helps them hear you improvise vocally and will encourage them to try out those pitches as well. Children this age will actually sing better alone than in groups, so provide opportunities for them to sing alone in non-threatening ways. Using a puppet can help, such as in the songs "Freckles" and "Look at Me."

Antiphonal songs like "Skin and Bones" are good choices.

Children also enjoy telephone conversations with a "music phone." This can be made from PVC pipes fitted together in a "C" shape, available at hardware stores for a few dollars. The child holds the "phone" up to his mouth, the other end on his ear and sings into the phone. The sound of his singing is amplified into the ear.

After a lot of experience with the above activities, try making up stories. Use pictures or puppets to help stimulate creative ideas. The music phones can also be used in this activity by having the children call a puppet and "sing them a story" about the pictures they see.

## Independent Singing

Children need to sing independently. Encourage this by singing a song for the children several times, then begin to leave out words at the ends of phrases and other places in the song. See if the children will sing the words you omit. (Just stop singing. Usually they will sing the words when they realize you are not going to!) After they have heard the song a number of times, you can begin to leave out larger parts for them to sing and then have them sing the whole song without you.

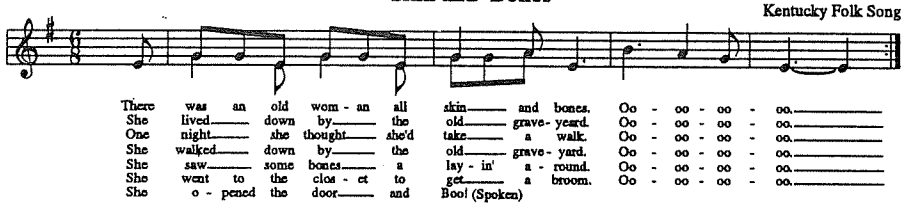
You can also play games where actions substitute for words, replacing more and more singing with actions until finally the whole song is just actions. This encourages the children to hear inside their heads – to audiate. Finally, have them sing the whole song without you.

## Repetition

One of the best things about preschoolers is that they love repetition. It gives them security and ownership. This means that you can "play" these games on many days for reinforcement and growth. This is especially helpful as not every child develops at the same rate. Some children come to you singing beautifully, some come to you having never sung at all. If you are fortunate enough to have a class of preschoolers, I hope you enjoy playing with them as much as I do. If you don't have a class of preschoolers, go find some! They are WONDERFUL and the greatest impact that you will ever have as a teacher is when you work with these delightful young children.

**Skin and Bones**

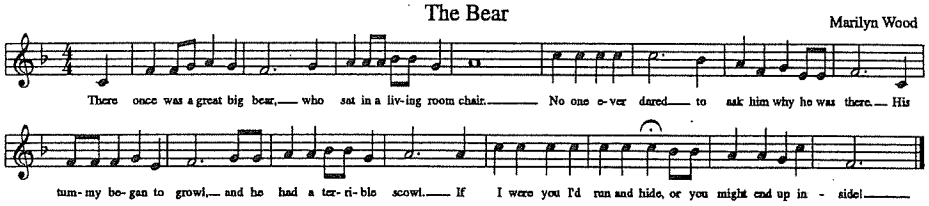
Kentucky Folk Song




Teach the children the "oo" part before you begin the song. You can explain that this song "sings" a story and that they will help by singing the "oo" part when it comes in the song. The teacher sings the first part of the song, and the children sing the "oo" part each time. On another day, use a pretend microphone and hold it up to a child's mouth on the "oo" part and have that child sing alone.

**The Bear**

Marilyn Wood






This song should be sung to the children with the teacher adding the motions. Ask the children questions about the words in the song. Teach the children the movements and they can add them while the teacher sings the song again. Next, sing the song about a little, bitty bear and have the children do smaller motions while only the teacher sings. Next time through, sing about a "humongous" bear while the children do great big motions. Now see how much of the song the children can sing by themselves while you do the motions with them. Ask them to play a game with you that will involve leaving out some words but still doing the actions. Sing the first phrase for them again, and ask them to sing that part. Now, think that part, and perform the actions for it. Complete the song with singing and movements. On the next repetition leave out the first two phrases, etc. When the children can do the whole song with just actions, have them go back and sing the whole song with actions by themselves. They are the performers and you are the audience. They will be able to do the whole song fairly accurately.

**Movements:**

| | |
|---|---|
| There once was a great big bear = | arms out to sides and curved around, swaying on the beats |
| who sat in a living room chair = | fold arms across body (crossed) and pulse arms on the beats |
| no one ever dared = | shake head from side to side on beats |
| to ask him why he was there = | shrug, arms out to sides, palms up, pulsing beats with arms |
| his tummy began to growl = | rub tummy in circles on beat |
| and he had a terrible scowl = | point to face on beats and "scowl" |
| if I were you = | point to self on "I" and away on "you" |
| I'd run and hide = | pump arms as if running, then hide your face behind your hands |
| or you might end up inside = | point to your tummy on the beats |

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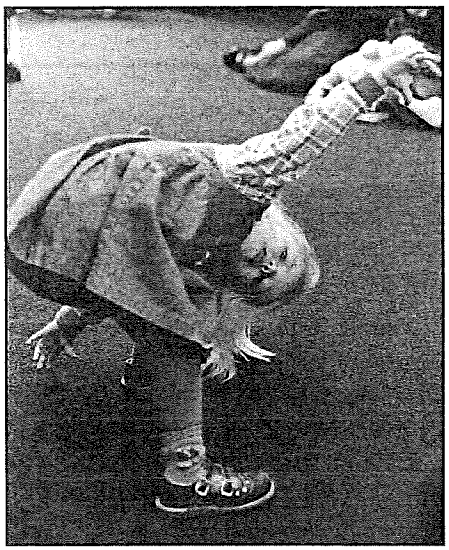
# Celebrate with Dance

*Kit Bardwell*

Over the past fifteen years, educators of the very young child have been growing in strength and numbers. A great deal of research has been pursued on how best to begin a child's many years of education. I do not claim to be an expert in this field, but I have learned much from twenty years of work as an itinerant artist, presenting dance and drama workshops to young and old alike.

When discussing creative movement in early childhood, I am referring to children between the ages of three and six years old. I am aware that organized groups have their own definition of the ages for early childhood, but I am most familiar with this age range, which is that of the traditional preschooler.



photos by Kit Bardwell

*Why should creative movement be included in early childhood education?*

If you were to look at the lives of Western children before this century, you would see that they were considerably restricted in their freedom of self expression. There was little tolerance for child play, let alone imaginative dance. Today's children live in a society that places greater value on the formative years. Nevertheless, dance and creative movement are not part of our "melting pot" culture. At best, creative dance is allowed to exist for only a brief time in a child's life. Too soon these energies are channeled into sports or possibly structured folk dances, if the children are lucky. Precious are the few years when a child is allowed to soar like a butterfly, gallop with powerful hooves or be so small that no one can see her at all.

My own memories of kindergarten in the mid '50s are dominated by the image of Miss Smith (also my father's kindergarten teacher), playing the piano while we all moved in a circle depicting different animals with our arms and gait. Somehow I knew then, as I do now, that this was imagination at its best: to actually put your body where the music leads your mind.

Creative movement gives young children the opportunity to explore and experience some of the many facets of their physical world. They learn, for example, that balancing on one foot is hard to do, twirling around makes you dizzy, and that there are so many different ways to move on your two feet. Children also learn how to share space with other children. As music teachers, we are aware that for the first few years of a child's life, he is primarily a kinesthetic learner. How better to introduce children to the vast world of music than to allow them to move their bodies and imaginations to the beat of everything from Bach to the drums of Ghana?

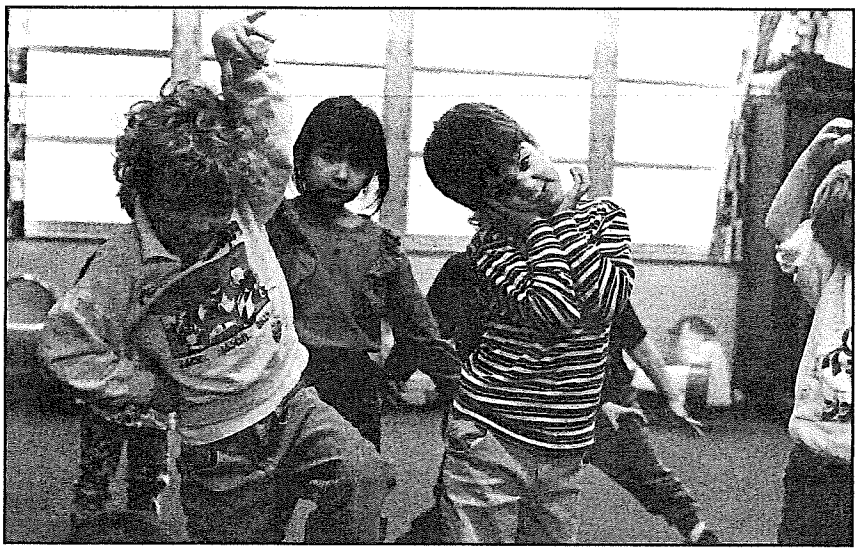
*What are some of the movement or musical concepts that can be taught to young children through creative movement?*

Creative movement can be used as a vocabulary builder for movement concepts. Young children generally understand the difference between moving forward and backward or the difference between running and galloping. Through structured creative dance, children are able to identify the name with the movement.

A favorite among my young students is this version of "Red Rover." The class stands at one end of the room while the teacher sings, "Red Rover, Red Rover please gallop (skip, twirl, hop, etc.) right over." This is sung on *sol mi la*. The class then uses the locomotive movement in the teacher's song and gallops across the room. The teacher may call an individual child to move "over" on his own, and the children also may have a chance to choose how Red Rover will go over.

Skipping is a large motor coordination skill that is usually attained during a child's fifth or sixth year. The difference between hopping, (hopping on one foot) and jumping (on two feet) is easily illustrated to children who, at this age, generally have little difficulty remembering which is which.

Under, over and around are concepts that can be experienced by playing this game with the nursery rhyme, "Jack be Nimble." The class lines up at the end of the room. The teacher stands at the opposite end, holding a mallet, and says, "Jack, (or the child's name), be nimble, Jack be quick, Jack jump over the candle stick." The child who has been called gallops or skips across the room to where the teacher is holding the mallet on the floor like a candlestick. The child then jumps over the mallet. The



teacher may change the chant to "Jack went around," or "Jack crawled under the candlestick." The child would then run around both the teacher and the mallet candlestick or would crawl under the mallet which is being held horizontally a foot or so above the floor by the teacher.

When teaching musical concepts and listening skills, stop and go, soft and loud, fast and slow are all concepts that are easily experienced through creative dance. Students have endless fun moving throughout the room while listening to music played by the teacher on a piano or recorder.

It is important that all movement games be simple and clearly structured. For example, ask students to tiptoe like fairies when the music is soft or make big steps like giants when the music is loud rather than asking them to "be fairies" or "be giants." Lack of structure leaves the students wandering aimlessly or running out of control.

### *How much choreographed movement should be included in a creative movement class?*

Dancing songs like "I'm a Little Teapot" are an important part of our heritage and should be included in creative movement classes along with dancing songs from other cultures. I have found that new choreography to "cute" songs often doesn't stand the test of time. I also do not consider hand motion songs as being the same as dancing songs. Instead, there are play parties galore for the very young child. You will find them in the same resources as the play parties for older children. "Charlie Went Over the Ocean," "Sally Wore a Red Dress" and "Oats, Peas, Beans and Barley Grow" are excellent singing/dancing games to add to your collection which includes such favorites as "London Bridge" and "Ring-a-Round the Rosie."

### *What lies ahead for creative movement in early childhood?*

Even though it appears that the education of teachers for early childhood is evolving at an exciting rate, it will be some time before we can take it for granted that creative movement will be included in the curriculum of every preschool or center where very young children are instructed. Until then it is important for parents and early childhood teachers to just jump in and try some. Dance with your children. They will not judge your abilities. Dance with your children and celebrate!

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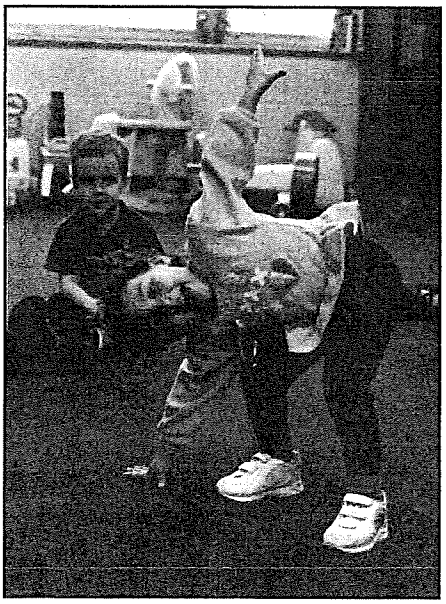
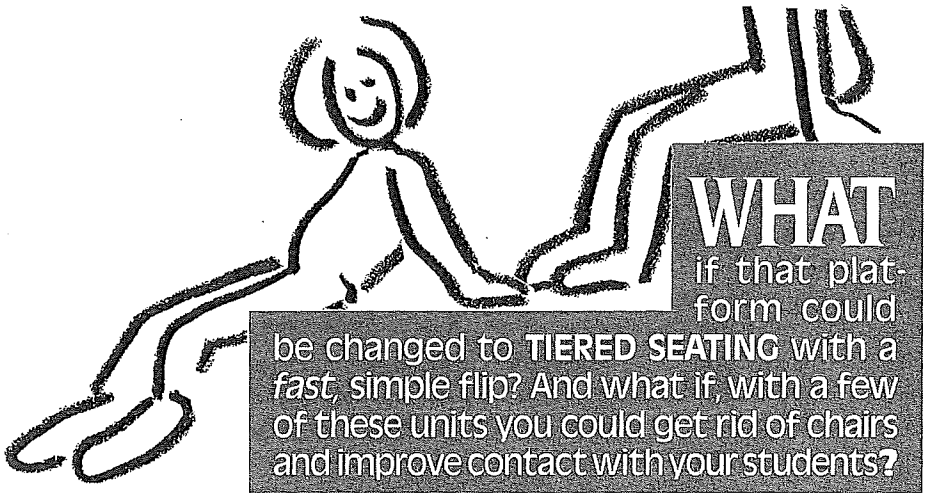
Photographs are of students at the Purple Dragon Preschool in Kansas City, Missouri.



# WHAT IF you could have a classroom space that would CHANGE as *QUICKLY* as the attention span of your students?

WHAT if you had a light, maneuverable **PLATFORM** with a few surprises in it that made it perfect for interactive teaching philosophies like Orff or Kodaly?



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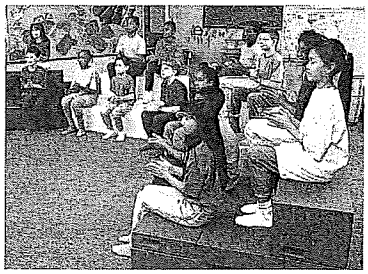

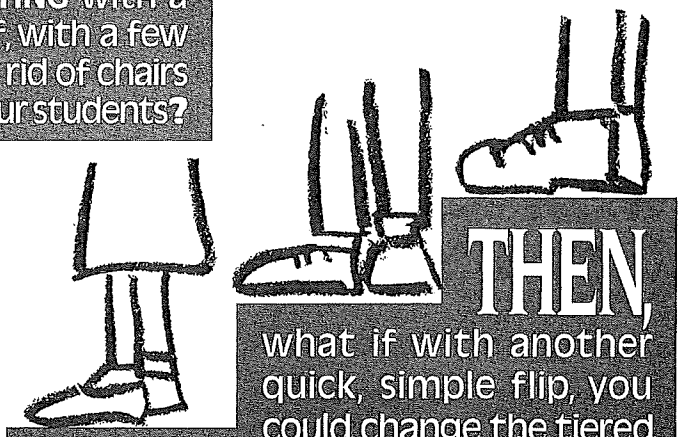

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# Early Childhood and the Electronic World

**Doug Goodkin**

*"By age five, the average American child has watched 6,000 hours of television."*[1]

This startling information should be the opening sentence of every early childhood education textbook. It should be framed on the wall of every preschool classroom across the nation. It should serve as a reminder that if we are to fulfill our vow to serve each child's inmost needs, we must come to grips with the education we as a culture have chosen for our children.

If we assume an average of fourteen waking hours per day, we discover that approximately 25% of waking hours in our children's first five years is spent in front of TV, accounting for over a year of the child's life. If we add video games and computer experiences, the time in front of screens increases. Regardless of the quality of day care, preschools or parenting, it is clear that we as a nation have unconsciously chosen television as a primary caretaker and teacher of our children. We are just now facing the consequences of that choice as we meet children who lack the foundation for critical thought, heartfelt emotion and social grace.

It is time to re-evaluate our choice and look again at this teacher's credentials. Making a conscious choice begins with asking the right questions. Let us begin with this one: what are the young child's developmental needs and what dangers are involved when we ignore them in exchange for 6,000 hours of electronic stimulation?

Three major areas are crucial for development in the early years. Like speaking before reading or crawling before walking, they form the essential foundation from which future learning builds. If the experiences that meet these developmental needs are not given, the ability to handle the later tasks of learning is impaired. The three areas that should form the center of the preschooler's experience are:

- Language exploration
- Movement, motor development and sensory experience
- Fantasy play

Babies, toddlers and young children are constantly babbling, singing, talking, relentlessly moving, wiggling, touching, feeling, tasting, endlessly fantasizing, creating and imagining. They need not be consciously taught these things in a formal sense. The voice simply loves to sound, the hand to touch and the mind to fantasize. Early childhood education at its best is education in its pure form, "leading out and drawing forth" (the original meaning of the Latin root, *educare)* the child's innate need to speak, move and imagine. How might a home, daycare center or preschool nurture these desires?

First, it can provide a space in which those needs can come to flower, a "kinder-garten" in which the stimulation of materials, fellow children, and adults promotes growth. The Montessori approach, one such carefully thought-out garden, pays precise attention to the learning environment based on a profound understanding that we teach simply by what we choose to place before the child. This is particularly crucial in the sensory-motor area – playgrounds, fields, gardens, kitchens, jump ropes, musical instruments, puzzles, finger paints, clay, dress-up clothes and more serve the child's deep desire to explore. Before we hear a single word spoken about curriculum goals, we already know much about a school or a home by observing the physical space and set-up.

Second, the home or school should provide ample opportunity for play. The young child needs many hours of unstructured, non-directed exploration to allow the mind and body to find its own rhythm and create its own structures. This process requires an intimate companionship with boredom. Boredom represents an impasse in a cycle of energy, forcing the mind to gather its resources and escape from the labyrinth of inertness. Often our most exciting moments lie just on the other side, and it is important to allow the time and space to live through the full cycle of stimulation, excitement and boredom. These experiences are particularly important to the healthy development of fantasy.

Playing and exploring also include language, a form of play with others. Language cannot progress without the human response of conversation. To "con-verse" is to engage in "verse" *with* somebody. From the casual daily flow of conversation to more formal discussions, language grows through play.

***If we assume an average of fourteen waking hours per day, we discover that approximately 25% of waking hours in our children's first five years is spent in front of TV, accounting for over a year of the child's life.***

The third crucial element of effective education is guidance, particularly from adults, though also from older children and partially from peers. The passing on of our collective wisdom in the use of elegant language, articulate movement and imaginative fantasy is a large part of our responsibility as teachers. We serve children best when we remember that we are guiding them towards the kinds of skills and experiences that define human potential.

Language development aims towards the clarity of syntax and grammar, the increased consciousness that vocabulary provides, the communication that organized thought allows and the aesthetic pleasure of literature and poetry. Movement aims for the strength, grace and coordination realized in sports and brought to the aesthetic realm through dance, the deep pleasure of being at home in our bodies. Fan-

*continued ...*

# "DOUGH, RE, MI..."

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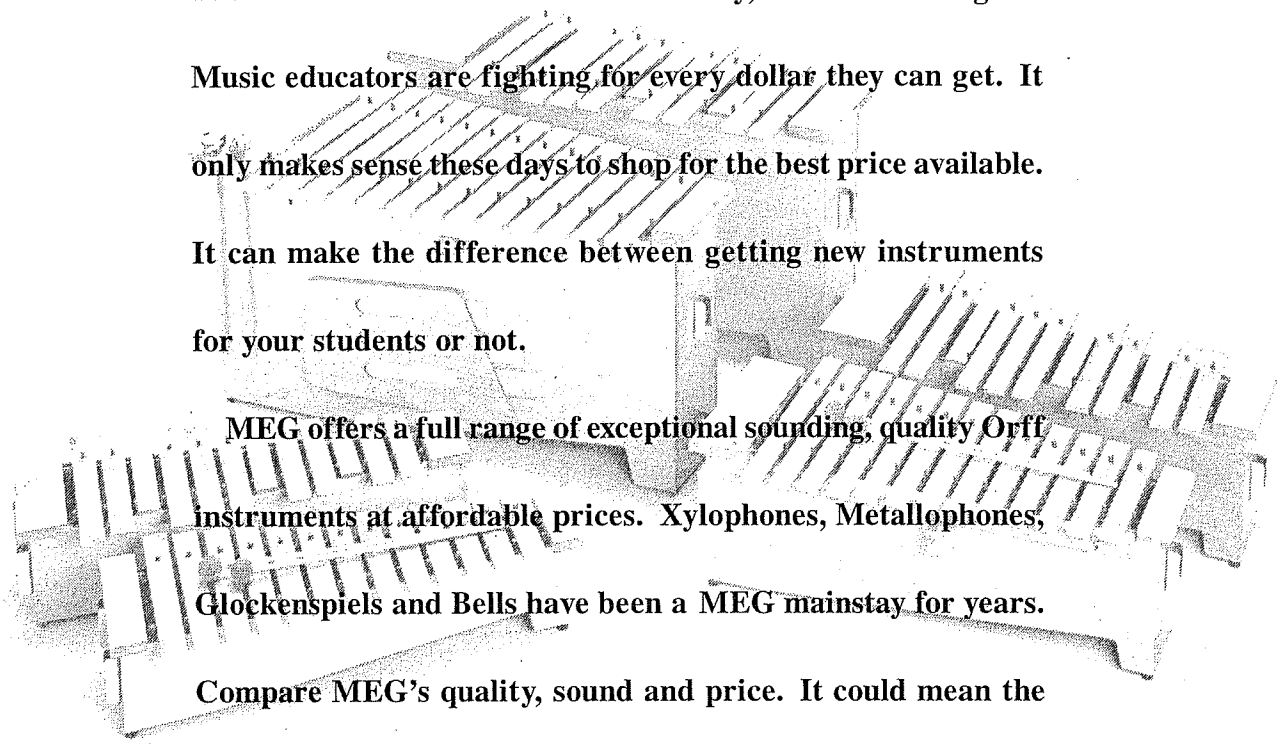

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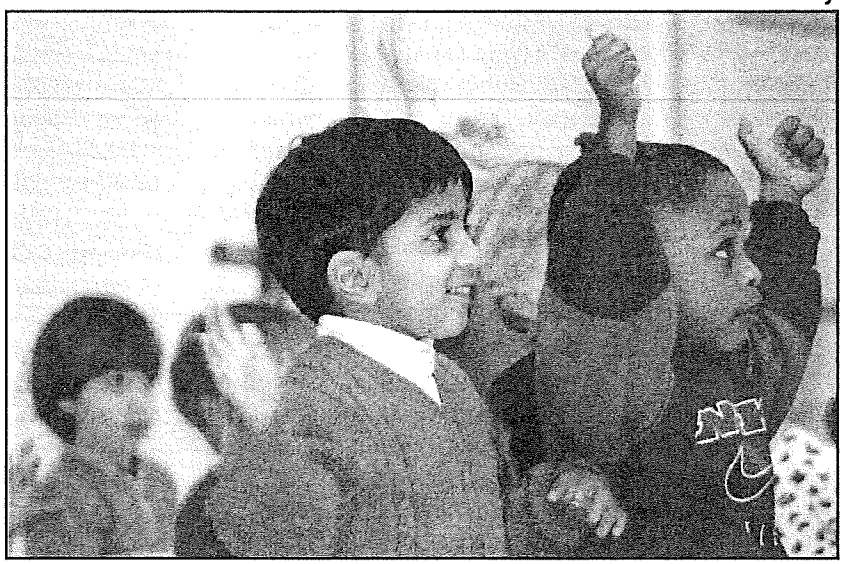
tasy aims to focus the endless parade of random images our mind generates into the creative acts of making art, visualizing our intentions, remembering our pasts and seeing stories in our dreams. The mothering of speech, movement and fantasy requires adult humans – not TV or computer screens – rather, teachers who, in addition to understanding sequential development, have the ability to know each child and are inspired by their own love for the material.



We now have a framework that allows us to question intelligently the effects of our opening statement, a lens through which to look at how television serves – or fails to serve – the needs of children. Here is a beginning list of questions we might ask:

- Does television serve the child's needs for interactive language development?
- Does it serve the child's need for motor response and physical involve ment in learning?
- Does it serve the sensory/ touch component of knowledge?
- Does it encourage active imaginative response?
- Does it teach children to find their own body/mind rhythms and work through boredom?
- Does it know the child at the other end of the screen?
- Can TV or even computers be true teachers as we have defined them?
- What happens when the equivalent of more than a year of the child's first five years is spent on an activity that neglects crucial developmental experiences?

If we answer these questions honestly, it is clear that television, video games and even computers are poor teachers for young children. They speak *to* the children, but not *with* them. They encourage physical inactivity and contribute to poor posture. They neglect the sensory elements of touch, taste and smell and overload our vision and often our hearing. Their constant visual and aural assault makes us increasingly numb rather than alert and aesthetically aware. The pairing of image and sound atrophy our capacity to create our own imagery, which in turn is an essential component of later critical thinking and metaphorical understanding. Television and video games habituate the nervous system and create a form of addiction; children (and adults) repeatedly by-pass their rhythms of boredom for instant passive entertainment. The eye of the screen is one-way only – it never *knows* the child at the other end – and this includes clever "interactive" computer programs that simulate responses. Finally, they rob children of precious opportunities to play, explore and engage the world with their inherent capacity for awe and wonder – opportunities that will never come again in precisely the same way.

Nature's dictum of "use it or lose it" means that our entire educational system will become, is *already* becoming, remedial education. When young children enter first grade without the crucial experiences of language, movement and fantasy, we cannot teach as we have taught. Teachers of all ages across the nation report the increasing simplification of their curriculums and lowering of their standards to meet today's student.[2]

In light of this, we need to re-think the casual attitude that TV and video games are just harmless entertainment and easy baby-sitting. We must come to grips with the stark facts of what American children across all social and economic classes are experiencing. We may feel a moment of self-satisfaction that *our* children don't watch too much TV and that *our* children go to a good school, but we cannot treat this as simply a personal issue and a family choice. These "other" children will be at school with our own, will be riding the buses, will be hanging out as teenagers on the corner we walk by. We must take responsibility for this as a collective cultural problem that affects every one of us every day.

***The music classroom is a living museum of fading practices, a place where nursery rhymes once chanted on the parent's knees are spoken, sung, danced and dramatized, where the clapping plays and ring games no longer passed down by older children are kept alive, where the child's imagination is given free reign within the structure of artistic form.***

By now it should be clear that, regardless of the content of TV programs, the nature of television is antithetical to our highest goals as educators. However, the content is not incidental to the issue of the child's emotional and spiritual health. Constant exposure to relentless violence, sex without love (often paired with a

*continued...*

violent act within two minutes – notice the juxtaposition of images next time you watch an action show or movie preview), bumbling male role models, smart-aleck kids, and general celebration of stupidity wears deep grooves in the child's psyche.

There is growing pressure in schools today to develop values curriculums simply to teach basic standards of human decency. Here we have two cultural forces working at cross-purposes, with the children caught in the middle, understandably confused. Who should the kids believe, the teachers or the TV? One teaches the slow, patient work of effort, the other, immediate gratification. One says work cooperatively with your neighbor, the other says do whatever you can to get what you want. One says talk out your problems, the other, learn how to use a gun.

What can be done? Our first impulse might be to move to the extreme and renounce all television and related media. Yet we all have experienced the warmth of a family enjoying a favorite TV show, the pleasure of an artistically conceived special about baseball or jazz, the sense of participating in history by watching the launch of a space shuttle or the crumbling of the Berlin Wall. Small doses are not the problem. The primary issue here is the devastating effect of excessive watching by children, especially young children.

Though pulling the plug may ultimately prove to be the simplest decision, there are other possible remedies. Knowing children need to move, play, imagine and converse, we may choose to limit the amount of viewing time. Knowing that early childhood is an especially fragile and vulnerable period, we may be more conscious of what age we allow certain media experiences. Knowing that children need protection from images they're not (and may never be!) ready for, we may monitor more closely the content of their viewing.

But even if the flickering blue lights ceased to shine in households across the nation, we would still be left with the needs they temporarily fulfilled. TV is powerful for a number of reasons, but among them is the promise of satisfying real hungers – our hunger for stories, for images, for stimulation, for calming, for connection. The promise never truly delivers, never sticks to the ribs or satisfies our appetite, partly because of the inherent limits of the media and partly because programming is largely driven by money above soulful concern.

If we shut it off, we must be prepared to meet these hungers in other ways. We need not look for the next exciting technological solution here. This is a human dilemma and the answer is as simple as remembering what nurturing families and communities have provided for their offspring for thousands of years – stories around the campfire, at the dinner table, by the bedside, places to play and imagine, opportunities to sing, dance, make music, act, make art, and adults who speak, play and work *with* their children.

This is when teachers of Orff Schulwerk will finally have their day, for we are constantly involved with preserving the tried-and-true gifts of that endangered species, children's culture. The music classroom is a living museum of fading practices, a place where nursery rhymes once chanted on the parent's knees are spoken, sung, danced and dramatized, where the clapping plays and ring games no longer passed down by older children are kept alive, where the child's imagination is given free reign within the structure of artistic form.

But we must not be content to think that by the very nature of how we teach, we have done our share. We must do *more* than our share. That means informing ourselves, informing others, starting TV Turn-off campaigns in our schools, questioning every facet of education being run through computers, stirring up trouble, learning how to "just say no" when the next "advance" in technology tries to shame us into thinking we'll be left behind if we don't subscribe. What is called "progress" is often the excessive intervention that Carl Orff warned us about when he said: *"Man exposes himself to spiritual erosion if he estranges himself from his elementary essentials and thus loses his balance."*[3] Let us stand up for the elementary essentials of childhood and help restore balance in our children's lives, anticipating the day when a new statement will be written:

*"By age five, the average American child has been bounced on the knee to countless nursery rhymes, told endless fairy tales, sung hundreds of songs, danced, painted, sculpted, built, played instruments, acted and enjoyed doing precisely what children need and love to do."*

*Doug Goodkin teaches music and movement at The San Francisco School. As well as being a frequent presenter at workshops and conferences, he is a lecturer and founding member of* Xephyr, *an Orff-based adult performing group. Doug teaches Orff Schulwerk teacher training courses at Mills College in California and teaches his own course,* Jazz and Orff Schulwerk, *through San Francisco State University. He is an author of the Macmillan/McGraw-Hill textbook series,* Share the Music.

## Notes

[1]This data can be found in both *A is for Ox* (p. 39) and *The Index of Leading Cultural Indicators* (p. 103). (See Related Recommended Reading)

[2]This is amply documented in scores of books and studies, as well as my own personal conversations with teachers of children of all ages. Some choice selections include the first chapter of *Endangered Minds*, "Kids' Brains Must Be Different," and the chapter, "Schooling and the New Illiteracy" in Christopher Lasch's book, *The Culture of Narcissism*; W. W. Norton & Company, 1979.

[3]"Orff Schulwerk: Past and Future." A reprint of Carl Orff's 1963 speech at the opening of the Orff Institute, *The Orff Echo*, Vol. 27, No. 4; Summer 1995.

# Related Recommended Reading

Bennett, William J. *The Index of Leading Cultural Indicators*. New York: Touchstone, 1994. A book about the alarming state of our youth – the epidemic increase in murder, violence, rape, suicide, depression, alcoholism, drug addiction, TV watching, falling test scores, illiteracy and aliteracy, hopelessness and rage.

Healy, Jane M. *Endangered Minds*. New York: Touchstone, 1990. Research from an educational psychologist about why today's children are less able to concentrate, absorb and analyze information and literally think as well as previous generations.

Mander, Jerry. *In the Absence of the Sacred*. San Francisco: Sierra Club, 1991. A far-reaching book by a former advertiser that connects television, computers, corporations, space colonies and biogenetics with the genocide of Native Peoples worldwide.

Pearce, Joseph C. *Evolution's End*. San Francisco: HarperCollins, 1992. Deep thinking about practices that block our evolutionary potential, with special emphasis on how TV impedes our neurological development.

Postman, Neil. *The Disappearance of Childhood*. New York: Vintage Books, 1982. This delightfully readable author talks about the erosion of boundaries between adults and children. If you're curious about why kids and adults dress alike, why kids on TV act like miniature adults and adults act like children, if you're wondering about the sexy children in Calvin Klein's ads, read this book.

Postman, Neil. *Conscientious Objections*. New York: Vintage Books, 1988. If you've watched too much TV and have a short attention-span, this book of essays includes a 15-page summary of *The Disappearance of Childhood* as well as a number of other thought-provoking essays.

Postman, Neil. *Technopoly*. New York: Vintage Books, 1992. In his most recent book, Postman extends his concern about TV to the mega-business of technology and the surrender of culture to its dictates.

Sanders, Barry. *A is for Ox: The Collapse of Literacy and the Rise of Violence in an Electronic Age*. New York: Vintage Books, 1995. Sanders investigates the nature of oral cultures and the need for early childhood to recapitulate those experiences to form the base of literacy.

Winn, Marie. *Unplugging the Plug-In Drug*. New York: Viking Penguin, 1987. Suggestions for organizing a TV Turn-Off Event in your school or community.

Janet Robbins

*Since its inception in 1976, the Gunild Keetman Assistance Fund has enabled dozens of AOSA members to continue their education in Orff Schulwerk or to pursue creative projects. With the help of a Keetman grant, Lisa Mandelstein traveled to Salzburg last summer to attend the International Summer Course at the Orff Institute. In gratitude for this assistance, Lisa wrote the following article in which she shares some of her personal experiences and insights gained during those two weeks.*

# The International Summer Course: Thoughts on Cross-Cultural Understanding

***Lisa Mandelstein***

I am an intuitive cook. While my partner whips out incredible menus by researching cookbooks and following recipes religiously, my specialty is creating dishes with what is left over, available in the house. This is a gift given by my mom from years of making do, stretching and substituting, along with a knack for recognizing spices and tastes and daring to mix, try, estimate and improvise. I don't remember any disastrous meals growing up, but if time was tight or exhaustion too deep our final resort was the Colonel's "secret recipe."

These days I think about the "recipe" of ourselves, what makes us who and what we are. Our points of reference relate to culture, class, race, places we have lived, religion, personal experience and many others facets of ourselves. As we interact, all our individual points of reference color and spice our meeting, the process of relating, and the results.

The International Summer Course at the Orff Institute in Salzburg, Austria, was a fascinating example and laboratory for further thought and experience in how we view ourselves and others. I spent two weeks there last summer, learning more about the Orff Schulwerk process, studying in the unpretentious and beautiful Institute with teachers from around the world, dancing, singing, playing, talking and living with people from twenty-eight countries.

Doug Goodkin's opening session dove directly to the heart of our similarities and differences. In one activity we were to regroup by the first letter of our names. Four of us stood in the middle long after the rest of the room was quiet as I tried to figure out why Lilian, Liang-Yu, and Lon Po didn't think I should be in their group. I realized that in the subtlety of the Chinese language my "L" sound was completely different than their softer "Dlh." And, we all laughed when we went around the circle and found Li-Hui who had placed herself in the "D" group!

Later in the same session I had a more sobering experience. We were to choose a nursery rhyme in our native language and then, with eyes closed, recite the rhyme over and over as we listened for and found the others who would be speaking the same language. When I opened my eyes I was in a group with many Caucasian women and one Asian woman. It is painful to admit that my first thought was "How did she end up here?" When I asked her where she was from she replied, "Toronto." I wondered how many other erroneous assumptions I had made without the opportunity to be corrected? in my classroom? in the wide world?

As our morning group worked with various teachers over the two-week period, patterns of interactions seemed to emerge. The Americans almost always volunteered to try things out in front of the group, the Taiwanese women almost never. The Greek women usually wouldn't volunteer in front of the whole group, but when small group creation was called for they were very active with strong ideas and preferences.

But were these simply patterns, or were they the beginning of stereotypes? If so, how can we break through the barriers to understanding created by stereotypes? It begins with the realization that we're "inside looking out" – that our points of reference are coloring our opinions – at the same time we are "outside looking in" to cultures we do not know. After a week I found that some of my assumptions about Taiwanese women had more to do with how much English they could understand than any actual cultural phenomenon.

Perhaps this is often the case for students in our multi-lingual classrooms, whether because of language, physiological difficulties, social stresses, or a lack of sleep or food. As I talk to my students, explaining what we will be doing, how the game is played, saying, "Okay, now I need three people to...," blah, blah, blah, blah, blah... How many are tuning out or not understanding, or worse, misunderstanding? How much time is lost from precious once-a-week music sessions as I explain everything in advance?

*continued...*

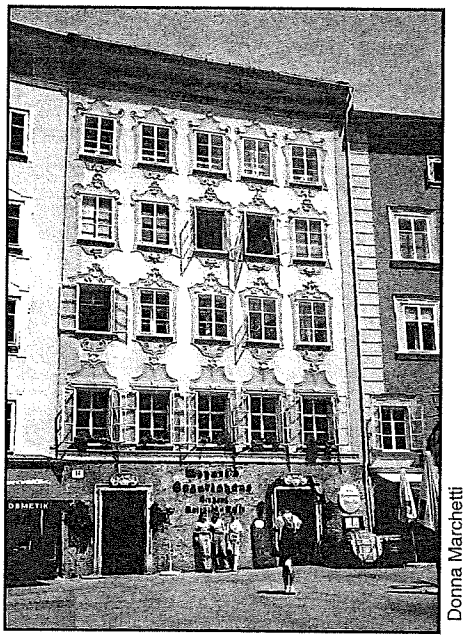

Donna Marchetti

One afternoon, a supposedly simple five-minute activity, to create a sound setting for the words "thunderstorm with a flashlight," became a humorous fiasco when no one else in my group understood what the words meant. Talking about music is often appropriate and valuable – setting up an experience, describing or evoking a quality for movement or a sound piece, analyzing the results afterwards. But sometimes the most salient moments are those without words. Mari Honda and Sofia Lopez-Ibor gave masterful teaching examples of this during the summer course. Wiggling eyebrows, tongue clicks, nonsensical humming and hand gestures guaranteed everyone's attention while deftly showing what to do. Suddenly we were all on even ground without the barrier of language, attending and exploring in a new way. What a relief and what an opportunity when words are left behind, when teaching transcends words.

We *are* all different and this *is* a wonderful thing. It is sad and angering that anyone's race or heritage has ever been used as an insult when these are precisely the elements that make our world so rich. In America's melting pot I often forget that this applies to Caucasians (again exposing an unconscious racism on my part). The many languages spoken, and the folk music and dances shared during the course highlighted this fact: that Caucasians are not just "white" but Finnish, Austrian, Bavarian, German, Italian and more, with an infinite number of combinations.

While sharing is a key to greater understanding it can also lead to conflict and separation. During the course an unfortunate misunderstanding occurred, stemming from a cultural and political disagreement. While this is not the forum to discuss the issue in dispute, I came away understanding the hurt and anger we all experience when we feel we are misrepresented, the need to have one's culture and music portrayed in a way we feel is accurate, and the fear and trepidation as we attempt to teach or share music and activities from other cultures in a manner that is accurate and respectful.

The Orff Institute's International Summer Course can widen our palettes, expand who we are, broaden our life experiences. I collected some great activities, soaked in some amazing experiences of masterful teaching process, and gained skills, but what I treasure most looking back to this time was the opportunity to leave my ordinary life, to bump up against myself and all that "comes up" when thrown into the unfamiliar. Feelings surfaced: nervousness and fear about being good enough, liked and accepted; sadness about our past isolation from others which often manifests in discomfort and dislike of others; guilt and sadness related to unintended prejudice; and transcending these other emotions, the joy, exuberance and honest delight to meet and play with new and wonderful people.


Donna Marchetti

Perhaps some of the most powerful moments for me took place in the dormitory kitchen at the Orff Institute. It's a common room with ten or so fold-down burners, little lock-shelves in each refrigerator and cabinet, and the smattering of old cookware you would expect in a rustic cabin or summer beach house. After a day of classes students regrouped with the people they knew, speaking comfortably in their own language, to prepare familiar, comforting, simple dishes. As I walked through, Chinese, Italian and other aromas competed for my attention. And I quickly found that the best way to get a taste of someone else's cooking is to start cooking yourself!

We each have so much to offer the world and there are so many opportunities to receive. We stretch out into new territory and then retreat to the more familiar. And little by little things can change. Each time we notice our differences and allow ourselves to feel the discomfort, talk about it, perhaps laugh or cry about it, we bring ourselves closer to people everywhere. Each time we admit we have had a prejudiced or racist thought and confront ourselves with compassion, growth takes place. I believe we are all doing the best we can. But I also think that I will only see my full humanity when I learn to see every person as fully human. And so I need to keep working.

In the end we humans have much more in common than not. A sign in the special education class at my school proclaims, "We *all* smile!" I would add that we *all* need to create, to move and dance, to laugh and be with others, and to make joyful sounds. We know this. It's why we teach music and especially why we teach the Schulwerk. This is not a "secret recipe"!

*Lisa Mandelstein is in her eleventh year as a music specialist working with children K-5 at Neil Cummins Elementary School in Marin County, California. A vocalist and songwriter, she is also a founding member of the performance/ improvisatory group* Xephyr. *Lisa holds degrees in music therapy and music education, and completed Orff certification at the University of Northern Colorado. She is past president of the Northern California Chapter of AOSA.*

# Reflections on Musica Humana: From Classroom to Concert Hall

## Orff Centenary Celebration, July 28-30, 1995, Minneapolis, Minnesota presented by the University of St. Thomas; Jane Frazee, chair

***Betsy Kolasky***

An Orff conference, like music itself, is an ephemeral affair; it passes in a flurry of participation and experience. Rarely do we have the opportunity or time to think about our experiences in depth or to consider their implications for our own work. I was asked to report, and therefore to reflect, on a most extraordinary, once-in-a-lifetime conference – *Musica Humana.* I hope to give those of you not able to attend a sense of the conference. I will also tell you about some of the issues this conference raised for me. It certainly changed my perspective about Orff Schulwerk, the Schulwerk's uses in the classroom and in performance, and about Carl Orff as both a composer and a person.

*Friday Evening: Welcome Dinner, Keynote Address, International Folk Dancing*

The prosperous downtown Minneapolis Club, the brass ensemble playing works from *Music for Children*, and the entirely civilized dinner all proved accurate harbingers of the coming weekend. This would be no ordinary Orff gathering, but a centenary celebration simultaneously retrospective, celebratory of the present, and hopeful about the future.

In his Keynote Address, "Carl Orff: A Vindication at Last," music critic John Rockwell approached his subject from an historical perspective. He certainly woke up his audience! It was a shock for those of us most acquainted with Orff the educator to realize that Orff the person lived in Germany throughout the Nazi regime and the years of World War II, and that certain of his works received Nazi approval.* Rockwell placed Orff in a line of musical descent which included Debussy, Satie, Weill, Virgil Thompson and Phillip Glass, deeming Orff one of the "minor" composers. I heard mutterings around the table; this was not exactly what we had come to hear at a Centenary Celebration!

Yet perhaps we needed to hear it, to realize that Orff, seminal as he is to our pedagogy, is but one 20th century voice. Maybe we need to understand that what we are doing when we use Orff's stylistic preferences is perpetuating a single musical style from the first half of the century. Are we to take it as a given for all time, or to develop it for our own time? I thought of this question as I listened in November, at the AOSA National Conference, to Heather McLaughlin's account of marimba building and playing in Victoria, Australia. With much zest and little money, the Aussies have blended African instruments, world music, and Orff stylistic devices into a unique sound.[1]

***I came away with the sense that we should not yield to temptation and create an icon out of a very real man. We do better to acknowledge the limits as well as the genius of Orff the man, composer and educator.***

After dinner, as Verena Maschat led us in international folk dancing, we felt once again the power of music to unite. Thus the evening came to an end with the natural gregariousness of an Orff gathering.

*Saturday Morning: Concurrent Sessions: "Improvisation in Orff Schulwerk," Steven Calantropio; "Dance Improvisation," Danai Gagne; "Body Music," Doug Goodkin; "Orff Schulwerk Practicum," Verena Maschat; "Orff and World Music," Mary Shamrock. Lecture: "Orff and Musical Theater of the 1930s," Kim Kowalke.*

It was difficult indeed to choose which of the concurrent sessions to attend, focusing as they did on crucial aspects of Orff Schulwerk and given by expert practitioners. I chose to listen to Mary Shamrock, given my scanty knowledge of world music, and was rewarded with a comprehensive lecture and fun practicum. Kim Kowalke, of the University of Rochester, ended the morning with a fascinating, detailed, musicological discussion of "Orff and Musical Theater in the 1930s." We listened to excerpts of unfamiliar works, tracing the evolution of Orff's style. Kowalke's many specifics provided a factual basis for John Rockwell's more general comments abouts Orff's political decisions. One gained the impression that Orff, faced with a world that politicized art, shifted now one way during the Nazi regime, now another way during the postwar rehabilitation of Germany to insure the acceptability of his music. We who live in easier times cannot know what we would have done.

*Saturday Luncheon & Demonstration: "Dance Pieces in the Style of the Güntherschule," Jacque Schrader, Chris Landriau, Danai Gagne. Saturday Afternoon Address: "The Dance Style of the Güntherschule," Verena Maschat.*

Luncheon provided the backdrop for a dance demonstration that was an eye-

*continued ...*

**Editor's note: Other facets of Orff's work, including the Schulwerk, were regarded with great suspicion by the Nazis. In addition, several of his stage works are thought to be highly satirical, veiled criticisms of the Third Reich. See "At Home with Carl Orff" by Glenn Loney,* The Orff Echo, *Winter 1995, and "Orff Schulwerk: Past and Future," speech by Carl Orff,* The Orff Echo, *Summer 1995.*

opener for some, and a reminiscence for those with longer experience. Using stick, hand drum and kettle drum, Schrader, Landriau and Gagne created dance improvisations of enormous vitality and appeal that brought the audience to their feet in prolonged applause. Later Verena Maschat talked about the Güntherschule, making a remote era come alive. Did you know that Güntherschule performers toured and were highly acclaimed? Maschat showed photographs of such polish and precision that one longed for a video.* Dorothea Gunther, Maya Lex and Gunild Keetman all brought Orff's prewar ideas to fruition. After the war, Orff and Keetman reworked these ideas for children.

Maschat's lecture made me realize that Orff Schulwerk always has been – and always will be – what practitioners make of it. When we listen to a presenter today, we should try to understand that person's concept of Orff Schulwerk. There are many differences in outlook, and each presenter reveals a facet of the Schulwerk. Some use *Music for Children* as instrumental scores. Others use these volumes as a text on which to improvise. Some use process to enable students to create their own musical ideas. Others use process to sequence lessons which include planned student outcomes.

*Saturday Afternoon: Concurrent Sessions, Performance by Xephyr.*

Saturday afternoon gave us another opportunity to sample an aspect of the Schulwerk. I wandered in and out of several sessions to gain a flavor of them. The participatory sessions reflected the energy, creativity and musicality of both participant and presenter. It was, as participant Roger Sams noted, a rare opportunity to work in the Orff media with people at the same level of development. What would we be like as musicians (*and* as teachers) were we to regularly explore Orff media on an adult level? The performing group *Xephyr* showed us what very talented teachers can do. They were wonderful! Beyond the sheer enjoyment they provided, one sensed in their work a reflection of

Schulwerk as the music of the child within us all. How might an opportunity to create, rehearse and perform change us? That is an open question, and one we might consider in our local chapters.

*Saturday Evening: Children's Demonstration, Blake School Children; Performance,* Song-Dances to the Light, *by Libby Larsen, commissioned by AOSA for the Centenary, and* Carmina Burana*: Orchestra Hall, downtown Minneapolis.*

I hope you now have some idea of the intensity with which this weekend proceeded. By Saturday evening we were chock-full of new impressions, yet had major performances still to come. The evening washed over me in a splendid tidal wave of sound. It is only some months later that I have found words to express the issues raised for me by the performances.

The teacher part of me beamed and applauded in admiration at the Blake School Demonstration. In a few weeks and with a volunteer group, Pat Rice, Arvida Steen and John Woodward had helped their children put together an Orff demonstration of which any of us might be proud. One could not help but compare this demonstration with the polished singing of the children's choruses for *Song-Dances* and *Carmina*, and the precision of the Orff instrumentalists playing alongside the Minnesota Orchestra in *Song-Dances*. The latter represented music practiced and performed traditionally. Audience reaction, alas predictably, was far more appreciative. It was as if the creative aspects of the Schulwerk presented by the Blake School children just didn't "show" in the concert hall as well as we would like them to.

Of course, it is entirely possible that the formal stage is simply not the best place to showcase creative aspects of the Schulwerk. But I have come to wonder if there is not an inherent tension between process and product in the Schulwerk. The more we make room for children's creative ideas, the more they take ownership and learn, and the less polished the results. The more we adults create the framework and supply the ideas, the more polished the results, but at the cost of less child input, ownership and learning.

*Sunday Orff Sing, Angela Broeker. Concurrent Sessions: "Orff Schulwerk in American Music Education," Doug Goodkin; "Bridging the Two Cultures: Classroom and Concert Hall," Libby Larsen. Performance: The Children of SCORE (String, Choral, Orff, Recorder Ensemble). Sunday Brunch & "Celebration Reflections," Christoph Maubach. Performance:* The Wise Woman and the King.

Sunday morning found us singing works from *Music for Children* and a selection of Orff's choral works, including a very early *Ave Maria*. I next listened to Libby Larsen's account of her compositional process. The text for *Song-Dances to the Light* was developed by a group of children, while musical ele-

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**Editor's note: The AOSA A/V Library contains a silent video of the Güntherschule performers that has been converted from an old film.*

Schulwerk and to test that idea against the reality of our classroom experiences. It is not only the luminaries who create the Schulwerk; it is also you and I, working in our own classrooms. What we accept and transmit will become part of the Schulwerk of the 21st century. Best wishes in your own Orff journey.

*Betsy Kolasky teaches K-3 general music in Blissfield, Michigan, where she coordinates an aesthetics education program, Arts Unlimited, for her school. She holds a B.A. from Swarthmore College, M.A. from Columbia University, and a B.A. in Music Education from Bowling Green State University. She has completed all three levels of Orff Schulwerk training, and is active in her local AOSA chapter.*

ments were shaped by other factors: Larsen's understanding of the Orff instrumentarium, and her own style and practical experience in writing for professional orchestras. What could she write that would sound good, given the twenty minutes of rehearsal time the orchestra was likely to give her piece, and the inherent difficulties of balancing the Orff instumentarium – and elementary instrumentalists – with the professional orchestral sound? Her talk offered a fascinating glimpse into the world of a contemporary composer.

We then heard a unique blend of Orff instrumentarium, beginning strings, and choir presented by The Children of SCORE, a performing group from Virginia. Here was another example of the diverse uses to which the Orff instrumentarium can be put. Finally, it was on to brunch, concluding remarks by Christoph Maubach, and the last of many wonderful performances: Orff's opera, *The Wise Woman and the King*. The best of all possible Orff weekends had come to an end.

What did I take away from *Musica Humana?*

- a renewed appreciation of the vitality of Orff's works.
- a sense that the Schulwerk continues to grow in new ways. Xephyr is one example, Australian marimba music another.
- a sense that we should not yield to temptation and create an icon out of a very real man. We do better to acknowledge the limits as well as the genius of Orff the man, composer and educator.
- a sense that each of us needs to articulate our own conception of Orff

[1]see Heather McLaughlin, "Boris the Bassman and Friends: the Australian Marimba Movement," *Tapestry of Time*, AOSA National Conference, November 8-12, 1995; Notes, p. G-72.

*Photos courtesy of the University of St. Thomas*

# Point~Counterpoint

Barbara Potter and Martha C. Riley, Editors

**What constitutes good repertoire in Orff Schulwerk instruction?** Is there a standard repertoire of songs and chants our children should learn? Is it necessary to moderate creativity in order to place more emphasis on traditional materials? We asked these questions in the Winter 1996 issue of *The Orff Echo*. Here are your replies:

Music teachers sometimes think the creative opportunities inherent in the Orff process give the *teachers* the privilege of creating songs and rhymes for the children. Why not, instead, use exemplary literature as the springboard for the *child's* creativity? The ticky-tacky literature used to develop creativity in children in this country is inexcusable. While in Mannheim I saw teachers trained by Orff himself who were providing experiences for children that were exemplary; they were subtle, magical, quiet, wonder-full. The basis for those children's creative expressions was great children's literature as well as folk songs and rhymes.

I am offended by the deluge of materials that are composed by every Mr. and Ms. Music Teacher so they can be creative and have something published, not because their students should receive exemplary literature. Imagine the arrogance of these "composers" thinking their childish creations are good enough for children. As another European contemporary of Orff said, "Only the finest composers should strive to be good enough to compose for children."

While consensus on what makes great children's music literature may never be achieved, it is possible to recognize musical junk food. Plato said art contains more than what is on the surface; it also communicates something below the surface. Cheap, catchy literature around obvious subjects as Halloween, dental health or bicycle safety week offers nothing below the surface. "But they like it" may be the response. And I respond back, "They like junk food and junk TV." Responsible parents feed their children what is good for them, not just the things they like.

Choose children's music literature that is as delicious after fifty singings as it was the first time you heard it. If after twenty times it tastes like old gum then there wasn't much to it to begin with. If we continue giving in to children's desires and insignificant composers' egos, providing childish rather than child-like literature, we can expect empty concert halls in twenty years. Through neglecting great children's music literature, the subtle sensitivity required to hear the expressiveness communicated by great composers will not develop.

-Name withheld by request

The thought of our individualistic Orff teachers developing a standard repertoire on which all could agree would seem to be the original "impossible dream." However, I too am troubled by some of the material being used by Orff Schulwerk specialists. What can be done?

The only real criteria for selection of material must finally be the musical taste of the teacher and the musical needs of the students. In my opinion, analyzing what makes the material in the original *Music for Children* volumes of such high quality and of such long-lasting appeal is the surest way toward developing standards for selection of teaching materials. Anyone who has taught even a few pieces from these volumes can attest to the true and deep musical satisfaction that comes from teaching them – over and over again.

What are these qualities? Accepting the fact that some of the most important qualities are probably too difficult to put into words, three that are important to me are: texts which are truly poetic and worthy of many repetitions; a high standard of musicianship that is never sacrificed for the sake of "instant appeal" and "cuteness"; and the unfailing ability to inspire and to provide meaningful opportunities for beautiful improvisation on the part of the students. When these same qualities are infused into authentic music of our own heritage or into traditional music of any culture, this music becomes worthy to be included in an Orff Schulwerk curriculum. When this happens, and the materials we use have been carefully and thoughtfully selected for their musical and pedagogical value, there is no need to "moderate creativity." Instead creativity is released and nurtured.

-Marilyn Davidson, Bergenfield, NJ

One of Orff's biggest contributions to music education is child-centered creative activity. A major portion of the songs and poems that a teacher chooses should be flexible enough to allow the children to have a part in creating the end product.

Folk materials are a good starting point. Not only do folk songs and traditional poems lend themselves to a variety of arrangements and chances for creative input, they also help to build a heritage of common understanding through musical experiences.

Composed materials also fill a special niche. A folk song may not always lend itself to the specific concept that a teacher wants to present. Sometimes composed pieces may be designed around that concept and offer a better choice. Another advantage of composed materials is that they often present a more current or child-oriented perspective. Few folk songs address current topics such as ecology or drugs. Many topics that interest children, like outer space, sports or dinosaurs, are also not part of folk literature. Composed materials grant us special opportunities to honor the things that are important and of interest to our students.

Look for quality materials of all kinds. Choose pieces from Orff's original Schulwerk, from folk material, from contemporary works, from the classics, from every source available. When making choices ask yourself these questions: Does it work with my students? Are they able to put their own individual stamp on the piece in some way? Do they ask for it again? Does it embody the elemental style promoted by Carl Orff? Does it have the simplicity of

a classic? Materials that meet these standards should be included in an Orff Schulwerk-based repertoire.

-Alice Olsen, Vancouver, WA

The whole basis of Orff Schulwerk centers on the creativity of both the child and the teacher. We have the opportunity to select materials that will enhance our program based on our own circumstance. As a teacher in an elementary school with students from more than thirty countries, it would be negligent to ignore their wealth of folk music, dance, poetry and language. Since I see my students only once a week, adherence to a standard repertoire could in fact preclude my "creating" with the international material at my disposal.

Also at the heart of Orff Schulwerk is a natural leaning toward cross-curricular teaching. There are times when a story or a poem in a reading book, a social studies lesson or a math concept can easily be interwoven with an Orff-Keetman piece. A standard repertoire of songs and chants could overlook this dimension of teaching completely.

Good repertoire in Orff Schulwerk instruction comes from the evolving, learning and creating process of being a good teacher. Teaching a standard repertoire would be a return to "text-book" teaching.

-Wes McCune, Alexandria, VA

Choosing repertoire is difficult. As a published composer who has produced many of my own original musicals, I do see the value and importance of music for the occasion; however, I find myself teaching using standard American folk music more than newly composed repertoire. I also usually prefer to write my own accompaniments for the Orff instruments, writing for the needs of the children. I do not feel we should be bound by specific music in a standard set repertoire... the wildflower would wilt with these restrictions.

-Cak Marshall, Verona, PA
via e-mail

If there were a standard Orff Schulwerk repertoire I feel it should emphasize the importance of becoming familiar with the original *Music for Children* by Orff and Keetman. Their inspiring genius has given us the gift of aesthetically beautiful music within the reach of all children. As the tenets of Orff Schulwerk state, there really is a place in this music for each child, even those with limited experience. Perhaps most important is the sense of belonging that each child finds while contributing to the whole.

I think that many teachers are increasingly aware that children everywhere have a desperate need to experience beauty. Most of us are striving to instill altruism, respect, and even reverence in children. A vast number of our students are so bombarded and overstimulated that they have never experienced a true moment of silence. Nor have these children ever been truly awed or inspired by the wonders of nature, literature, art or music. Someone, somewhere, shared the beauty with us and inspired us to teach. We must get in touch with that spirit lest we lose sight of inspiration. We do not just teach notes and rhythms; we teach children. *Music for Children* gives us the perfect paradigm for both.

-Meg de Mougin, Terre Haute, IN
via e-mail

## Do TV shows and music videos for children help us or hinder us in our music education process?

Children's cassette tapes, music videos, and TV shows such as "Barney" and "Kid's Songs" are immensely popular with young children these days. Although these tapes and shows are designed to entertain rather than educate, they do often awaken children's interest in traditional songs. As a result, songs that had become nearly extinct in children's play repertoire have come back to life. But do the performance practices on these tapes and programs destroy the integrity of the songs? Do these shows help us or hurt us?

What do **you** think? Please respond by May 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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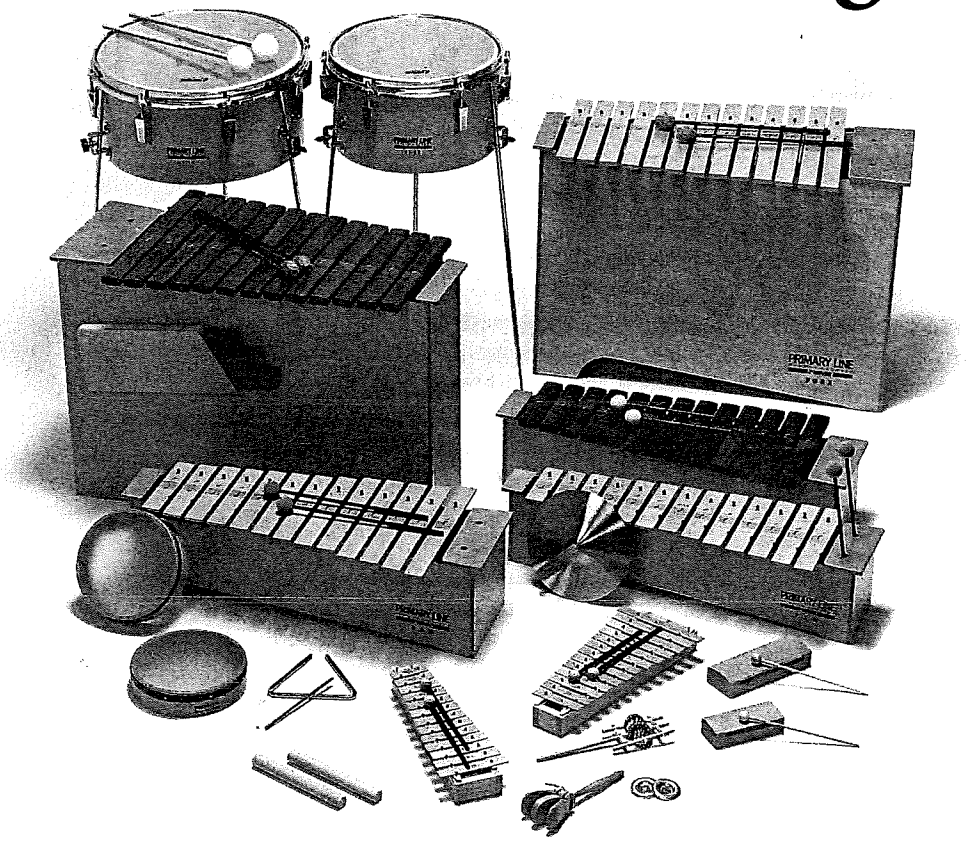


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# United States Needs National Standards for Education

*Bob Bergin*

*Editor's note: The following article appeared in the January 19, 1996, edition of the Fort Worth Star-Telegram.*

I've never heard anyone complain about requiring all pilots of international flights to speak English. Likewise, most people entrust their lives to a surgeon only when they know that the person with the scalpel meets standards set by the medical profession. And we Americans have been blessed with the standards for a very successful democracy: our Constitution and Bill of Rights.

But what about education? Why is it that national standards for American education never existed before 1994? In that year, Congress passed legislation – Goals 2000 – calling for school systems to voluntarily meet national academic standards. (My own professional association, the Music Educators National Conference, coordinated the preparation of standards for all of the arts taught in schools.)

But now even the modest guidelines of Goals 2000 are in danger of being eliminated by the current Congress because of budgetary and ideological reasons. This opposition to educational standards will have dire consequences for our children and, ultimately, America's future.

I'm not referring to goals for literacy, or math skills for high school graduation. Nor am I talking about standardized tests to measure how well students in a particular school are doing relative to those in the rest of the country. I'm talking about rigorous, day-to-day expectations for competency in each subject, expectations that are part of a teacher's daily lesson plans.

This lack of high educational standards makes mediocrity good enough.

Take literacy, for instance. Conventional wisdom says that the American public reads on a sixth-grade level; consequently, newspapers and magazines are geared to the reading comprehension of twelve-year-olds. Even the most optimistic projections for recent high school graduates – in the absence of any national standards – is ninth-grade reading proficiency. In other words, after twelve years of education, we are satisfied if our kids can read and comprehend material three grades below them.

There are many things wrong with such complacency, but two are glaring. First, in practical terms, kids who move from one school district to another can find themselves well ahead of or far behind their classmates. If they're ahead, they wait for the others to catch up. Lagging behind is much worse.

Last fall, a family with a fifth-grader moved into my Arlington neighborhood from a nearby state. The Arlington school district is one of the best in the region, so the youngster soon found himself scrambling to catch up. The disparity between his previous school and his current one is not merely a matter of funding. Per capita spending on education is only one of several factors influencing academic achievement. Performance is also profoundly influenced by expectations: the higher our standards, the better kids do.

Yet lack of educational standards exerts a second, far heavier toll: America's competitive edge in the world economy is eroding.

Too many of our children never realize their full intellectual potential because they attend schools where low expectations prevail due to an antiquated belief in the principle of community control. Complete local autonomy, however, belongs to the horse-and-buggy era, when people often spent their entire lives in an area of no more than a few square miles. Today, commerce and telecommunications extend our radius of activity to whole continents and beyond. In this global context, our educational goals must expand, too.

The House appropriations bill for 1996 drastically cuts education spending and zeros out all Goals 2000 funding, including money for state grants. The Senate's version is slightly better – it retains $310 million for state initiatives – but the two versions have yet to be reconciled.

In contrast, the White House budget is fully committed to improving education and provides $750 million for state grants and national programs under Goals 2000.

Listening to the debate unfold, we shouldn't believe those in Congress who claim that national standards will be too rigid and fiscally burdensome for local communities.

National educational standards are ideals that can be modified or augmented, if necessary. In the meantime, they will benefit schools in Texas and across the country through exhortations to educational excellence.

The next time you hear someone bashing educational standards, ask them why we Americans should be satisfied with a second-rate education for our children. Let's raise our standards.

*Bob Bergin is president of Rhythm Band Instruments. He also is president of the Music Industry Conference, an advisory body to the Music Educators National Conference. Bob previously served as Industry Representative to the National Board of Trustees of AOSA.*

**Please call the Music Educators National Conference at 1-800-828-0229 for a copy of the National Music Standards or other related publications.**

# John Feierabend: A Talk with Parents about Music in Early Childhood

*Beth Iafigliola*

The AOSA A/V Library features many excellent videotapes recorded at sessions from past AOSA national conferences. However, the library collection also contains a few tapes that were produced outside the organization. One such tape is the 1991 parent information and music advocacy tape featuring Dr. John Feierabend of the Hartt School of Music in Hartford, Connecticut. Although the videotape focuses on the first five years of life, it presents an effective case for music education at all levels.

This high-quality video was made for Connecticut Public Television with production funding provided by Lego Systems, Inc. in Enfield, Connecticut. Dr. Feierabend was a recipient of the international Lego Award, which recognizes significant contributions to children's education and general well-being.

Images of infants, young children at home and in group settings, a Suzuki violin class, and even a college choir are woven into the film. Interviews with Dr. Feierabend, parents, early childhood and music educators provide the supporting rationale. Harvard University psychologist Howard Gardner and Edwin Gordon, Professor of Music at Temple University, are among those interviewed.

The principal philosophical basis for Dr. Feierabend's educational theories is that "music in early childhood develops lifelong abilities and sensitivities which enrich everyday life for all people. Neglect of that development in early childhood causes an irreversible loss of that potential." Parents are the first teachers, and need to be encouraged and supported in that role.

The parents who are interviewed have attended parent-child classes and have become acquainted with traditional songs in order to prepare themselves for the important task of nurturing their child's musical skills. Stimulating parent involvement and generating enthusiasm are important facets of Dr. Feierabend's work. Likewise, this tape encourages the viewer to get involved in music education and demonstrates the necessity of music educators being involved with the community.

The scene opens with a silhouette of a New England home with a wide front porch. As we get closer to the scene, the focus of our attention is a father with his young son seated on his lap. Dr. Feierabend and his preschool son chant rhymes such as traditional knee bouncing chants and tickling games that open the door to his young child's heart and musical mind.

Parents need to take advantage of the "teachable moments" in the daily lives of their children, says Dr. Feierabend. Some important times for singing songs may be while riding in the car, at the dinner table or at bedtime. In the film, a mother is shown first singing to her wide-eyed infant, and then later singing while her preschool children rock in a clothes basket as part of imaginative play. The mother uses her knowledge of song materials, a pleasant singing voice, and good rapport with the children to match the music to each child's mood, age and abilities.

"Music is a natural and somewhat spontaneous activity for young children," says Regina Miller, Professor at the University of Hartford and a director of an early childhood center. She adds that the children often sing to themselves while doing other things. Early childhood educators at the center enjoy using music as a vehicle for teaching language and pre-reading skills.

Dr. Feierabend encourages the use of music in group child care settings, but recognizes music as an important area of growth separate from the intellectual development needed for

Tape(s) requested _____

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- All tapes are the property of the American Orff-Schulwerk Association. No tape may be reproduced for any reason. We regret that tapes cannot be shipped outside the U.S.
- Order from Beth Iafigliola, A/V Librarian, 2536 Robinhood Dr., Cleveland, OH 44134.

reading, writing and computation. Dr. Feierabend briefly explains the theories of Howard Gardner, who has identified seven areas of intelligence. Gardner states that each person possesses competence in several areas, but the areas may vary in strength. The area of strength becomes most important when there is a group project. Gardner says solutions to problems depend on the input of all group members who utilize these varied abilities and strengths.

Dr. Feierabend extends the idea of musical intelligence further by referring to research findings in music perception, as outlined by Edwin Gordon. Gordon says that one measure of musical intelligence is the ability to perceive music "in your head" without listening to the actual sound. Gordon further states that this ability is influenced by experiences at certain times in life, and that music education should be based on these experiences or it becomes education "about music," and leads to little real involvement or respect on the part of the students.

Whatever your experience or teaching situation, you will find this appealing videotape filled with stimulating ideas that will open the door to musical involvement in your home, school or community. (AOSA A/V Library listing: 65JF)

## Other tapes featuring music in preschool and early childhood:

**8 IC Richard Gill**; "I Can Make Music"; Richard Gill, along with Michael Atherton and Helen Newton, works with a group of three- to five-year-olds. The professionally made tape is intended for parents, student teachers, music education students and preschool teachers.

**9 NB Doug Goodkin**; "Near the Beginning: Orff Schulwerk for Preschool"; A demonstration class with a group of three- and four-year-olds. Special focus on appropriate materials and process.

**17 YL Marcelyn Smale**; "Young Learner, Active Learner"; Ms. Smale offers suggestions for working with preschoolers. Includes a children's demonstration which is a session on the concept of accent.

**17 LS Marcelyn Smale**; "Developing Listening Skills in Preschool"; A demonstration class with a group of preschoolers focusing on development of listening skills. Activities are intended to stimulate sound localization and auditory motor skills, as well as auditory and visual discrimination.

**21 PD Lillian Yaross;** "Prop Up the Day"; Imaginative use of props as an aid to teaching K-3.

**21 NB Lillian Yaross**; "Near the Beginning"; Short and simple activities for preschool children in a demonstration session.

**39 0T Katherine Smithrim**; "Once Upon a Time"; Ms. Smithrim leads a group on a musical exploration for four- and five-year-olds inspired by a children's book about going to the moon.

**78 PP Carol King**; "Process for Primaries"; Basic process for teachers of children K-3.

# Video Tapes

AA-AO *American Odyssey*

**Steve Calantropio**
4 II *Intermediate Improvisation*
4 RE *Rhythm and Elemental Music*

**Jane Frazee**
6 GC *The Gift and Challenge of Carl Orff*

**Danai Gagne and Judy Thomas**
7 CI *Children Involved: Developing African Materials*

**Richard Gill**
8 IC *I Can Make Music*

**Doug Goodkin**
9 MF *A Multi-Faceted, Multi-Cultural Experience for Upper Elementary Students*
9 NB *Near the Beginning: Orff Schulwerk for Preschool*

**Lynne Jessup**
10 BR *Back to the Roots: African Xylophone*
10 PM *Pacific Music Beyond Hawaii*

**Gunild Keetman**
*Films from German TV*
11 GK1 11 GK2 11GK3
11 GK4 11 GK5 11GK9 11GK16

**Helen Kemp**
12 SR *Sing and Rejoice: Guiding Young Singers*
12 BM *Body, Mind, Spirit, Voice: Developing the Young Singer*

**John Langstaff**
*Ritual Dance, Morris/Sword Dance*
13 RD1 Part 1
13 RD2 Part 2

**Peggy McCreary**
14 CO *Caring for Your Orff Instruments*

**Beth Miller**
*Introduction to Schulwerk: Three Sessions*
15 IS1 15IS2 15IS3

**Konnie Saliba**
16 SP *Singing, Playing, and Moving: Theory, Activity, Creativity*
16 PL *A Process Lesson*

**Marcelyn Smale**
17 YL *Young Learner, Active Learner*
17 LS *Developing Listening Skills in Preschool*

**Jim Solomon**
18 LA *Latin and African Rhythm Ensemble for the Elementary School*
18 SB *South of the Border*

**Jos Wuytack**
20 CC *Orff Schulwerk Process;* Chicago, 1987
20 TO *Travelling Through Orff with Jos*

**Lillian Yaross**
21 PD *Prop Up the Day*
21 NB *Near the Beginning*

**Margot Schneider**
22 OS *Orff Schulwerk in China, 1985-86*

**Panel Discussion**
23 SP Soundings: Past and Future; Cleveland, 1983
23 RR Reminiscences, Reflections of Toronto; Detroit, 1988
23 FD Founders Day Panel; Indianapolis, 1993

**Margaret duGard**
24 AF *Afro-American Culture*

**Pat Hamill**
26 AA *Arts Alive*

**Sue Snyder**
28 AE *Educating Administrators*

**Grace Nash**
29 WH *Winter Holidays*

**Bob deFrece**
30 FS *From Song to Movement*
30 HB *Handbells: Another Voice for the Instrumentarium*

**Portrait of Polynesia**
31 PP

**Lois Birkenshaw-Fleming**
33 LS *Everybody, Let's Sing*
33 MB *Mainstreaming: Babysitting or True Integration?*

**Dee Joy Coulter**
34 MG *Music's Gift to the Developing Mind*

**Nancy Ferguson**
35 JJ *Jewels for Juveniles*

**Rick Layton**
36 BE *Beginnings to End*
36 ML *Bring the Music to Life: Dramatic Experiences for Middle School*

**Ursula Rempel and Carolyn Kunzman**
37 FP *For Our Pastance, We Play and Dance*

**Mary Shamrock**
38 MB *Multi-Cultural Bridges: Report from China*

**Katharine Smithrim**
39 OT *Once Upon a Time for Preschool*

**Avon Gillespie**
40 AG *Possibility Teaching*

**Danai Gagne**
41 MD *Moving with the Drum, Drumming with the Movement*

**David Holt**
42 JH *Jaw Harp Playing*

**Barbara Grenoble**
43 VS *Visualizing Sound*

**Dr. Rene Boyer-White**
44 BA *Folksong Treasure of Black America*

**Marion O'Connell**
45 GS *A Guide on the Side: Working with Musically Gifted Children*

**Brigitte Warner**
46 MP *Musica Poetica*

**Atlanta Closing Session**
47 TR *Tribute to Gunild Keetman*

**Isabel Carley**
48 MW *Speech Play: The Magic of Words*
48 SS *Speech Play: From Speech to Song*
48 SP *Speech Play: Storytelling Plus*

**Elizabeth Gilpatrick**
49 AC *Aleatoric Composition*

**Barbara Haselbach**
50 MC Master Class
50 SD *Poetry from* Song-Dances to the Light

**Jack Neill**
51 JZ *Jazzin' Up the Joint*

**Judith Cook Tucker**
52 FC *Forging Community Bonds Through Multi-Part Songs*

**Pam Hetrick**
53 IM *Interlocking Melodies: A Balinese Pentatonic Alternative*

**Teruko Yaginuma**
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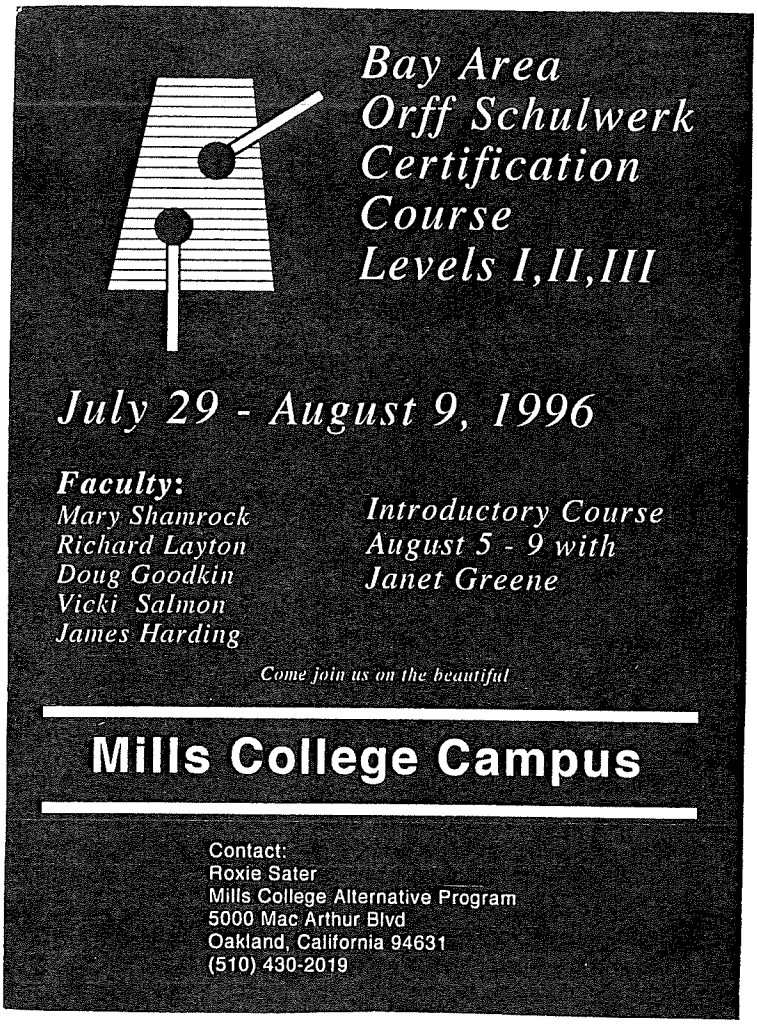



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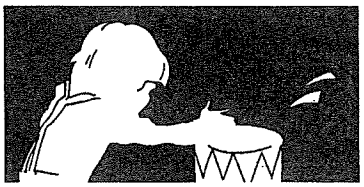

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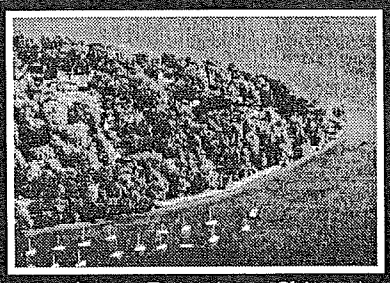

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# BOOK REVIEWS

## *Millie Burnett, 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.*

**MUSIC MATTERS, by David Elliot. Oxford University Press, Inc., 1995. ISBN 0-19-509171-X. $35.**

The arrival of David Elliott's *Music Matters* could not be more timely. The profession has, at last, a carefully argued rationale for the place of music in general education. That place has been steadily eroding as time and resources to support arts education in the schools have become increasingly scarce. Rushing to fill the arts void in schools are such established cultural institutions as orchestras and museums. A December 24, 1995 *New York Times* article informs us that – with generous foundation support – concert halls and museums are turning into teachers.

Elliott's book reveals, in plain language, why this is an alarming development for arts teachers and their students. Orchestras and museums regard arts education as synonymous with appreciation; students are the passive audience for, rather than active participants in, artistic and musical events. Curriculum development and assessment are rare.

Elliott insists that education in music should be conducted according to the nature of the subject matter itself. His definition of music as a "diverse human practice" leads to the obvious assumption that education in music ought to develop practitioners, or musical apprentices. With Howard Gardner he believes that music is an intelligence, not a talent; it is a form of knowledge like language or math that can be acquired by most children. Musicianship is achieved by a "reflective music curriculum," inspiring the kind of work Elliott acknowledges currently takes place in excellent Orff and Kodály classrooms.

The three sections of *Music Matters* take up the issues of defining the nature and significance of music, developing a music education philosophy based on the definition, and delivering the results in the classroom. These serious matters are carefully considered in comprehensible English. In fact, Elliott's writing style is engaging, even unexpectedly whimsical ("doesn't know a 'C' from a sea"). He loves to play with words and is (unfortunately, in my view) given to making up his own: "musicing" and "listenership" are two examples. Frequent quotes, while useful for supporting his case, sometimes interrupt the flow of the text. These are small quibbles in light of this path-breaking contribution.

This refreshing new direction in music education philosophy owes its appearance to a half century of philosophical preoccupation with the doctrine of music education as aesthetic education. I think it unlikely that Elliott would have been compelled to offer such a strong defense of music-as-action had music education philosophers not for so long exclusively promoted music-as-product (the musical work). With helpful examples he builds his case for a new philosophy based on his concerns about the limits and logical fallacies of the old.

The importance of listening in the music education curriculum is not neglected in *Music Matters*. However, Elliott makes an important distinction between expressing verbal knowledge about musical elements and understanding the ways these elements work through actual performance. He believes, along with many experienced music educators, that listening must be contextualized in artistic music-making experiences.

Proponents of the aesthetic music education philosophy advanced the notion that music educators should concentrate on teaching children to respond aesthetically to recordings (thereby becoming consumers of music). This view led one of the most respected aesthetic philosophers, Bennett Reimer, to criticize the strong emphasis on performance in Kodály and Orff programs. The music classroom was not, in his view, the place to develop artistic, creative practitioners.

In the context of this incongenial philosophical climate, Orff teachers can be proud of leading the way toward a reexamination of the importance of participatory musicianship development in music education since the 1960s. *Music Matters* confirms the philosophical legitimacy of these efforts.

*-Jane Frazee, Minnesota*

**CARMINA BURANA, Carl Orff/Hap Grieshaber, Schott Music International, 1995. ISBN 3-7957-0294-1. $39.**

In celebration of the Orff Centenary, Schott Music International issued several special editions of Orff works and Orff-related materials. By far the most elegant of these is the book of Hap Grieshaber's wood engravings based on *Carmina Burana* that are paired with excerpts of Orff's *Carmina* manuscript. It is an impressively-sized art book, protected by a case, that begs to be displayed prominently in your library or living room.

The woodcuts, printed in red, orange, gold, green, blue, brown and black, evoke the earthy themes of the text. The art is highly stylized and full of energy. There are thirteen prints in all. One, *The Rowan Tree*, is printed on linen on both the front and back covers, and the remaining twelve are grouped as triptychs, interspersed with pages of Orff's manuscript. The music is not presented in score form; rather, there are identifying motifs written in pencil on hand-drawn staves that are treated as elements of art arranged on canvas. The entire text of the Orff work is printed in the original and in German translation in the back of the book, where there also appears an English translation of Werner Thomas' comments.

In 1934 Grieshaber and Orff were both coincidentally attracted by the *Codex Burana*, Grieshaber by the images

*continued...*

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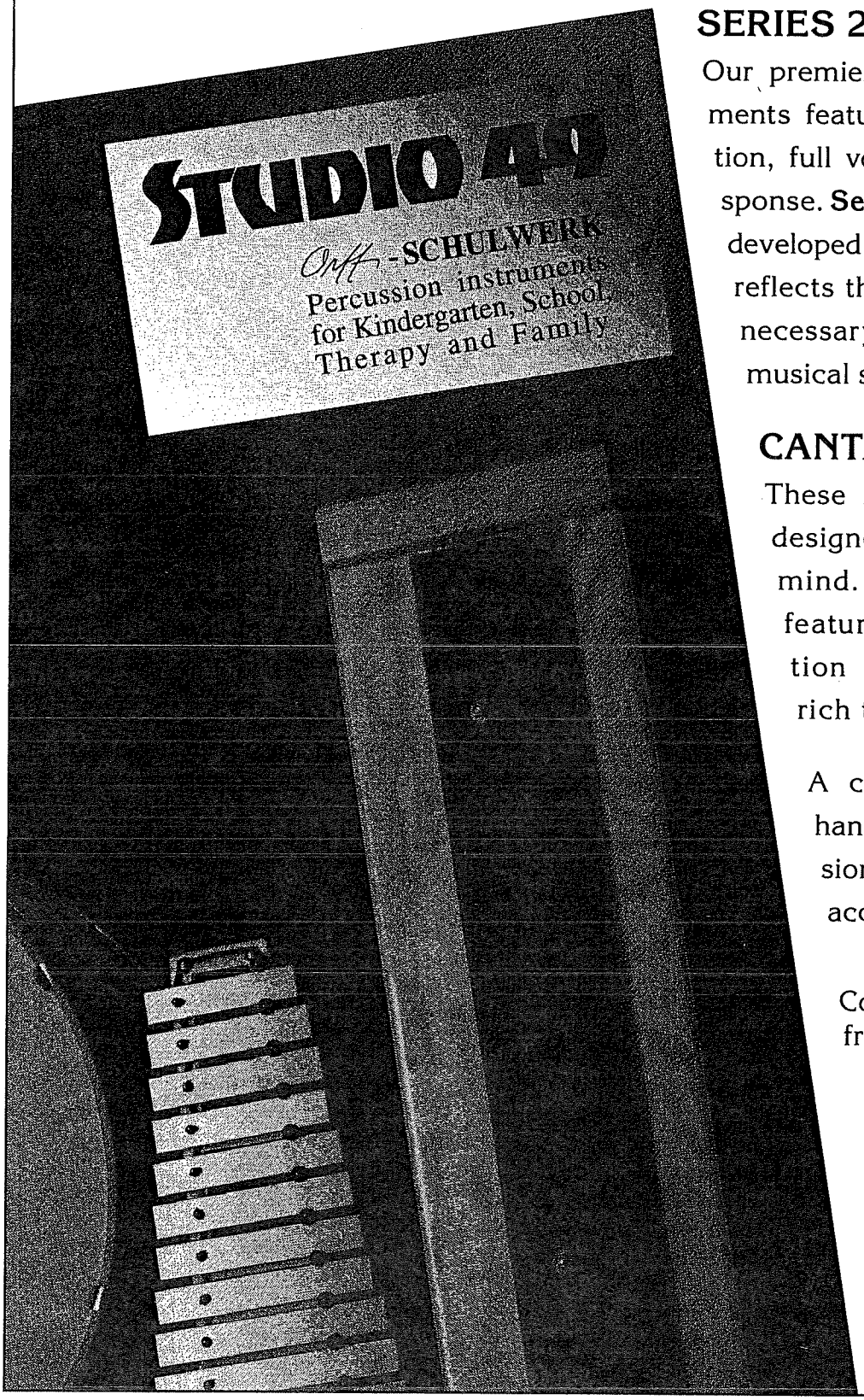


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in the illuminations, Orff by the rhythm and sound of the poetry. In 1965, in honor of Orff's seventieth birthday, the Württemburg Staatstheater mounted an exhibit of Grieshaber's engravings printed on Japanese rice paper. The Manus Press used the engravings to produce a collector's book printed on handmade paper and bound in sackcloth, which contained the poem cycle, "Carmina Burana," by French poet Jacques Prévert. The present volume recalls the special nature of that book. Also in 1965, in another very rich collaboration, Grieshaber and Orff produced a similar book based on *Astutuli.*

*-Carol Erion, Virginia*

**ORFF-KLAVIERBUCH, Piano Duets, Volume 1 & 2. Arranged by Hermann Regner. Schott Music International, 1995. ED 8268, ED 8269. $15.95 each.**

**ORFF-KLAVIERBUCH, Piano Solo, Easy Pieces and Arrangements. Arranged by Hermann Regner. Schott Music International, 1995. ED 8264. $10.95.**

Here's a way to bring back the sensibility of a simpler time – a time we've only read about with envy, a time before television and other electronic devices, when folks made their own entertainments. One of these very social events was music-making around the piano in the parlor. Besides playing accompaniments for singing, people played duet transcriptions of symphonies and operas. A very young Carl Orff learned the standard symphonic and operatic repertoire by playing them as duets with his mother.

Hermann Regner has compiled two volumes of duet arrangements of Orff's music. The first volume contains pieces from *Carmina Burana, Die Kluge, Der Mond, Die Bernauerin* and *De Comoedia de Fine Temporum.* While most of us are already familiar with the first work, this volume provides a wonderful opportunity to get to know other works that are seldom performed in this country. The second volume contains pieces from the Schulwerk. Because only half of these pieces come from the familiar Murray edition and the remaining from the original German editions or from the supplements, this volume, too, affords us a learning opportunity. In addition, the second volume contains exercises, melodies, ostinati and borduns intended to be used in improvisation. Playing the duets from both these volumes is wonderful fun and an excellent way to learn new repertoire.

Regner has also assembled a book of solo piano arrangements containing music from the Schulwerk volumes, from *Klavierübung*, and from stage works (*Carmina, Der Mond* and *Die Bernauerin*). As much as we love the Schulwerk pieces played on their intended xylophones, glockenspiels and metallophones, hearing them with piano sonorities makes one aware that the beauty of this elemental music is not dependent on the medium. Regner's arrangements are idiomatic and his sense of appropriateness is unerring. You will be charmed and educated by playing the arrangements in this volume. It is also a collection to share with private piano instructors who are always on the lookout for interesting and rewarding recital material written by well-known composers that can be played by young pianists.

*-Carol Erion, Virginia*

# 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.*

***Kids Make Music*. Bogner Entertainment Inc., PO Box 641428, Los Angeles, CA 90064. UPC 7-33774-0004-3-2; Video $14.95.**

Music educator Lynn Kleiner created this video for use with very young children, ages two and up. The video features approximately thirty minutes of music activities followed by commentary by Kleiner and two other noted scholars, Frances Rauscher and Cecilia Riddell. The concluding explanations given by these three are helpful to parents and early childhood specialists alike.

Kleiner demonstrates music teaching with a dozen pre-school children, mostly in a group setting, but with individual children in some segments. Kleiner is an exceptional teacher, and well worth watching. She manages to keep all learners engaged in the activities through her effervescent teaching personality, an attractive puppet, a large repertoire, and a wide variety of activities for moving, singing and playing.

The music instruction part of the video is a continuous stream of activities. Selections include: "Girls and Boys Come Out To Play," "Hello," "Come Out Little Clown," "Bell Horses," "Shake Those Bells," "Stars," "Five Little Triangles," "Percussion Family" and "Two Little Sausages."

Tempos are generally appropriate and have been planned carefully for young children's locomotor abilities and for instrument playing. Kleiner's students all demonstrated beat matching skills and could "lock into" the beat easily. Some of the tempos that are ideal for moving and playing, however, are too fast for understanding words of songs – but these problems are minimal. Kleiner's diction and voice quality are outstanding.

The video is interestingly done, with some special effects and change of scenery to the outdoors. The focus is on musical skills, vocabulary and concepts, with no attempt to utilize integrated thematic instruction or holiday themes, an aspect this reviewer does not see as a weakness. Rather, by focusing solely on musical concepts, the video provides the early childhood specialist with a core repertory of skill-building materials to use throughout the year.

Kleiner, in her excellent and informative concluding remarks, encourages parents and early childhood teachers to participate with children in musical activities and to model musical behaviors. Many teachers could benefit greatly from studying the video and implementing Kleiner's suggestions into their own classrooms.

*-Vivian Velasquez, Nevada*

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## Letters to the editor...

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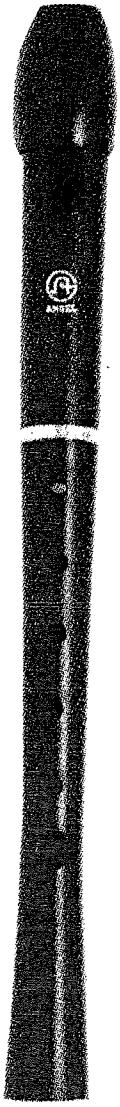

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# Vocal Experiences as Play

*Susan M. Tarnowski*

Young children learn about themselves and their environment through their play. Child play is intrinsically rather than extrinsically motivated; children engage in play for its own sake rather than using play as a means to an end. Play has also been linked to many other functions such as creativity, problem solving, language learning, and other cognitive, social and physical elements of child development.

Musical play is an exploration of sound: active experiences involving spontaneous and guided singing and instrument play, and listening experiences as others produce and reproduce sound. Singing is the most immediate way for children to explore and improvise with sound, and many young children eagerly participate in group singing activities in a classroom setting. Many also incorporate the songs and lyrics learned in the group setting into their own play as improvised responses to play or as accompaniments to ongoing play. Following are some strategies for encouraging involvement in group singing activities in the classroom.

## Songs and movement development

Some songs encourage singing, while others are more likely to elicit movement. Songs such as "Clap Hands Softly" (sung to the tune of "Are You Sleeping?") allow children to focus on the vocal production of soft and loud. Songs such as the traditional "Head, Shoulders, Knees, and Toes" require so much full body physical effort that the children focus on the movement and often find it difficult to continue singing.

The same problem may exist when engaging in singing activities with movement games. One game that allows the child to sing as well as play includes the song "One Elephant."[1] Since the story has progressively greater numbers of elephants playing on a spider web, stretch string in a web-pattern on the floor. Invite children to be elephants and join each other on the web. At the end, all children fall as the web collapses. However, very little movement takes place while singing, allowing the children to concentrate on singing well.

Another way to involve children in movement while still focusing on the development of singing is to use small muscle movements. "Table games" in which children follow some aspect of the song with their finger on a constructed game board are very useful. "Go In and Out the Window"[2] is an excellent example of these table games.

A third way to incorporate singing into movement activities is through songs and dramatic play. A favorite game played by my preschoolers was actually improvised by a five-year-old boy. After learning the song "Tingalayo"[3] the child said, "I know what we can do with this!" and ran to hide as he became Tingalayo. He encouraged us to call him and look for him as we sang. Gradually he emerged and re-joined the group as we finished the song. He chose a new Tingalayo and the game began again. This simple, child-inspired game became a standard in our room. Another favorite dramatic play activity arose around the song "The Old Gray Cat."[4] The children took on the roles of the cat, the mice, and even the cheese. Again, because movement was minimal and because the sung story was necessary to the action, singing was allowed to be the central part of the activity.

## Songs and language development

In addition to songs with movement, songs that encourage language development are a mainstay of the preschool classroom. Songs with dialogue responses are helpful because the young child does not need to know the entire song in order to participate in the singing. Improvised question and answer songs or songs with a designated child-sung segment are excellent. Often these short responses can be part of a book-reading activity. In *The Very Snowy Day*,[5] the lead character explores many different winter activities. The song "What Can We Do On A Snowy Day?," an adaptation of the song "What Shall We Do"[6] with new words substituted as the activities in the book change, is a good example of an appropriate song for preschool vocal practice. Another favorite book is *Herman the Helper*.[7] Herman is a young octopus who enjoys helping everyone. The following chant is appropriate to insert after each new adventure in the book:

| | | | |
|---|---|---|---|
| F | F | F | C |
| I | like | to | help, |
| A | A | A | F |
| I | like | to | help, |
| | | | |
| C' | C' | C' | C' |
| Oh | yes, | I | do, |
| Bb | A | G | F |
| I | like | to | help. |

Finally, songs as word games are entertaining as well as educational for young children. Songs which allow word substitutions are especially enjoyed. Two good examples are "Don't Throw Your Junk in My Backyard"[8] and "Willoughby Wallaby Wee."[9] Both allow children to include realistic as well as silly examples of word substitutions. Encouraging participation in vocal

*continued...*

play activities is a vital part of the role of the preschool teacher. Teachers must first provide a physical and social environment that is safe and supportive to singing and secondly, respond to and participate in individual vocal explorations and group singing activities in the classroom. Throughout all, the vocal musical play must be enjoyable for all participants.

*Susan Tarnowski is Professor of Music Education at the University of Wisconsin-Eau Claire.*

**Notes**

[1]See *Music: A Way of Life for the Young Child* by K. Bayless and M. Ramsey. Columbus, Ohio: Merrill Publishing Co., 1986.

[2]See *Music Maker Table Game #2: Go In and Out the Window* by S. Kenny. Provo, Utah: Brigham Young University.

[3]*Tingalayo* by Raffi. New York: Crown Publishers, 1989.

[4]From *Music and You* by B. Staton, M. Staton, M. Davidson, and S. Synder. New York: Macmillan, 1988.

[5]*The Snowy Day* by E. J. Keats. New York: Puffin Books, 1978.

[6]From *World of Music* by M. Palmer, M. L. Reilly, and C. R. Scott. Parsippany, New Jersey: Silver Burdett & Ginn, 1988.

[7]*Herman the Helper* by R. Krause and J. Arruego. New York: Windmill Books and Simon & Schuster, 1974.

[8]From *Before the Basics: Creating Conversations with Children* by B. Bos. California: Turn the Page Press, 1987.

[9]From *Music and You.* (See above)



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

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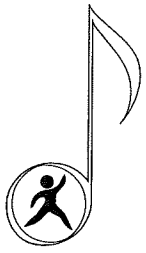

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