# The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

*Music and Movement Education*

Summer 1996 Volume XXVIII Number 4

*The Orff Echo* **Volume XXVIII Number Four Summer 1996**

**American Orff-Schulwerk Association**
*Music and Movement Education*
**P O Box 391089, Cleveland, OH 44139-8089**
**(216) 543-5366; FAX:(216) 543-2687**
**http://pen.k12.va.us/~jneill/ASOA.html**
*Member, Auxiliary Status*
*Music Educators National Conference*



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

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

**Editorial Office:**
**3105 Lincoln Blvd.**
**Cleveland, OH 44118**
**Phone: (216)321-7573**
**Fax: (216)321-1946**
**E-mail: BXFN94B@PRODIGY.COM**

## Table of Contents



**On Our Cover:** Drawing by Leigh Carter, Good Shepherd Episcopal School, Dallas, Texas



**Articles and letters** to the editor are viewpoints of their authors and do not imply endorsement by AOSA. Permission to reprint material must be secured from the editor.

**Manuscripts** for possible publication should be double-spaced on one side of the paper. Relevant material may be sent to the department editors. Manuscripts cannot be returned, nor can publication be guaranteed. Deadline dates follow advertising closing dates.

**Quoted music** and material must be cleared with copyright holders before sending to The Orff Echo. Send copies of letters/contracts.

**Illustrations:** Examples, line drawings, music, and charts should be separate, identified, and kept flat. Reduction is to be expected.

**Photographs:** Black and white glossies preferred. Identify each with a sticker on the reverse; do not use staples or ballpoint. Call editorial office with questions.

**Advertising:** Ads must be camera ready, flat, and mounted. Write to AOSA Executive Headquarters, P.O. Box 391089, Cleveland, OH 44139, or call (216) 543-5366 for a complete rate sheet.

Ad Closing Dates

| | |
|---|---|
| **Spring** | **January 15** |
| **Summer** | **April 15** |
| **Winter** | **October 15** |
| **Fall** | **July 15** |

**Orff Echo Advertising Rates**
**Inside Pages**

| | | |
|---|---|---|
| Full Page | 7 1/2"w.x 9 3/4"h. | $600 |
| 2/3 Page | 4 7/8"x. x 9 3/4"h. | $420 |
| 1/2 Page | 7 1/2"w. x 4 7/8"h. | $320 |
| 1/3 Page | 4 7/8"w. x 4 7/8"h. | $220 |
| 1/4 Page | 4 7/8"w. x 3 5/8"h. | $180 |
| 1/6 Page | 2 3/8"w. x 4 7/8"h. | $120 |
| 1/8 Page | 2 3/8"w. x 3 5/8"h. | $ 95 |
| 1/12 Page | 3 2/8"w. x 2 3/8"h. | $ 65 |

A complete rate sheet is available upon request.

A 10% frequency discount applies to advertisements in four consecutive issues. Classified Ads: For sale of publications and other materials, 20 cents per word; should be pre-paid.

Ads subject to acceptance by the magazine.

# From the Editor

One day, while attending last year's AOSA conference in Dallas/Fort Worth, I was catching lunch on the run, as so often happens in the rushed attempts to see everything and do everything available during those activity-packed days. With fifteen unscheduled minutes at my disposal and salad in hand, it seemed like a good time to take in the children's art display outside the exhibit hall. There were many wonderful offerings, including some fascinating multi-media weavings, but my eye was immediately captured by Leigh Carter's vibrant rendering of wildflowers. I was thrilled when she agreed to allow her work to be featured on this issue's cover. Leigh is in the eighth grade at Good Shepherd Episcopal School in Dallas, where she studies art with Dee Ann Schulz.

Our focus section in this issue, coordinated by Editorial Board member Janet Robbins, takes a look at creativity. Articles by Peter Webster, Carol Erion, Susan Kennedy and Liz Gilpatrick cast light on this most interesting but often baffling subject, one that lies at the heart of excitement in the classroom.

Of related interest, in her article for *Focus on Research* titled "Context and Discovery: Rethinking the Nature of Creativity," Lori Custodero looks at research suggesting that problem-finding, rather than problem solving, plays a central role in the creative environment we provide for children.

Other features include Part 2 of Tossi Aaron's article on ballads that appeared in the Winter 1996 issue. This time she looks at American ballads and their unique illumination of our history and culture.

Steven Calantropio provides an introduction to technology in the classroom in his article beginning on page 25. While he is careful to say that high-tech tools should be viewed exactly as such and not as ends in themselves, used wisely they can help provide more time for real teaching. He shows us just how we can use computers and appropriate software to make our jobs more time-efficient and effective.

Last weekend, the Editorial Board of AOSA met for our annual two-day meeting. (We have another brief meeting each November at the national conference.) I am constantly amazed by the energy and innovative thought these dedicated people bring to the planning and production of *The Orff Echo*. Listening to ideas being tossed from one side of the room to the other, hearing them molded and modified, watching them evolve, is truly an example of creativity in action. Although many decisions were made that will come to bear gradually on the journal over the next year, one thing we all agreed upon was the immediate importance of encouraging you, our readers and members, to become involved in *The Orff Echo*.

Many people ask how we find the articles that are printed in the journal. Most are solicited, sought from teachers and practitioners who have a particular expertise. Others arrive unsolicited, and still others are a result of a phone call or letter the author made initially to see if there might be interest in their idea. It's always exciting and gratifying to work with "new" writers, and it's a continual reminder that there's much talent within our ranks. So if you have an idea for an article, don't just put it on the back burner; pursue it! But first give us a call or drop us a note. We've had the experience of having two articles on the same topic, equally well written, arrive at nearly the same time. If we know what your idea is, we can avoid duplication of effort. And while we obviously can't promise that every submission we receive will be published, each article is carefully and anonymously reviewed by members of the Editorial Board.

There are many other ways to contribute to *The Orff Echo* — reviews of books or materials, letters to the editor, responses to Point~Counterpoint, contributions to *From the Classroom* — these are just a few. We are planning a time during the 1996 conference in Memphis when the Editorial Board and myself can be available to answer your questions and hear your comments. We'll keep you posted.

-D. M.

# Membership Form

Date _____

Name _____

Mailing Address _____

City _____ State _____ Zip _____

**PLEASE COMPLETE:**

___ Renewal

___ Intermittent (held past membership)

Check as applicable:

___ Music Specialist

___ Classroom

___ Private

___ General Classroom Teacher

___ University Professor

___ Church Musician

___ Music Therapist

Student at:_____
(include copy of current ID)

Other _____

Phone _____ / _____
(area code)

___ Check here if you do not want phone number listed in directory

CURRENT CHAPTER AFFILIATION (if any)

_____

Method of payment:

___ Check enclosed payable to AOSA

___ MasterCard ___ Visa Exp.Date _____

_____: _____: _____: _____

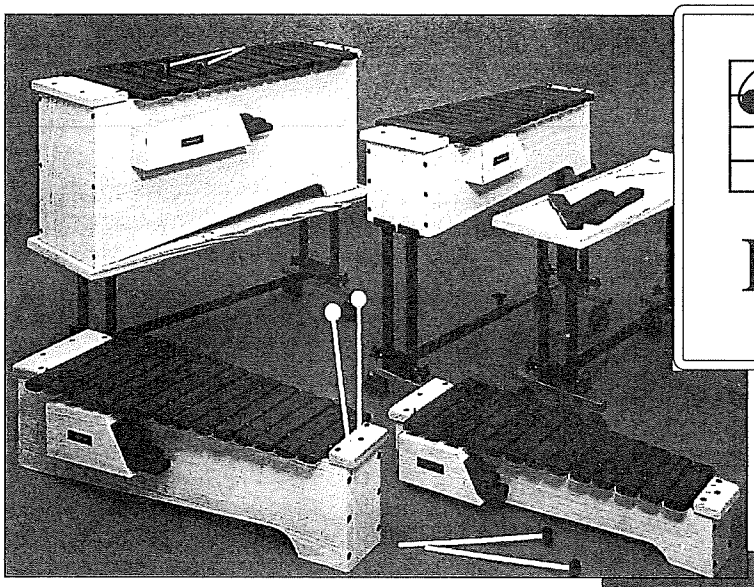
Charge this order to my account as indicated, to be paid according to the current terms of that account.

Signature: _____
Authorized Charge Card Signature

**American Orff-Schulwerk Association**
Auxiliary of the Music Educators National Conference
July 1, 1996 - June 30, 1997

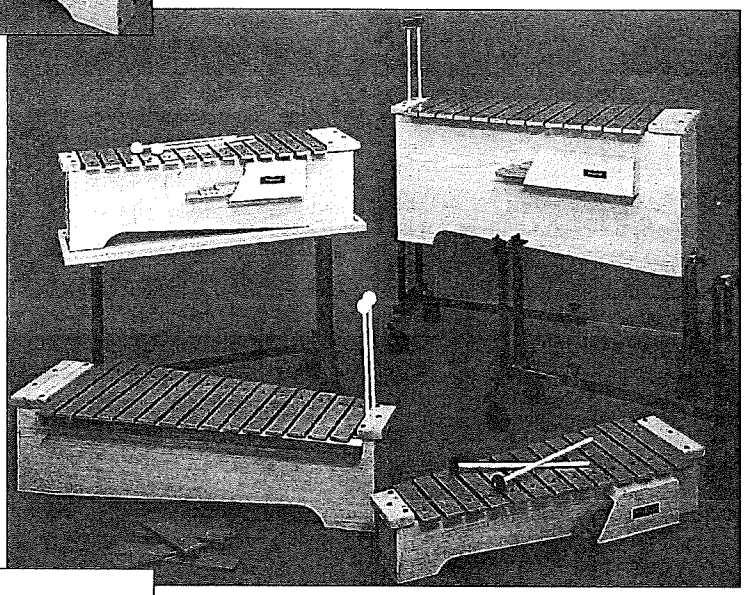
| | |
|---|---|
| **Regular Member**<br>One-year subscription to *The Orff Echo,* membership directory, voting privileges | $ 40.00 ____ |
| **Student Member**<br>Regular privileges for full-time student | $ 15.00 ____ |
| **Retired Member**<br>Regular privileges for those 55 or older AND retired | $ 27.00 ____ |
| **Institution Member**<br>Three copies of one-year subscription to *The Orff Echo.* One person entitled to all other membership privileges | $ 50.00 ____ |
| **Library Member**<br>Three copies of one-year subscription to *The Orff Echo.* No voting or membership privileges | $ 45.00 ____ |
| **Music Industry Member**<br>Three copies of one-year subscription to *The Orff Echo,* membership directory, representation on the AOSA | $ 60.00 ____ |
| National Board of Trustees | $ _____ |
| Add $10.00 for mailing outside U.S.A. | $ _____ |
| Add $3.00 for mailing back issues if joining after Nov. 15th | |
| **TOTAL DUE** (in U.S. funds) | $ _____ |

Mail to: AOSA, PO Box 391089, Cleveland, OH 44139-8089



# Peripole BERGERAULT INC.

## ■ ALWAYS THE LEADER IN QUALITY AND PRICE



**XYLOPHONES**

**SOPRANO** ($c^2$-$a^3$)
**PB 1101** Diatonic - 16 Bars
**PB 1103** Chromatic - 22 Bars

**ALTO** ($c^1$-$a^2$)
**PB 1111** Diatonic - 16 Bars
**PB 1113** Chromatic - 22 Bars

**BASS** (c-$a^1$)
**PB 1121** Diatonic - 16 Bars
**PB 1123** Chromatic - 22 Bars

**METALLOPHONES**

**SOPRANO** ($c^2$-$a^3$)
**PB 1301** Diatonic - 16 Bars
**PB 1303** Chromatic - 22 Bars

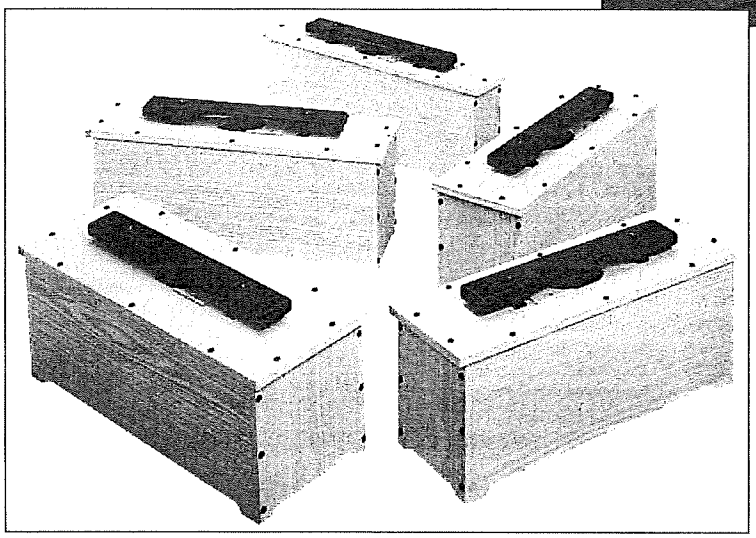
**ALTO** ($c^1$-$a^2$)
**PB 1311** Diatonic - 16 Bars
**PB 1313** Chromatic - 22 Bars

**BASS** (c-$a^1$)
**PB 1321** Diatonic - 16 Bars
**PB 1323** Chromatic - 22 Bars

**GLOCKENSPIELS**

**PB 1201** Diatonic Soprano - 16 Bars $c^3$-$a^4$
**PB 1211** Diatonic Alto - 16 Bars $c^2$-$a^3$

**SUB CONTRA BASS BARS, 3-3/4"X3/4" - C,D,E**
**CONTRA BASS BARS, 2-5/32"x3/4" - F, F#, G,A,B,Bb,C**



**FREE** overtone tuning. **FREE** dampers on metallophones. Extra-wide bars. Only prime, aged Rosewood used for xylophones. Formica laminated hardwood construction, both glued and screwed together with solid base line for greater durability. Heavy duty metal posts and surgical quality neoprene tubing to support the bars. Precisely tuned to A440. **FREE** attached storage boxes for F# and Bb bars. Mallet storage. Fiberglass xylophones and extended ranges available. Mobile, adjustable tables and stands available. **UNCONDITIONALLY GUARANTEED** for quality, tuning and workmanship.

**Peripole Bergerault Inc.**
**2041 State Street**
**Salem, Oregon 97301**
**1-800-443-3592**

**Call for our FREE, complete, color catalog.**

**Have you checked out our great recorder that everyone is talking about?**

# President's Message

## Carolee Stewart, AOSA President

# Building Partnerships

We are all familiar with the axiom, "two heads are better than one." For many of the same reasons, two or more organizations working together toward a common goal can produce more powerful results than a single organization working alone. We see this concept prove true again and again as businesses and even countries combine forces to achieve shared objectives.

Recent collaborations among arts organizations have brought about unprecedented advances for education in the arts. The best example of this, of course, is the development of the National Standards for Arts Education, which is the combined work of many individuals and groups. This concerted effort has produced an extraordinarily powerful outcome. Not only do music educators across the country advocate "music for every child," but we also promote musical *standards* for every child.

Another partnership currently in progress is one shared by the MENC Eastern Division, the Organization of American Kodály Educators, the American String Teachers Association, and the Maryland Music Educators Association. When the officers of OAKE and MENC discovered that they were planning conferences for a similar time and location, they (along with ASTA and MMEA) put their heads together and decided to have a joint conference in Baltimore during the winter of 1997. The title of the conference is, appropriately, *Power through Partnership*. What a wonderful opportunity for these organizations to take advantage of each other's strengths, and for their members to learn more about each other!

In addition to providing opportunities for us to learn from each other, collaborations sometimes allow us to see ourselves in a new light. Through the sharing process, we may become more aware of our own strengths and weaknesses. Such experiences lead to growth for all parties involved.

Orff Schulwerk by nature affords opportunities for collaboration, and AOSA is allied in various ways with three organizations: MENC, the American Recorder Society, and the Organization of American Kodály Educators. I'd like to share with you a little about our involvement with these organizations.

AOSA enjoys a wonderful relationship with the MENC leadership, and we welcome occasions for exchanging ideas. Our formal affiliation with MENC began in 1989 when we became an auxiliary member. Since that time, AOSA has participated in meetings and consulted on projects such as the development of the National Standards; and an MENC president, past president, or president-elect has attended most AOSA conferences. In fact, MENC President Will Schmid was so impressed by children's statements made at last year's AOSA conference about what music in school means to them, that he has quoted these statements in a speech given at many state Music Educators Association meetings. The impact of Will's encounter with these students educated through the Schulwerk has had a far-reaching effect.

In April of this year, AOSA was present at the MENC convention in Kansas City with a booth in the exhibit hall and a showcase session presented by Arvida Steen. I had the privilege of representing AOSA at the National Assembly meeting held one day before the conference. In September 1996, vice president Jack Neill and I will participate in the second National Music Education Summit, a meeting of leaders from all MENC-allied organizations.

Our relationship with MENC allows the voice of AOSA to be heard, as we speak out on important issues relevant to all music educators. We will continue to nurture and develop this relationship for our mutual advantage.

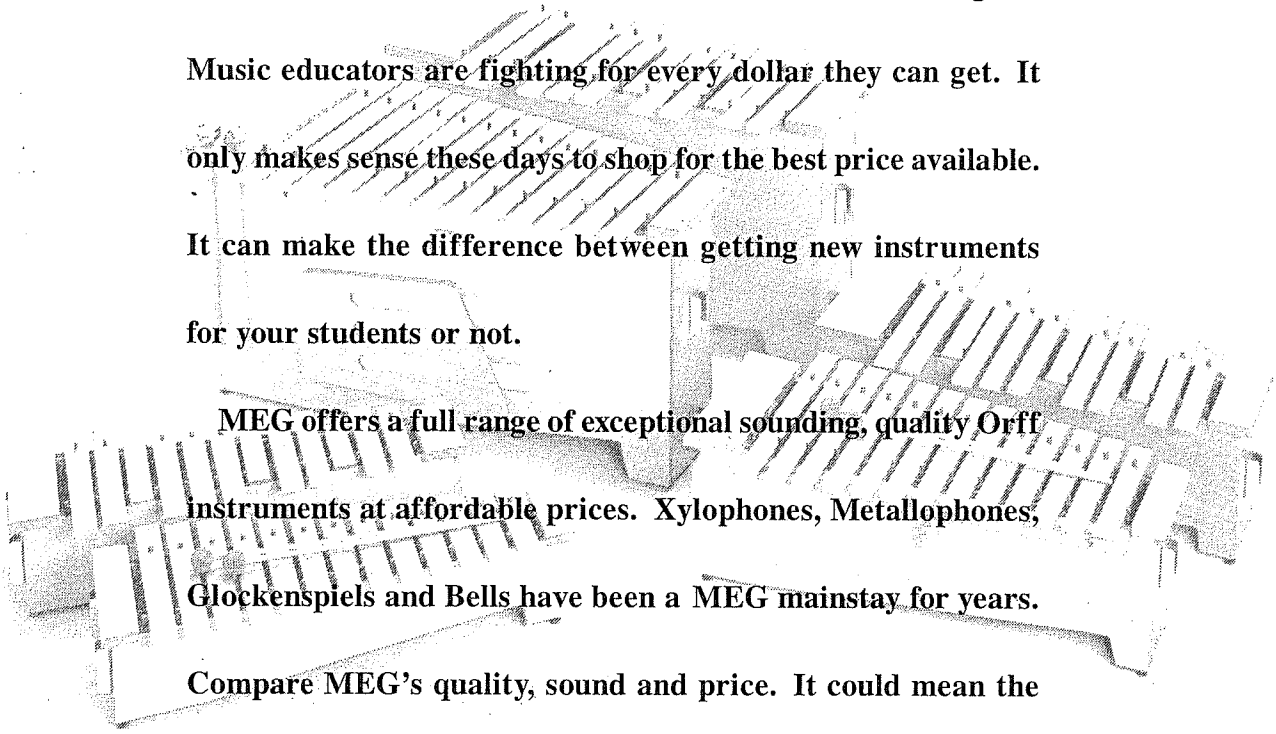
AOSA began a beneficial partnership with the American Recorder Society in 1993. Our relationship involves an exchange of organization membership and advertising. We also have a joint *ad hoc* committee that consists of five individuals who are members of both organizations. This committee meets on an annual basis during the AOSA conference to discuss ways that the two organizations can assist each other in recorder education. ARS suggests conference presenters and offers ideas about how to achieve higher levels in recorder playing among music teachers. AOSA's contribution is in the areas of pedagogy and support for the on-going effort to recognize the recorder as a legitimate instrument in its own right rather than as a pre-band instrument.

I am very happy to announce that a partnership between AOSA and the Organization of American Kodály Educators is currently being developed. Our purpose is to discuss common concerns and investigate mutually beneficial activities. I was honored to be invited to offer greetings on behalf of AOSA at the OAKE national conference in Provo, Utah, in April. During that conference I met with OAKE president John Feierabend and president-elect Ann Kay to discuss what our relationship might involve. Those details are still under negotiation. While we all recognize that there are significant differences in the approaches upon which our organizations are founded, I believe we have greater similarities — most importantly, the goal of striving for musical excellence for all children through active and joyful experiences.

All of these partnerships offer advantages to AOSA and to music education. AOSA gains opportunities to be heard in the greater world of music education, and we, in turn, benefit from hearing other views. While we strive to uphold our mission and maintain the unique identity of the Schulwerk, we also need the wisdom and collegiality of our friends in all areas of music education. Ultimately, in our efforts to promote quality music education, we are strongest when we speak with one voice.

# "DOUGH, RE, MI..."

**It's an old familiar song. "Funds for music education aren't available. Funds have been cut. Sorry, not in the budget." Music educators are fighting for every dollar they can get. It only makes sense these days to shop for the best price available. It can make the difference between getting new instruments for your students or not.**



**MEG offers a full range of exceptional sounding, quality Orff instruments at affordable prices. Xylophones, Metallophones, Glockenspiels and Bells have been a MEG mainstay for years. Compare MEG's quality, sound and price. It could mean the difference between music ... and the same old song.**

MEG

WE SALUTE THE
NATIONAL MUSIC STANDARDS

P.O. Box 597 • Elkhart, Indiana 46515-0597 • (219) 273-2213

# Bridging Traditions: A Memphis Montage

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

*Long distance information, give me Memphis, Tennessee*
*We're gonna have a party, won't you come along with me*
*We're giving you this message so you'll know the place to call*
*Conference '96 - we know you're gonna have a ball!!*

Watch the sun set from a Mississippi Riverboat... Listen to blues and jazz in the Beale Street historic district ... Visit Sun Studios... Revel in the glories of vibrant gospel music... Ride the trolley to the Orpheum Theater... Pay your respects to the "King" at Graceland... Tour the National Civil Rights Museum... Sample the barbecue at Vergos' Rendezvous... Enjoy the exciting sounds of 350 children's voices raised together in song...

The members of the Memphis Orff Chapter warmly invite you to join us for the 1996 National Conference of the American Orff-Schulwerk Association in Memphis, Tennessee, November 13 - 17. Under the stellar leadership of local conference chairpersons Carol King and Susan Van Dyck, thirty committee chairs and over a hundred local chapter members, together with friends from across the mid-south, are enthusiastically preparing to make Conference '96 a breathtaking, inspiring experience that AOSA members will long remember!

Our conference theme was inspired by the mighty Mississippi River rolling by our shores. Just as this powerful river is fed by many tributaries and yet remains uniquely itself, Memphis music has evolved from many musical traditions — gospel, blues, rock, traditional, country/western — that combine to create "The Memphis Sound." And just as the rich soil of the Mississippi Delta provides fertile ground for crops, the musical traditions of Memphis form the rich teaching soil in which the Schulwerk can flourish. Our conference theme also focuses on another dominant aspect of the Memphis scenery: bridges. Connecting us to each other... connecting ideas... connecting traditions... connecting the known to new horizons... connecting what has gone before to what is now and to what may come to be...

The following gifted people are some of the many outstanding presenters in Memphis.

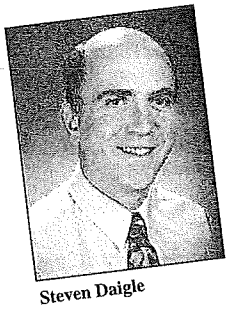
## Special Guest Presenters

**Susie Davies,** president of the Orff Schulwerk Association of Victoria, Australia, is a popular leader of workshops on a wide range of topics including family music and Orff in early childhood.. She will delight us in her two sessions, "Aussie Kids: Creative Music Making in Early Childhood" and "Sing Your Heart Out." **Clea Galhano**, originally from Brazil, is one of the finest recorder soloists in the United States today. Her first session will focus on working with the beginning recorder ensemble using world musics. Her second session will provide playing experience and technique for more advanced recorder players, using jazz, Latin, Brazilian and other genres. MENC President **Will Schmid** returns to our conference this year to lead two workshops that will surely enhance your teaching. Join him for "Blues in the Orff Classroom" and "Teaching African/Caribbean Drumming and Singing." **Judy Sills** will share a wealth of Canadian folk and contemporary materials orchestrated in the Orff style. Travel the route of the voyageurs — see Canada then and now in "Sing, Dance and Play the Canadian Way." **Wolfgang Stange** drew raves from session participants in Texas last year, and we are delighted to have him in Memphis! In his sessions, "Dance Dynamics," he will focus on providing a creative environment for self-expression through music and movement. **Jos Wuytack**, one of the world's distinguished authorities on Orff Schulwerk, will join us to lead three sessions, "Play and Sing with Penta Swing," "Modal Models," and "Dramarama."


Judy Sills

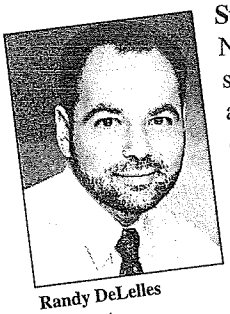

Jos Wuytack


Tim Brophy


Steven Daigle

## Orff Schulwerk and Its Applications

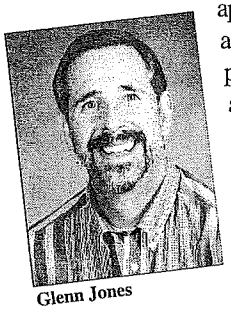
In "Assessment in the Orff Schulwerk Classroom: Why? When? How?," **Tim Brophy** will examine assessment of children's vocal pitch accuracy, improvisation, concept learning and literacy as well as offer ideas for developing elementary music portfolios. Using his own state history, culture and music as an example, **Steve Daigle** from New Hampshire will show us how to create a unit for upper elementary students that incorporates social studies and Orff pedagogy. **Randy DeLelles** and **Jeff Kriske** will provide new ideas for winter programs when they give you "A Taste of the Holidays." **Joan Fretz,** Director of Music for the Huntington School District in New York, will show us how to plan informal and informative ways to


Randy DeLelles


Jeff Kriske

*continued ...*

publicize our music programs in her session, "The Informance: A Learning Experience for the Audience." **Shawn Funk** will present a dynamic session of developmentally appropriate, kid-tested activities and teaching process for intermediate grades in an Orff-based curriculum.


Glenn Jones

Did you ever wonder what happens when "Nursery Rhymes Grow Up?" Come find out in **Glenn Jones'** fast-paced and fun session incorporating nursery rhymes, singing games, ostinati, improvisation and movement to teach melody, recorder and dance! Who could ever forget watching **Chris Judah's** middle school students perform at the Opening Session of the 1995 National Conference? They were incredible! Chris' session will explore the creation of compositions and improvisations that incorporate hand drums and movement. **John Krumich,** the founder and artistic director of the American Children of SCORE (String, Choral, Orff and Recorder Ensemble), will discuss and demonstrate various aspects of the SCORE program including rehearsal techniques, repertoire, ensemble development and community involvement. **Cak Marshall,** who was recently honored with the Pennsylvania Music Educators Association's Citation of Excellence, will present classroom-tested process lessons that develop musical "Building Blocks" for primary grades in an Orff-based curriculum.


Chris Judah


Susan Ramsay

"Come Sing and Dance" with **Shelley Nordlund**. This session will give participants a basic understanding of Gardner's "seven intelligences" as well as engage them in lessons involving the three least used in traditional classrooms: music, spatial and kinesthetic intelligences. Come "Build Bridges" and experience community through music with **Denise Phillips**, who will use examples from around the world to explore music, movement and drama as a means of building community among children, teachers and parents. **Susan Ramsay** will show us how to enhance musical elements in stories, and to bring out the story in songs during her session, "The Cante Fable Tradition: Exploring the Natural Combination of Stories and Music." In her second session, "Active Listening," teachers will participate in listening to music of many styles using visuals, movement, speech, song and instruments. **Rita Shotwell** will take a look at "Intergenerational Programs Involving Children and Older Adults" in her session of musical activities suitable for programs at nursing homes, dining centers or Grandparents Day at your school. Memphis' own **Konnie Saliba** will incorporate speech, the body, unpitched percussion and barred instruments in her session, "O-S = Ostinato."


Rita Shotwell


Konnie Saliba


Lori Van Stavern Stewart

## Blues and Jazz

The Memphis conference would not be complete without the opportunity to hear and play blues and jazz music! The **Westwood Elementary Jazzsters**, students of Memphis City Schools teacher, **Dan Beard**, will perform at the AOSA Annual Business Meeting on Friday afternoon. Dan will give conference participants the opportunity to "Jazz It Up" in a hands-on session that introduces participants to jazz vocabulary, rhythm section development, and improvisation using several original pieces written for Orff ensemble. **Lori Van Stavern Stewart** will introduce basic jazz phrasing and scat syllables, and incorporate them in an authentic jazz style using speeches, songs, movement, playing and improvisation.

Dan Beard

## Orff in Church Settings

**Jan Applegate**, **Mary Saxon** and **Janet Williams** will team up to present "How Firm a Foundation: Using Simple and Available Resources With Orff Techniques in the Elementary Church Choir." Come explore the use of Orff techniques and pedagogy to teach musical concepts with the help of readily available resources such as Scripture, hymns, praise songs and canons. **Alan Purdum** will take a break from his duties as a member of the AOSA National Board of Trustees to present a session on incorporating Orff Schulwerk in the church music program.


Jan Applegate

## The Classroom Connection

In **Sarah Guterman's** session, participants will discover the excitement of integrating children's literature, student writing, student art, music and movement in "Fireflies and Other Inspirations..." What do "I See a Song," "Cat Goes Fiddle-i-Fee," "Jump, Frog, Jump!," Crocodile Beat" and "Circus" have to do with singing, moving, dramatizing, playing instruments, listening and creating? Come find out in **Kathleen Jacobi-Karna's** session, "I See a Song: Children's Literature in the Orff Schulwerk Classroom." **Vivian Murray** will lead us through the captivating world of children's literature in her session, "Opening the Book." Under **Linda O'Donnell's** guidance, simple songs and poems will be transformed into multi-dimensional performance pieces as you put a


Kathleen Jacobi-Karna

"Poem in Your Pocket? Put It in Your Program!" 1994 winner of the Rochester Philharmonic Orchestra's Music Educator's Award, **Alice Pratt**, will show us how to draw even the most reluctant of learners into active participation her session, "Words That Tickle, Words That Touch." No one knows that "Kids Are Special" better than **Alexis Zolczer**, who will take us on a musical journey across the curriculum, exploring the building blocks of music through singing, speech, movement and playing instruments.


Linda O'Donnell


Alice Pratt

## Dulcimer Building Room

**David Cross** delighted conference participants at the Philadelphia Conference two years ago, and we are pleased to have him as one of our presenters in Memphis. If you would like to make your own dulcimer to take home, come to David's Dulcimer Room where he will help you build one from a kit. In addition, David will present a "hands on" session on playing the mountain dulcimer.

## Early Childhood

Using a demonstration group of two- and three-year-olds, **Donna Brink Fox** will offer "Music Times Two: Exploring Musical Bridges for Parents and Children." She will illustrate examples of exploratory musical experiences for very young children along with their parents, applying a curriculum based on stages of play development. **Lynn Kleiner** will share activities, materials and props that she uses in teaching preschoolers to match pitch.

## Kodály

**Ann Kay**, president-elect of OAKE, will present two dynamic sessions linking Kodály and Orff, "Beginning Kodály for the Orff-Inclined," and "The National Standards: How Orff and Kodály Work to Meet the Standards." **Janet McMillion** challenges us to explore musical meters as we move from music to notation and back again in "A Matter of Meter."


Janet McMillion

## Movement

**Brian Burnett** will lead a movement session that guides participants in creating dances for music from the Keetman supplemental volumes. **Elaine Larson**, who teaches primary aged children in Kenai, Alaska, will delight us with "Building Bridges with Music and Movement: Meaningful Connections Across the Curriculum." **Kent Martin,** director of the popular contra dancing band, Nashville Weather, will team up with the band to bring you to your feet as you learn contra dances and old colonial


Margaret duGard

singing games. **Martha Chrisman Riley** will help you feel right at home in Tennessee in her session, "Down from the Hills: Ditties and Dances from the Southern Appalachians." This year's mini-course, "Introduction to Movement (IM) will be taught by **Vicki Salmon** from Pasadena, California. Participants are strongly encouraged to register early as enrollment is limited to thirty participants.

## Recorder

**Cindy Hall** will offer reality-based recorder pedagogy in her session, "Recorder for Real Kids." **Jo Ella Hug,** chairperson for the AOSA-ARS Joint Committee, will work with participants using "the little gray books" — the Keetman supplemental volumes. Participants will team up with participants in Brian Burnett's movement session for a combined final experience.

## Vocal/Choral

**Mary Goetze**, well known to AOSA members for her outstanding work with children's choral groups, will do a children's demonstration illustrating techniques for choral development. **Joan Linklater** will show us how children's songs and literature, puppets, nursery rhymes, singing games and movement activities can help young children find and refine their singing voices in her session, "Teaching the Young Child to Match Pitch." **Marilyn Wood** will present a session that combines part-singing with instruments, movement and creativity.


Marilyn Wood

## World Music

**Wood Bell** and **Grady John**, leaders among the Choctaw community in Memphis, will offer us the opportunity to join members of the West Tennessee Choctaw Dancers in learning songs, dances and stories of their culture. **Margaret duGard** has planned a session focusing on Orff process lessons that introduce African-American materials into your classroom. **Mary Goetze**, aided by students from Indiana University, will illuminate the different processes traditional cultures use to transmit music and how those processes affect musical performance. **Karen Roberts**, artistic director of Uhuru Dance Company, will lead a session combining the traditional dance and drumming of West Africa. **Andrea Schafer** will examine "Poland's Little Treasures," in her session exploring Polish song, dance and folk music.

Exciting and memorable times await you in Memphis! Look in the fall issue of *The Orff Echo* for information about additional presenters, Introduction to Schulwerk, other special sessions, evening entertainment, evening sessions, children's performances, tours and excursions. Look for your Conference Call this summer and be sure to register early to reserve a place in your favorite sessions! Members of the Memphis Orff Chapter are waiting to greet you as we celebrate "Bridging Traditions: A Memphis Montage"!

# Creativity

Now you see it; now you don't. At first, a focus on creativity for *The Orff Echo* seemed like such an obvious and easy choice. After all, isn't it true that creativity lies at the heart of Orff teaching? Carl Orff himself believed that "it is the imagination that should be awakened and trained." And from our imaginations fly all of the creative ideas that are explored and shaped into pieces for singing, playing and dancing. We know this happens, that this is a truth. But knowing this is not always enough, particularly when it comes to creativity; for just when you think you've got it pinned down, new possibilities present themselves. It is the nature of the beast.

Upon closer examination of this issue's focus topic of creativity, what one finds are more questions than answers, questions that operate on several levels. The authors have all posed many questions in their search for understanding — puzzling, wondering, playing, constructing and reworking the possible tools and frameworks that can be used to cultivate creativity. What is "real" creativeness? How often does teaching work against it? How can we begin to encourage children's inner voices? How does the Orff process develop creative habits of the mind? How might a classroom resemble a laboratory for experimentation and play? Where is creativity? How should we assess creativity in authentic ways? The authors have also illustrated the powerful use of questioning as a strategy for establishing a climate that gives students permission to embrace the unknown, discover a variety of solutions, and find their own voices. In this issue of *The Orff Echo*, each author's thoughtful look at creativity illuminates a different angle on the topic as it relates to music teaching and learning.

The articles by Peter Webster and Carol Erion both challenge us to rethink our notions of creativity. Peter brings his expertise on creativity and Carol her career-long work as an Orff Schulwerk teacher to bear on different, yet strikingly similar, discussions of the subject. They both challenge us to rethink what we mean by creativity, and to consider "real" creativeness as opposed to something that passes for it in our work. They identify several barriers that prevent teachers from finding and celebrating thier students' "inner voices," and offer possible solutions. What we see in the images of classrooms that they describe may appear at once foreign and familiar, a place where routines and roles are not always neatly packaged and defined, and where the element of time gets a whole new treatment.

Susan Kennedy's article on creativity in movement illustrates the ways she "tosses students questions" in her teaching to evoke and frame creative movement. Her wonderful stories take us inside her classroom where we can view students and teacher taking risks together as they experiment with sound and movement.

Liz Gilpatrick reviews and affirms for us the Orff Schulwerk process that leads to creativity: imitation-exploration-creation-literacy. A familiar model to Orff-trained teachers, Liz's article provides a practical guide for readers who want to strengthen their students' creative habits. Her many examples of children at work and play in the classroom illuminate Orff Schulwerk's path to creativity.

We can take satisfaction in the familiar — those reminiscences of Orff Schulwerk's creative underpinnings and best intentions that we know so well — and feel energized by the new challenges to push the boundaries of our teaching in order to see things in new ways. The forward-looking ideas reflected in this issue lead us to a place worth thinking about, a place where the familiar and the foreign are embraced and celebrated, and risk-taking is par for the course. Therein lies new fertile ground for creative thought in our teaching.

*-Janet Robbins*

# Thinking in Music: Encouraging the Inner Voice

***Peter R. Webster***

*I remember trying to form something that communicated something. I got off the piano bench and went and asked my mother what she thought of it. She probably wasn't even listening, I'm sure. To me it seemed like a full piece. It was probably two clumps of notes. But I remember it as the process of trying to form sound into something communicable. I remember the feeling, and the feeling hasn't changed at all.*

-Libby Larsen, from an interview with Janet Robbins, *The Orff Echo*, Summer 1995, p. 15.

These words by the acclaimed composer, Libby Larsen, appeared at the close of a wonderful interview about the mysteries of creation which appeared recently in these pages. They capture, for me, the reason why we teach music to children and why that teaching must have creativeness at its core.

Larsen speaks about "remember[ing] the feeling" and that even today she experiences the same feeling, although we assume with ever changing complexity. At the heart of this feeling is the notion that composing music communicates something, something that cannot be represented in any other way. This same kind of personal communication exists in performance, improvisation and in our personal moments as we really listen to music. This is the heart of music experience and is the reason we are so moved by music as art. It really is as simple as that.

## Finding the inner voice

Simple perhaps, but not always easy to achieve as music teachers or to explain to others. One way to think of our mission as music educators, regardless of the level or medium of instruction, is to think of our work as enabling the inner musical voices of children to be heard. I have in mind emphasis on personal music making that comes from personal investment in music's construction.

In nearly all types of music performance, for instance, we often sense that a performer strives for a personal sound or style of playing. This is also true for composers who work on a unique form of their own "musical language." As listeners, we all work to achieve a personal system of understanding music's flow in time, and mentally create ways to deal with the sound in ways that are meaningful for us personally.

It is precisely this kind of intense, personal involvement with music that we, as music teachers, sometimes overlook in our teaching strategies. We miss the opportunity to celebrate the kind of inner voice that drove Libby Larsen to the

piano bench to form her composition. I am talking here about music teaching that is so focused on the realization of a *teacher's* musical voice that the *child's* thinking and feeling is lost or placed in a secondary role. Good music teaching, in fact all good teaching, is less about dictation of knowledge and more about guidance toward personal construction of knowledge, skills, attitudes and values. This must happen at all levels of instruction, including (perhaps, especially) higher education.

## Encouraging children to think with sound

There is a good deal of talk these days in education (both in practical and research circles) about "higher level" thinking — about critical and creative thinking. Like so much in education, this "new" attention to thinking ability has actually been around for a long time and has been an important part of many reform movements. What really are we talking about?

Perhaps the most important aspect of this renewed interest in thinking skills is that we are concerned about asking students to *think about problems* and try to *find solutions that work for them.* This problem-solving activity often translates into teaching strategies that are not only lecture-based, but Socratic (questioning) and discovery-based. In other words, teachers rid themselves of the notion that they know it all and that their students are sponges soaking up the knowledge as it is put forth. Rather, there is a sense of community exploration of an idea in which students are actively engaged and are challenged to think about solutions.

Actually, this process is part of a much bigger goal — one that is at the very heart of good music teaching. I have in mind the idea of *creative thinking ability*. Much of the talk these days about "critical thinking skills" and "higher level thinking" is really a subset of the ability to think creatively — something that we in the arts know better than anyone else. I am not talking here about the 1960's flower-power and peace-sign kind of creativity, with confused and unfocused "touchy-feely," "anything goes" ideas. I am talking about engaging our youth in the serious, real-world context of meaningful thought that can only come from encouraging people to think creatively in sound.

It is ironic that music educators are often the most guilty of avoiding and even discouraging creative thinking. The end result seems to only be the acquisition of facts, the ability to read music, an increase in the number of public performances, and first prizes at solo and ensemble contests. Somehow, the notion has gotten established that if a music teacher can do any of these things, then he or she is a success. Of course, this is nonsense, for without the understanding about music that comes from thinking in sound while engaged in creating it, all is lost. Just as the creative thinker in geometry and chemistry is engaged in active thinking in the symbol systems of these disciplines, so too must creative musicians be engaged in thinking in sound and reflecting on its meaning as art. Our best science and math teachers often find imaginative ways to make their content come "alive" in class by encouraging creative thinking in their disciplines.

Music teachers must make a conscious effort to do the same. Rehearsing the orchestra, band or chorus for Saturday's concert as if the children were little Chicago Symphony players and the teacher Barenboim is unacceptable. Directing children always to listen for the musical form that is displayed on the board instead of constructing the form themselves is questionable. Constantly insisting that young composers or improvisers work with strict limits of timbral, tonal and rhythmic materials so that they will have "safe" sounding music is malpractice. There may be great value in following these strategies at times, but hardly as standard procedures. In such environments, most children turn off their inner voices.

## Providing scaffolds, asking questions, slowing down

How do we begin to encourage the inner voice, to encourage higher levels of thinking and to celebrate real creativeness more effectively? Try three things. Begin by consciously not providing the full structure of a music experience, but only its outlines — in other words, create a scaffold as if you were creating the means to build a building. If you are encouraging melodic composition, provide outlines of melodic and rhythmic motion and have children fill in the details. If you are teaching complex forms, provide the superstructure and purposely leave holes. If you are leading an ensemble, provide only minimal interpretation during the first rehearsals and ask the players or singers to collectively agree on an interpretation. Ask questions that encourage personal investment. Typical questions might be:

- "Imagine how the composer might have changed the ending to sound more tentative. What could the composer do to create this effect?"
- "Think of what it would sound like without the strings, with just the tuba and piccolo playing together."
- "Can you think of another accompaniment pattern for that melody? Play it for me."
- "Imagine what that fugue subject would sound like if it was written a century later."

Finally, on a daily level, risk a slower pace in your work with children, a pace that allows time to consider such questions and their answers. Personal reflection and construction of knowledge takes more time than simply dictating knowledge. However, the retention of that understanding may be far more effective if personally constructed. On a more long-term level, risk a fewer number of public performances, a bit less accomplished from the school's prescribed curriculum, and less breadth of coverage in favor of more quality, in-depth work.

## Conclusion

There are thousands of children each year that leave music as an activity because the personal reward for them is lost. Creativeness that gives life to the inner voice in music is not a gift for only the Libby Larsens of the world. It is there for each of us and the job of music educators of all kinds is to encourage the development of that inner voice to its fullest potential.

*Peter Webster is Professor of Music Education and Music Technology at Northwestern University's School of Music. He teaches courses in creative thinking, psychology of music, research, and technology. He has finished a new book with co-author David Williams entitled* Experiencing Music Technology, *published by Schirmer/Macmillan.*

# Creativity: Reflections on a Conundrum
# A Teacher's Thoughts

*Carol Erion*

"But, why? It doesn't make any sense! I want to do it my way!" protested a high school senior music theory student when told the structure of her melody must conform to the 32-bar model specified in the assignment. My reply was not as confident as it once might have been. "Yes, creativity is all about pushing aside boundaries and defying norms but first you have to be completely familiar with those norms," I said, as I sent her off to repair her irregular phrase lengths. And for the next few minutes I became totally preoccupied with the thought of how little of the world's most delicious music is served up in 32-bar helpings. Then came the inevitable self-doubts: how often is my teaching in the service of creativity, and how often does it work against it?

After more than twenty years teaching at the elementary level, my current public school teaching position is in a middle/high school. This assignment provides an opportunity to explore the more involved Orff materials and to work with students who have strong musical skills. However, lately I have been struggling with how to better structure my high school classes — music theory and choral performance groups — so that I meet the school district's expectations in a way that allows me to follow the principles I hold dear as a committed Orff teacher. Perhaps most exciting and challenging is the daily dance on the edges between Schulwerk and art music. It is a real stretch of my own creativity to design body percussion exercises and movement experiences that make a seamless flow into *Domine fili unigenite* from Vivaldi's *Gloria* for my chamber choir.

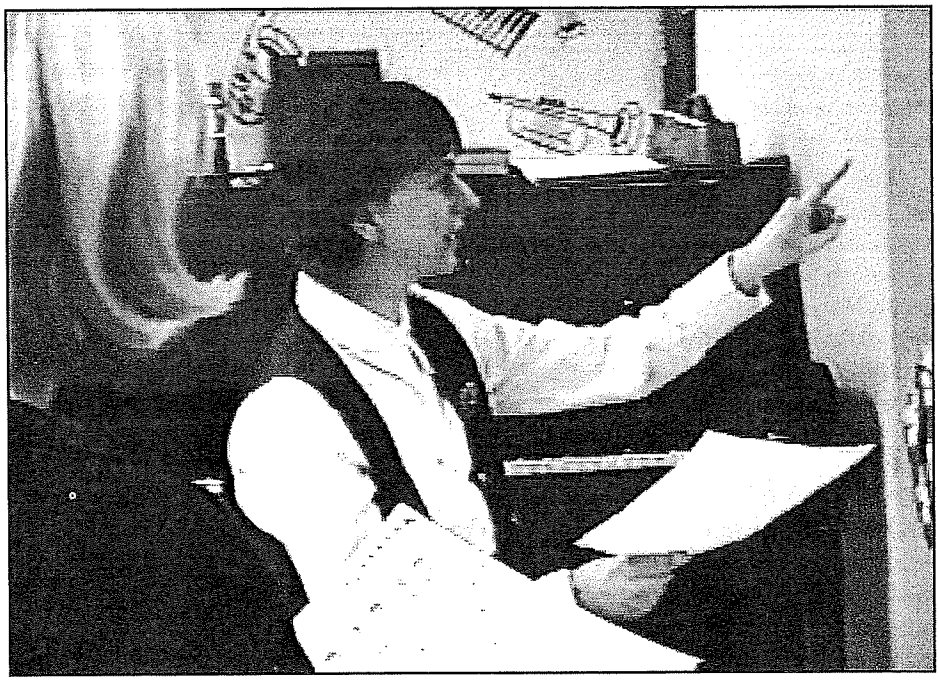
Like many teachers who wish to work creatively with their students, there are other obstacles in today's classroom I strive to overcome. One problem nearly all of us face is the societal mobility that makes it rare for a class enrollment to remain unchanged, even for a full year. Preparing for creative activities is made difficult in these situations because the students do not have a common ground of experience.

The thirty-minute period, common to most elementary schools, is another challenge. Many teachers feel the need and indeed some are required by school edict to provide formal closure to every class period. Open-ended projects or even improvisations don't always lend themselves to timely closure.

There is no question, too, that classroom management looms as a large issue. Many of our student groups need much longer preparation for open-ended creative projects. Indeed, some groups prove unable to handle this kind of self-guided activity despite careful preparation.

But probably the largest single factor that works against creative work in the classroom is our popular culture. To improvise, compose, or choreograph one draws material from a vast storehouse of aural and kinesthetic memory. The experiences students get in Orff classrooms fight in those memory banks with the slick sounds, the easy solutions, the stock formulas from popular culture.

All of these factors combine to make teaching creatively in today's classroom a challenge, one that I come face-to-face with on a daily basis. Lately, *my* creative capacities have been stretched but my students' creative capacities seem to me to be addressed only superficially. Music theory is a strict academic discipline and choruses have definite performance expectations — yet surely it must be possible to permeate these classes with a meaningful level of creativity, with improvisation, with composition, with student-created programming innovations. Once again Orff Schulwerk provided the impetus and the structure for a another quest — this time the quest for understanding about the fundamental nature of creativity and how it works in classrooms.



Composer Elaine Agnew from Northern Ireland works with Virginia students.

## What is this thing we call "creativity"?

Sometimes it is easier to tackle a tough definition by first stating clearly what the term does *not* mean. The subject of creativity is such an unwieldy one that I decided it would be helpful to make several kinds of distinctions in order to better define the term as it pertains to Orff teaching. One distinction I thought I could make is between "real creativity" and responses to those hundreds of things we do as teachers to keep our students involved in the present-moment task of making and learning about music. Asking kindergartners which instruments to use to represent the elephant and the snake in a story, or prompting fourth graders with carefully crafted questions about ways to alter the A section so that it becomes an $A_1$ section are effective teaching techniques, but they probably don't operate entirely within the realm of creativity. These good practices help to hone the skills students need for improvising and composing their own dance and music, and just as importantly, they prepare the social and psychological environment in which it can happen. But is this real creativity?

The line between that kind of preparation and real creativity is quite fuzzy, but it may be counter-productive to try to bring it into better focus. How important is it to know that a particular activity constitutes practice and another activity is the real thing? When students become adept at answering musical questions or making motivic movement complements, can we pronounce them creative? Or is it not until they can produce both question and answer, motive and complement that we say they are engaging in creative behaviors? Does it matter? Are we stuck forever with the conundrum "I know it when I see it, but don't ask me to define it"?

If we were to define Orff Creativity by ascribing to it a specific set of values and meanings, our concept of creativity would become focused and restrictive; if, on the other hand, we concentrate on why we hold these values, our notion of what creativity means can always grow and change. Perhaps it makes the most sense for our purposes to say that with regard to creativity all Orff teaching lies on a continuum that follows a progression of imitation, exploration and improvisation, reaching from what is already known into the unfamiliar.

We learn by imitation, we play with elements, we use these elements in new ways, we improvise, and we compose. Often, after an improvisation, the participants will discuss what happened, usually framing suggestions in the form of questions: *Why don't we try adding... What if we change... What if the middle part...* a kind of group editing that can lead to composition. This editing involves the generation, the selection, and the re-framing of musical ideas. It is both analytical and intuitive. It involves both inductive and deductive reasoning. And it takes time!

In *Das Schulwerk*[1] Orff spoke about the improvisation work at the Güntherschule and he mentioned repeatedly the importance of playing with music and dance elements over a long period of time. Improvising, choreographing and composing simply needed lots of time — stress free time — in which to develop. Though our 30-minute class periods do not at first appear to lend themselves to this type of work, it is the frequent repetition of these exploratory activities year after year during the lifetime of the students that will eventually be the equivalent of the kind of time Orff talks about.

## An affirmation

During three weeks last March I had the wonderful opportunity to work with a composer from Northern Ireland. This composer-in-residence project was sponsored jointly by my school district and the Council for the Arts in Northern Ireland. I was glad to be part of this project because observing a composer working with my students would amount to veritable laboratory conditions for observing creativity!

The composer, Elaine Agnew, worked with a group of profoundly disabled students, with the music theory class, and with the chamber choir. The first week was spent getting acquainted with the students and their abilities, the second week was spent playing with musical elements, and during the third week each of the groups developed specific pieces that were performed on the final day for an audience of student peers, school officials and others from the community.

When Elaine first walked into my room she squealed with delight. "Oooh, what are these?!" she asked, looking at an array of Orff instruments. "Why do you call them Orff instruments?" This is great, I thought, a composer completely unfamiliar with Orff Schulwerk and Orff instruments — what's going to happen? She rubbed her hands together, rolled up her sleeves, and got right to work — and so did I.

In three weeks' time Elaine came up with ways of using the instruments that were very similar to Orff Schulwerk. For instance, layered ostinati and pedal tones (no borduns!) happened almost immediately. She also worked with the musical elements in a similar way, starting most often with a rhythmic idea, sometimes a melodic fragment, sometimes a physical gesture. The things she chose as stimuli for creativity were also the kinds of things Orff teachers use. With the disabled students she used concrete images like shapes and colors. The music theory students were given an Indonesian folk mode — E, F, G, B, C — to work with. The chamber choir first learned an ancient Gaelic chant, then explored the idea of incantation using words that have no personal meaning.

Was anything different? The sounds of the pieces were remarkably different! There was shifting chord harmony that gave a strictly horizontal aural impression (Volumes II and IV of the Schulwerk), but the chords were not based on standard Western triadic harmony. The sounds were amazing — familiar, yet totally new. The formal structures were more free-flowing, yet definitely discernible. My music theory student who wanted to do it her own way was given her freedom.

It was immediately clear that though trained purely as a composer, Elaine was a natural teacher, and she developed quick and easy rapport with all my students. She accepted their offerings and knew how to push them to do more, to move from the mundane to the extraordinary. The students spent no time at all trying to guess and produce something that was somehow "expected" of them because she encouraged them always to find their own voices.

*continued...*

## Fostering the environment

Working with a composer unfamiliar with our work both affirmed and challenged my thinking. It made obvious what I had really known all along: the elements we work with in Orff Schulwerk are universal, the basic building blocks of sound that are rooted in our common humanity. However, though we can accomplish a great deal simply by using Orff teaching processes in our classrooms, there is more we can do to enhance the creative climate. We can think about several aspects of this thing we call creativity:

- It is possible to use Orff instruments and Orff teaching processes to encourage a wider range of creative products. We will get narrowly focused, formulaic offerings from our students if the "32-bar melody assignment" or the 4-bar answering phrase is the extent of our teaching repertoire.

- Students can operate at the far end of the creativity continuum if they are given ample time, an appropriate impetus, helpful rather than restrictive parameters, and an honest acceptance of their work. The role of the teacher here is that of a consultant who assists only when asked and who gives enough but not too much direction.

- If we demonstrate our belief in the value of creativity by adopting the operating behaviors of improvisers, choreographers and composers, we provide a powerful model for our students. Asking aloud, frequently, honestly, and almost as if to oneself, questions like, *What is this? What are its characteristics? What can we do with it? Where can we go with it? Can we transform it into something else?*, goes a long way toward providing the kind of environment in which creativity thrives.

## Still a conundrum?

While definitions are still not much easier and answers not much more obvious, it remains abundantly clear that we do recognize creativity when we see it. When we move into new territory using a familiar vehicle, the ride is spectacular, the arrival momentous. It doesn't matter whether we are the sole driver of the vehicle, part of a team of operators, the supervisor, or just a passenger going along for the ride. Indeed, perhaps the most important role for a teacher is to make sure all our students are able to take such rides. Insuring that each student has that moment of recognition is ultimately more important than the development of musical skills and knowledge, for it is nothing less than the realization of one's creative spirit.

*Carol Erion enjoys creativity in the kitchen. She also teaches in the Arlington, Virginia, public schools and the George Mason University summer Orff Schulwerk teacher training program. She is the immediate past president of AOSA.*

[1]*The Schulwerk*, Volume 3 of Carl Orff/ DOCUMENTATION, Carl Orff. Mainz: Schott, 1978.

# Into Gold: Alchemy in the Movement Class

*Susan L. Kennedy*

When we were ten years old, my best friend, Anna, and I were considered old enough to take the bus downtown without an adult. We had, always, the same two items on our agenda: one was to sit at the counter at Newberry's and order a tulip sundae; but first, we had a darker destination. Down the dimly-lit hallway of a complex of old Spanish buildings glowed the display window of Maldo's Magic Shop. There stacked and dangled an array of plastic ice cubes embedded with flies, boxes with false bottoms, gruesome rubber "accidents." While we shopped for life-like tarantulas to hide under our older sisters' pillows, I watched the backs of grown men making what looked like serious purchases, their goods hidden in bags. What drew us there, again and again, was the implication of what magic could be. Maybe it was reserved for adults — I was too shy to ask — but I was sure that, concealed behind the counter, lay something, some substance, that was capable of true alchemy.

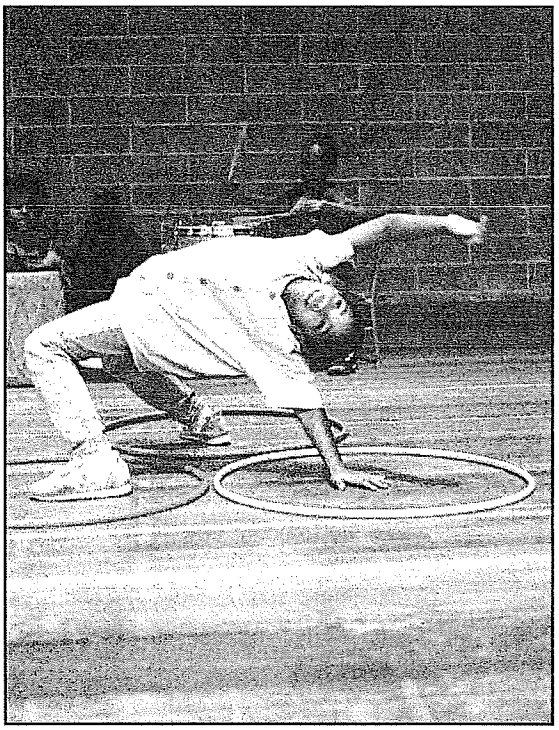
*ALCHEMY: A traditional chemical philosophy having as its asserted aims the transmutation of base metals into gold, the discovery of the panacea, and the preparation of the elixir of longevity.*

When I enter my teaching space each morning, sweep the smooth wooden floor clean, set out the sticks, the drums, the large piece of silk, or simply leave the space open and clear, a laboratory is being prepared in which the imagination can turn base metals into gold.

"Oooo...," the forth graders say as they come into class; in the center of the empty floor is a small circle of standing dominoes. "Go ahead, Marquise," I say, and of course he knows what to do. The slight touch of his finger sends the black wooden rectangles down, one upon the other, with a subtle swish of clicks.

"What happened?"
"They all fell down!"
"*How* did they fall down?"
"One by one."
"In just any order?"
"No, one after another, around the circle."
"Can we do this with our bodies?"

Then a series of movement ideas answer this question. Nine-year-olds fall with their whole bodies in slow motion, one by one, as they are touched by their neighbor. A gesture is passed around the circle, then a sound. We return to the dominoes and lay them flat, connecting the ends having the same groups of dots, one domino for each student. They look intently at the design — whose head is touching whose feet? — then recreate the pattern with their bodies, lying flat on the floor. We assign sound timbres to each dot pattern, then read the pattern of connected dominoes, like a score.



Chiah conducts with three-dimensional space.

The students and I are playing with the elements. *Playing* with the elements. My Orff Schulwerk classes have many intents, including a certain amount of rote drill and disciplined performance preparation. But when I toss the students a question, an open possibility, I see their eyes light up and feel the pores of their imaginations open.

Another toy, this time a Russian *Matreska* doll. First graders take turns peeling off one "mother" after another, laughing with delight as yet another is revealed. They spontaneously stand the dolls in a row, largest to smallest, then scramble to their feet and arrange themselves, tallest to shortest. But what other possibilities are here? "How were the dolls when we first saw them?" I ask.
"The little baby one was inside the bigger and bigger ones!"

One child curls up into a ball on the floor, and other children layer themselves around him, curving their bodies in an attempt to conceal him, then, starting with the outside layer, peel off one at a time, until "the little baby one" is revealed. Another six-year-old alchemist has an idea: return to the tallest-to-smallest line, and have the smallest child crawl through their legs, emerging from the tallest, the "big mother," end.

As they play together, exploring different ways of "acting out" the dolls, the children are showing me that they not only perceive the abstract core of the form of what is in front of them, but they can also transfer those understandings to movement. Then they experience their bodies as more than

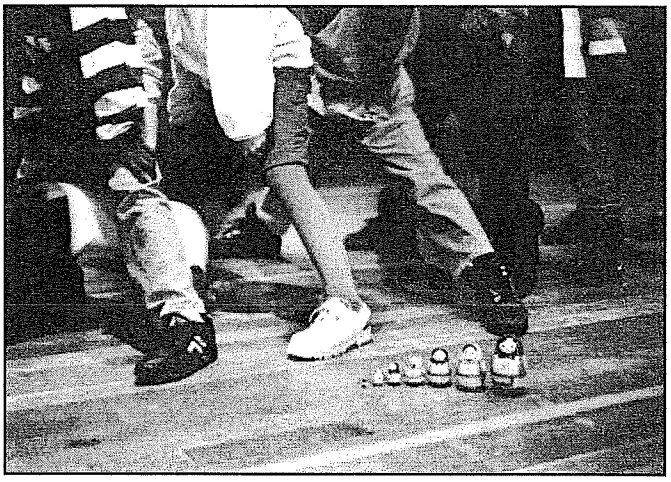
*continued ...*

personal; they become symbolic. And without my programming them, they begin to intuit the meaning implicit in the relationships they have enacted: the cause-and-effect of the falling dominoes, passed from one to the next; the child emerging from many generations of "Matreska" mothers.

When a class of fifth graders translated the seven nesting dolls into movement and sound, they began with one of their classmates turning in place, then six others running in concentric circles around her. The accompaniment they created used seven ostinati, played on seven barred instruments. The outside-circle runner corresponded with the most complex ostinato, and with each successive inside circle, the ostinato was a simpler version of the preceding one. Their study began with all seven movers and all seven ostinati, then, starting from the outside circle, dropped off one by one, ending with only the center turner moving, accompanied solely by whole notes on one glockenspiel bar.

First graders explore the Matreska dolls...

... then enact their ideas through movement.



It begins with a challenge, a question, an object to be explored. I try, unobtrusively, to guide the children along the avenue of a concept. They see potential; they make choices, and like all rich explorations, we investigate many paths. Concepts may be pursued fluidly among language, visual art, vocal and instrumental sound. But I almost always start with the vehicle of movement.

"What do you notice about the way these instruments are arranged?" I ask the second grade class, as they enter the space. In the center of the floor are three hoops, and around them are three groups of percussion instruments with striking surfaces made of metal, or wood, or membrane. Exploring the instruments is a fun and useful task musically, but the real magic is in the middle of the circle, in the hoops.

"How can we know when to play our instruments?" I ask.

"Maybe someone could tell us, or show us?"
"Like the person in front of a band. A... "
"Conductor!"

One child shows her impression of a conductor, with large arm gestures. "But instead of using our arms," I add, "what could be another way to show each group of instruments when to start and stop?" at which point I look intently at the hoops. Hands fly up.

"Ashanti show us your idea."

She steps solidly into the hoop nearest the membranes, and four young drummers fly into action. She steps out: silence. Into another hoop, and glockenspiels, triangles, and finger cymbals respond with an entirely different range of timbre, then into the third hoop, and wood blocks, guiros, and slit drums answer with yet another family of sounds. The children rotate through the instruments, each taking a turn as conductor.

"What are we using to conduct with?" I ask after the first few students have had their turns.
"The hoops!"
"Yes, but the hoops are just laying there..."
"We're moving in and out of them."
"That's right. But *what* is it that you are moving through?" And after an intent pause, seven-year-old Lars, who is definitely awake, blurts out,
"Space!"
"That's right! We're conducting with Space!"

Even though this activity is fun and instructive on many levels, the reason I created it was to give the children a way to *hear* space. Of the basic elements of dance — the "base metals" — my students' sensitivity to the element of space is the least developed. When a child can hear his sound environment change in response to the choices he is making as he moves through space, the element becomes much more tangible to him.

Giving the children a chance to play with the elements of dance is only one of many ways I prepare them for more complex creative explorations. Space, time, shape, and effort qualities all need to be familiar base metals in our movement lab if we are to flesh out concepts with facility and understanding.

"When Marcus was just conducting, what choices could he make?" I ask, after a few more second graders have had their turns in the hoops.

"Either the red hoop, or the blue hoop, or the yellow hoop."
"So, one group of instruments at a time. What else did he choose?"
"No hoops..."
"...which is..."
"...no sound..."
"...which is..."
"Silence !"

"Let's see if the next conductor can find a choice that no one has made yet." After a few more turns, the breakthrough is made: two, and even three hoops can be activated at once. We review our palette:

"So now we can choose from one hoop, two hoops, three hoops, or no hoops (meaning one group of instruments playing, two groups playing together, three groups, or silence). We make these choices one after the other, like beads on a string. When we decide how long we will continue each sound, or what order we will put them in, we are working with..."

"Time!"
"Exactly."

Now the conductors continue, each one creating a sound composition by moving her body, by playing with time *and* space.

With an older group of students we may add level change: the conductor controls the dynamics of the sound response by his body height. He is now using three-dimensional space to conduct. Or another conductor might run in place, jump, or skate slowly in each hoop, and direct the quality of sound response with her quality of movement. Rather than forcefully directing the children in the activity, they will discover these permutations, and more, if the door is open to their creative contributions.

This is a sampling of a few of the ways that my students and I play in the movement lab. Many hours of such play will be enjoyed before I will begin to ask them to structure and remember their movement studies. During this time of experimentation, the students are having direct experience with the elements of dance, without the self-consciousness of thinking that what they are doing is "dancing." They are problem-solving in a group, with movement as the medium. They are feeling that their bodies are powerful in time and space, whimsical in a gesture, and evocative in a held shape.

Jamel conducts, using space and dynamics.

Often my students' most effective performance pieces are crafted from the raw material of these elemental explorations. Later, for example, we can put a frame (a more formal structure) around the Matreska studies and use them to help illuminate a story about generations; the children will then portray the essence of that meaning much more effectively than if I had given them an assignment to "make up a dance about grandparents and grandchildren."

Even in the upper grades, when the children are developing and performing their own simple choreographies, we continue to enter the laboratory on a regular basis. The two most important contributions that I feel I make to their quest for gold are these: first, I enter into these experiments with the same excitement as do the students, and they sense how much I respect their risk-taking and delight in their unique responses; and, second, I try to lay the potential for discovery near their feet, without handing them a predetermined formula. When I allow spontaneity and intuition to guide my work in the classroom, the students witness my own risk-taking as a teacher; they begin to sense that the search itself is the primary matter of our work.

My childhood friend, Anna, grew up to be a physician (an alchemist of sorts) and I became first a dancer, then an Orff teacher. She scrubs her hands and enters the surgical arena, hoping to accomplish one kind of magic; I sweep the floor and pick up the hand drum, hoping to accomplish another. It may hide behind the counter, buried beneath the rubber snakes. I approach it obliquely. But we have seen it shining: *the transmutation of base metals into gold.* Alchemy.

*Susan Kennedy teaches music and movement at Dr. Charles R. Drew Elementary School in San Francisco, where she also directs an Orff ensemble that performs throughout the city. An experienced performer and choreographer in modern dance and the dance traditions of selected cultures, she holds a Master of Arts degree in Dance from UCLA and Orff Schulwerk certification from Mills College. Susan currently co-creates adult Orff performance pieces with* Xephyr.

Photos: Susan L. Kennedy

# Creating With Children

*Liz Gilpatrick*

For many, the great gift of the Orff Schulwerk approach is that it elicits and supports creative habits of mind in musicians of all ages. Popular beliefs notwithstanding, many Orff teachers know that the act of creating a is hardly a mysterious ritual reserved for the gifted few, but the daily work of even our youngest students.

We can help students build and strengthen creative habits by employing a learning process that mirrors the activities of children at play. The steps outlined below need not be employed in the order given, nor is it necessary to employ each step in every creative effort. Sometimes children will want to repeat a step over and over until in their own minds they have exhausted its possibilities, but at other times they may make intuitive leaps enabling them to skip over part of the process. When creating with young children, it is often appropriate to skip the fourth step mentioned in this article completely. It might be more useful to think of the steps not as sequential activities, but as tools for thinking which we can use as needed.

**Children learn by imitation.** They imitate songs, rhymes, hand jives, dances, singing games, jump rope tricks, finger plays, and almost anything else they see or hear. When children imitate, they absorb new information by re-enacting it, often with countless repetitions. Children also learn patterns and procedures by imitation and the teacher may need to provide this information first, depending on the eventual goal of the lesson. Imitative learning is an efficient process that allows teachers to provide students with raw materials and tools for further creative development.

**Children need to explore and extend what they know.** When imitating is no longer satisfying, the learner naturally begins to explore the possibilities within the new form. We hear children roar with laughter when they change the words of a song to something more entertaining — often to our chagrin. When teachers know to expect this step they head towards it quickly, for it is the meat and potatoes of creating. During exploration, children find out what the imitated materials are made of and build a repertoire of possibilities to draw from later. During this time, the teacher's main task is to ask open-ended questions that spur thinking and extend possibilities. For example, we may invite children to generate rhyming words for red, white, or blue to build an introduction to a patriotic song, or to find dozens of adjectives to modify the word "night" for a poem.

Questions that begin with phrases like "Show another way to...," "How can you use your fingertips (hands, feet, nose, etc.) to...," "Where else can you...," "Try that pattern with your feet (hands, fingertips, nose, etc.)," "How could you make that pattern with a partner?" elicit creative responses that allow students to interact with the materials. The possibilities they discover during exploration will be useful when they want to synthesize what they have discovered into a new form.

There are times when imitation and exploration go on simultaneously. A class of fourth graders with hand drums may learn a playing technique by watching and imitating the teacher and in the next moment explore ways to change tempo or dynamics using that technique. Or, a student may become so enamored of a newly-discovered possibility that he may repeat it over and over again, varying it little or not at all. This simultaneous activity is essential when children are learning to manipulate objects, like mallets or lummi sticks. Wise teachers honor some exploration time even when the goal is to learn a pre-existing piece, for exploration is the act by which children discover something of themselves to put into aesthetic expression.

Exploration is playtime for the brain and it is crucial to creating. It can be messy or noisy or both, but on close inspection teachers will usually discover that students are focused on the problem at hand. Suspend judgment and evaluation during exploration to ensure a steady flow of new possibilities. Urge students to share and borrow ideas freely with no thought of competing.

**Children want to relate to something already known to create something new.** To help children be successful in their first creative efforts, relate the assignment to something they already know. For example, those fourth-graders who have explored ways to produce sounds of varied pitch, timbre, tempo, and dynamic level on hand drums are ready to use three or four of their newly discovered techniques to produce a solo rhythmic rendition of a favorite rhyme. (Until students have lots of experience working and playing with others, it is wise to invite them to create on their own, and then with one other person. Creating is a highly personal act and learning to give up the "I" for the "we" in group activities takes practice.)

After mastering the first step, they will be ready to play against a beat background provided by the class, then to add a rhythmic ostinato or two, and finally to make full-blown rhythmic ensembles in cooperative learning groups. They may be interested in learning ways to manipulate the rhythm of a rhyme by repeating or deleting words or in creating introductions and codas. When students have begun to master the new materials, they can manipulate them to illuminate concepts like repetition and contrast, or rhythmic complementarity between accompaniment parts.

At each step, invite students to describe in language what they are learning and noticing. Fixing learning into spoken language gives children ways to recall what they know, to use knowledge in new ways, and to repeat known procedures with more complex materials and less direction.

**Children may want to recall what they have created in some form of literacy.** Original poems can be written in words and illustrated with drawings or photographs. Students may invent a written code to capture the movement of an original dance or singing game, or design a new notation for a sound construction. They may want to write an original melody in standard music notation and include it in a portfolio. A class may arrange a display of photographs depicting a story sequence or chronicle a long-term project with photos and narrative. Students might enjoy writing about their part in a play or describing their reactions to a challenging dance they learned. They may choose to watch themselves on videotape to assess a performance or project. There are countless ways to encode experiences for later recall, assessment, entertainment or reflection. In this electronic age we can for the first time capture student outcomes in authentic ways — we can see the dance and hear the music.

Mastering written symbols that can be used to describe, encode and manipulate aural, visual or movement experience is an important part of a student's continuing artistic education, but is not essential to the creative process described above. Older students will often request opportunities to "write it down," but younger elementary students are often content to play, sing, tell, or dance what they have made and find this step intrusive.

Even when our goal is to re-create a piece of composed music or a folk dance, we can encourage children to enliven their performance by injecting something of themselves. It may be as simple as an unexpected *rubato* in a choral piece or a graceful bow at the conclusion of the dance, but the will to explore and create is always present in children and is a major part of their aesthetic involvement.

During my Orff teacher training studies years ago Grace Nash said, "Children need specifics to work with and boundaries within which to create. If you provide both in good balance, they will have what they need." Though others have also written and spoken about these steps, it is from Grace that I first learned this vocabulary for a creative process. Perhaps these thoughts can help others explore ways to make creating an everyday experience and a habit of mind for children.

*Liz Gilpatrick is in her twenty-seventh year as a music specialist in the Boulder Valley School District of Boulder, Colorado. In addition to being Staff Director for the Colorado State University Summer Orff Schulwerk Training programs, Liz also serves as an instructor. She is a frequent presenter at conferences and workshops in the U.S. and Canada, including the 1995 AOSA national conference in Dallas/Fort Worth. She is author of* Round We Go, Come Join In, *and* Music to Imagine; Music to Sing. *Liz serves on the Editorial Board of AOSA.*

## Readings on Creativity


Alvarez, B. (1989). Musical thinking and the young child. In Boardman, E. (Editor). *Dimensions of musical thinking*. Reston, VA: Music Educators National Conference.

Campbell, P. & Scott-Kassner, C. (1995). The creating child. *Music in Childhood: Preschool to Elementary Grades*. New York, NY: Schirmer Books.

Davidson, L. (1990). Tools and environments for musical creativity. *Music Educators Journal*. 76(9), 47-51

Farber, A. (1991). Speaking the musical language. *Music Educators Journal*. 77 (9), 30-34.

Kratus, J. (1991). Growing with improvisation. *Music Educators Journal*. 78 (4), 35-40.

Levi, R. (1991). Investigating the creativity process: The role of regular musical composition experiences for the elementary child. *The Journal of Creative Behavior*. 25 (2), 123-136.

Pogonowski, L. (1987). Developing skills in critical thinking and problem solving. *Music Educators Journal*. 73 (6), 37-41.

Webster, P. & Richardson, C. (1993). Asking children to think about music. *Arts Education Policy Review*. 94 (3), 7-11.

Webster, P. (1995). School reform and technology. In S.L. Stauffer (Ed.) *Toward tomorrow: new visions of general music*. Reston, VA: MENC.


*-compiled by Peter Webster*

# Ballads: USA

***Tossi Aaron***

*Editor's note: This is the second part of the article, "Ballad: A Story Told in Song," that appeared in the Winter 1996 issue of* The Orff Echo.

As recently as the 1940s folk song collectors from the American Folklore Society discovered ballads of British ancestry extant in New England and in remote Appalachian mountain villages. These American versions, through time and oral transmission, had become updated and regionalized, their geographical and personal names changed to those typical of the region.

As in any country, indigenous songs can give a cogent picture of the cultural history. In the United States, ballads of native origin are as likely to tell of occupational tragedies and heroes as they are to transmit tales of sensational events and murders. The stories are often condensed, told in verses as brief and compelling as those of the British ballads that were their predecessors. For example, it takes only one of the nine verses of "Greenland Whale Fisheries," to tell the core of the tale:

We struck that whale and the line
played out,
But she gave a flunder (flourish) with
her tail,
And the boat capsized,
And four gallant men were drowned,
And we never caught that whale,
brave boys,
We never caught that whale.

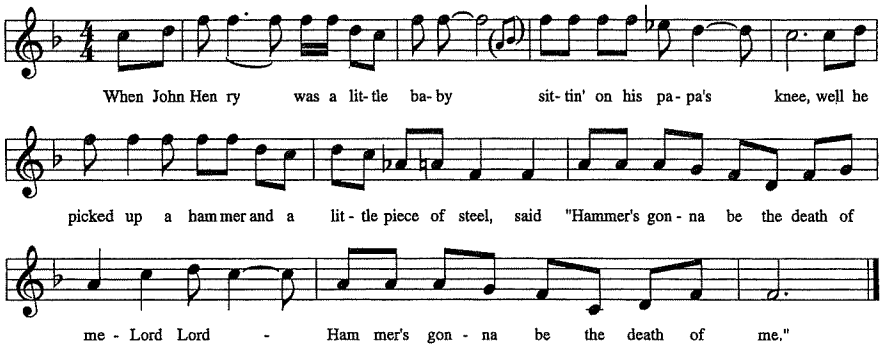
The actual event was recorded in 1833, when whale oil lamps were essential; economic and social history is revealed in the very next verse:

Well, the losin' of a hundred-barrel
whale,
It grieves my heart full sore,
But the losin' of those gallant men,
Well, it grieves me ten times more...

Overall, traditional ballads in the United States grew out of practical trades that built the country — lumbering, whaling, fishing, mining, railroading, farming, and later, cattle herding. These are definitely male-composed ballads — no quilt-making or floor scrubbing ballads exist! More reflective and personal than the dramatic and tragic story ballads, some work ballads express the emotions of their anonymous composers. Subsequent singers often took this as license to add personal phrases, contributing to their vitality, even when verses were lost or omitted in favor of others. Cowboy ballads, like "Buffalo Skinners," are a prime example of this. The extensive body of remaining non-ballad American folk songs are concerned with romantic, religious or humorous themes, or are dance tunes or children's songs.

Most American ballads can be grouped according to their focus: disasters, bad men, murders, heroes, and humorous tales. If necessary, the categories could be narrowed to cover those of European influence, African-American and uniquely American focus.

## John Henry




The captain said to John Henry
"Gonna bring that steam drill 'round
Gonna bring that steam drill out on the job
Gonna whop that steel on down, Lord, Lord /
Whop..."

John Henry told his captain
"A man ain't nothin' but a man
But before I let your steam drill beat me down
I'd die with a hammer in my hand..."

John Henry said to his shaker
"Shaker, why don't you sing?
I'm throwin' 30 pounds from my hips on
down
Just listen to that cold steel ring..."

John Henry said to his shaker
"Shaker, you'd better pray
'Cause if I miss that little piece of steel
Tomorrow be your buryin' day!"

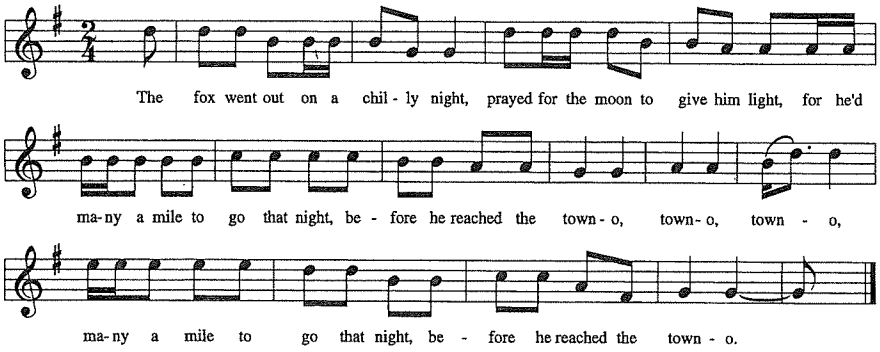
The shaker said to John Henry
"I think this mountain's cavin' in!"
John Henry said to his shaker, "Man
That ain't nothin' but my hammer suckin'
wind!"

The man that invented the steam drill
Thought he was mighty fine
But John Henry made fifteen feet
The steam drill only made nine...

John Henry hammered in the mountain
His hammer was striking fire
But he worked so hard, he broke his poor
heart
He laid down his hammer and he died...

They took John Henry to the graveyard
And they buried him in the sand
And every locomotive comes a-roaring by
Says "There lies a steel-driving man..."

## The Fox




He ran 'til he came to a great big bin
The ducks and the geese were put therein
Said, "A couple of you will grease my chin
Before I leave this town-o..."

He grabbed the gray goose by the neck
Threw a duck up across his back
He didn't mind their quack-quack-quack
And the legs all dangling down-o...

Old mother Pitter-patter jumped out of bed
Out of the window she popped her head
Crying, "John, John, the gray goose is gone
And the fox is on the town-o!..."

John, he went to the top of the hill
Blew his horn both loud and shrill
The fox, he said, "I better flee with my kill
He'll soon be on my trail-o..."

He ran 'til he came to his cozy den
There were the little ones: 8, 9, 10
They said, "Daddy, better go back again
'Cause it must be a mighty fine town-o.."

Then the fox and his wife without any strife
Cut up the goose with a fork and knife
They never had such a supper in their life
And the little ones chewed on the bones-o...

Among the most enduring of American ballads are those that describe disasters; these were written, passed on and notated as late as 1952. Songs reporting the sinking of the Titanic, the collapse of the Galveston sea wall or the wreck on the C&O rail line adopted tunes and regional music styles to tell their stories as clearly as any tabloid newspaper.

"The Jam on Gerry's Rock," one of the few work ballads from the Northwest, borrows an Irish melody to tell of a lumberjack foreman named Jack Monroe. During land clearance, newly cut tree trunks were floated down river to ports for shipping, and log rolling men, called "shanty boys," danced from log to log to keep them moving. In a jam-up, the "key" log had to be poled and dislodged. Brave Monroe volunteers to break a log jam on a Sunday; only one stark verse tells how he and his crew drowned in the task. In some versions, sentimental verses describe his romance, nearly eclipsing the drama.

Most printed collections of American folk songs include story songs that could be classified as ballads. Except for a few, like "Drowsy Sleeper" or "Silver Dagger," and tales of the sea, most of these include more detail and dialogue to fill out the story. It could have been the sentimental appeal of such ballads that helped them survive. People collected and reread the easily obtainable penny "broadsides" sheets. Often illustrated with fanciful woodcuts, their printed words emphasized the maudlin and romantic verses of ballads, blurring the strictly narrative elements.

African-American tradition has preserved some of the finest American ballads. "John Henry" describes a champion steel driver who is hammering spikes into the mountainside for the Big Bend Tunnel, building the C&O railroad in Virginia. In the 1870s, a steam drill was brought to the work site, and to test its efficiency, he is set to compete with it — and wins, yet loses his life. Like other hero stories, attempts to verify his actual existence are inconclusive, but the theme of man versus machine is appealing, and the simple, strong melody carries the story in classic ballad style — stark, dramatic and human.

Not all American ballads are of such a serious nature. The capacity to laugh at ourselves appears in Appalachian tongue-in-cheek feuding between men and women, as in "Devilish Mary," who tries to wear the britches. True, these may not be suitable for fifth graders, but there are other ballads that reveal much about the spirit, history and family life of the United States. Unless those of adult subject matter are being integrated with units on American history, more usable ballads are "Froggie Went A' Courtin'," and "The Fox," both of very proper 16th century British ancestry. These are still seen frequently, interpreted in children's coloring books, dramatizations (for and by children), puppets and film.

"The Fox" became a favorite of slave populations, perhaps because it married so easily with African tales of talking animals that outwit each other and outsmart humans. (I often wonder if clever Br'er Fox tales came out of this song.)

In succinct proof that songs learned in childhood are well-retained, ballads sung to children are among the best survivors. Bowdlerized ballads do appear in school song books, usually with parts of the story edited or changed, though the original content is often milder than recent TV.

People enjoy stories, told, chanted, watched or sung, from nursery rhymes to opera. Good traditional ballads give music teachers the opportunity to nourish this delight in yet another way, with old, ever-new stories of the human condition.

*Tossi Aaron has authored and co-authored several books of folk materials for Schulwerk teaching, and contributed to the American Edition of* Orff-Schulwerk Music for Children. *She is a frequent presenter at AOSA conferences and chapter workshops, and has taught teacher training courses in the United States and England. Tossi was editor of*

*continued...*

The Orff Echo *from 1986 to 1994.*

For further general information about ballads or about specific ballads mentioned in this article, please contact Tossi Aaron, c/o *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118.

**Sources for Information on Ballads**

**Collections** (background, stories, history, some songs)


Botkin, B. A. (1944). *Treasury of American Folklore*. New York: Crown.

Botkin, (1949). *Treasury of Southern Folklore*. New York: Crown.

Courlander, H. (1963). *Negro Folk Music*. New York: Columbia University.

Lomax, J. A. (1941). *Our Singing Country*. New York: MacMillan.


**Music Collections**


Lomax, ed. (1964). *The Penguin Book of American Folk Songs*. Baltimore: Penguin.

Sharp, C. (1952). *English Folksongs from the Southern Appalachians*, Vol. I and II. Oxford University.

Silber, I., ed. (1965). *This Singing Land*. New York: Amsco Music.

Warner, A., ed. (1984). *Traditional American Folk Songs from the Frank and Anne Warner Collection*. Syracuse: Syracuse University.


**Essays**

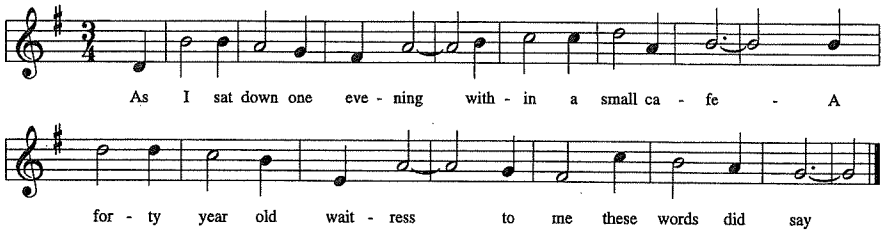

Gerould, G. H. (1957), *The Ballad of Tradition*. Oxford: Galaxy.

Leach, M. and T. Coffin. (1961). *The Critics and the Ballad*. Southern Illinois University.


**Lyrics only** (valuable information included)


Blood, P. and A. Patterson, eds. (1988). *Rise Up Singing*. Bethlehem, PA: Sing Out Publications. (1,200 songs arranged by subject. Tapes available. Folk songs, oldies, contemporary songs, rounds and spirituals are included.)


## The Frozen Logger




"I see you are a logger and not just a common bum
For no one but a logger stirs his coffee with his thumb"

My lover was a logger, there's none like him today
If you poured whiskey on it, he'd eat a bale of hay

He never shaved the whiskers from off his horny hide
He'd drive them thru with a hammer and bite them off inside

My logger came to see me, 'twas on a winter's day
He held me in a fond embrace that broke three vertebrae

He kissed me when we parted, so hard he broke my jaw
I could not speak to tell him he forgot his mackinaw

I saw my logger lover go sauntering thru the snow
A-goin' gaily homeward at forty-eight below

The weather tried to freeze him, it tried its level best
At a hundred degrees below zero, he buttoned up his vest

It froze clear down to China, it froze to the stars above
At a thousand degrees below zero, it froze my logger love

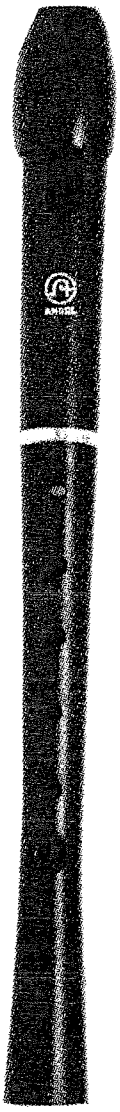
They tried in vain to thaw him, and if you believe it, sir
They made him into axe blades to cut the Douglas fir

And so I lost my logger, and to this cafe I've come
And it's here I wait for someone who stirs his coffee with his thumb

# *May We Present the*

# *Peripole-Bergerault "Angel"*

***PB 6000 Baroque*** ***PB 6001 German Fingering***



PB 6000

**The Peripole Bergerault Angel Recorder has been acclaimed as "Best" by music educators who have had the opportunity to check it out.**

- Dark brown, textured plastic, Renaissance shape.
- Curved windway like expensive wood recorders to provide immediate and fluid response.
- Elegant dark, rich, woody tone quality – with plenty of focus.
- Two-piece cork-lined joints with air-tight fit of joints making low notes easy to play and keeping the instrument in tune with itself.
- Precision cut of the bores allow very few overtones making for ease of blowing and balanced scales in entire two octave range.
- No drifting of tonal quality resulting in fewer overblown shrieks for the beginning student.
- Low C can be produced immediately.
- Electric-blue zippered pouch of heavy vinyl.
- Cleaning rod and cork grease included.

List Price $7.95

**Special School Price $3.95**

Peripole BERGERAULT INC.

***Call today to receive our NEW color catalog with our complete line of Peripole-Bergerault Orff Instruments***

2041 State Street
Salem, Oregon 97301

**1-800-443-3592**

# Some Thoughts on Technology and the Orff Teacher

*Steven Calantropio*

**Let me begin this article with the following premise:**

We, as teachers of elemental music, are guided by an overriding presumption that children learn best by doing; that actual physical involvement of the body, mind and spirit in musical tasks provides for the best learning; and that active music-making and its attendant benefits are the primary goals of our teaching. This presumption is, of course, borne out by the research and findings of noted child development experts such as Dewey, Piaget, Bruner and others.

With this presumption in mind, we can see from the outset that large periods of time spent sitting in front of a computer display do not effectively serve our primary goals as teachers guided by the Orff Schulwerk philosophy. Ideally, we should never sacrifice our unique identity as Orff teachers by removing the student from close contact with the music-making experience; rather we should do everything that we can to insure that each minute of instructional time is spent creating an environment of active teaching and learning.

The previous two paragraphs provide what would seem to be the best reasons *not* to involve students in technology in the music room. If our music rooms are one of the last strongholds of a humanistic, sensory mode of learning (and this seems to be the case!) why would we allow infiltration and dilution of our work by the very influence that appears to be diametrically opposed to our purposes?

Part of our "making peace" with technological issues might come from our understanding that musicians have always used tools in the creation of their art. For what are musical instruments, including xylophones and glockenspiels? As their names imply, they are nothing more than technological "tools" of an earlier time, defined and improved over the centuries. What teacher has never made use of recordings, whether vinyl disks, magnetic recording tape or CD's in their lessons? Overhead projectors, colorful display charts, microphones, even photocopies have all become part of a technology that we have grown comfortable with and which has melded itself into our daily teaching to such a degree that their use does not stand apparent any more.

The fact is that recent advances in technology have created new and improved "instruments" which, when put in their proper perspective in the music room, can be useful tools. The danger of this new technology is that it is very seductive; it can overpower other aspects of active music learning. One must be careful never to allow a tool to become an end in itself rather than a means to an end.

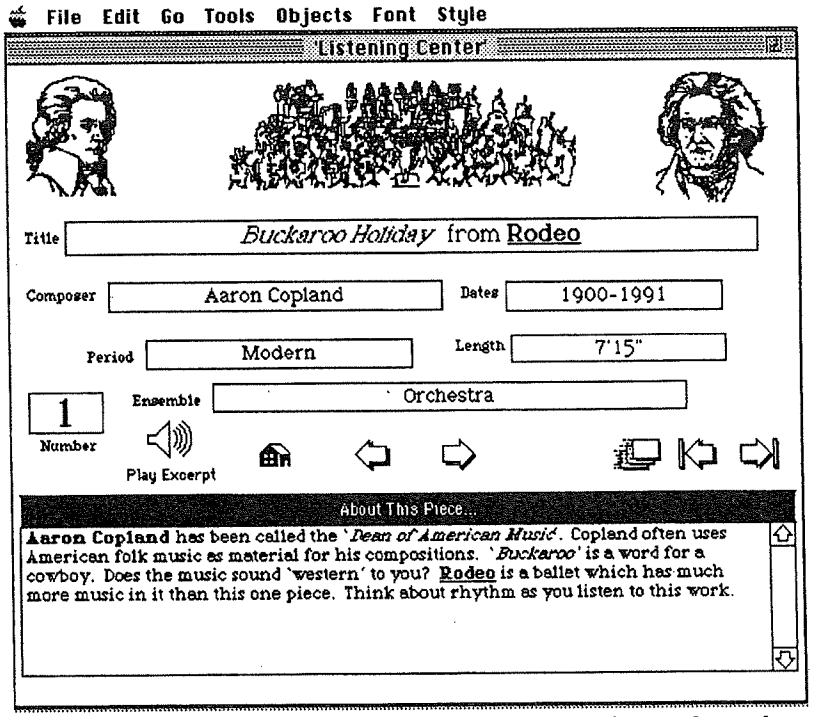
## Teacher Use

The less time spent in the non-musical management of the music room, the more time there is to spend on creative activities with and for children. Every management chore that is repetitive and organizational in any way can and should be handled by a computer. Starting out with letter writing and mail merges, where the same text can be individually addressed to many students, a word processing program which is part of a larger "works" package of integrated applications can be invaluable.

In the world of PC verses Macintosh choices, most school districts are committed to Apple Computer's Macintosh platform.[1] The integrated package of applications for basic information management we use is called **ClarisWorks**, created by Claris, which is the software arm of Apple Computer Company. It contains a word processing mode as well as graphics, database, spreadsheet and telecommunications segments. Information from one application can easily be transferred to others in such an integrated package. Extracting students' names to create adhesive name labels for instruments or music folders is an immediately practical usage. The school chorus roster is created and updated in this application, as well as a chorus handbook for

*continued ...*

Example 1




One example of Apple's **HyperCard** application. (above) Here the author has put together a 'stack' to explore classical music selections. Students can even hear short excerpts of the work by clicking on the speaker icon.

members. Any manipulation of names, grades, addresses or attendance can be handled from this package, allowing for more accurate record keeping with less time spent.

Other record keeping tasks are possible by creating personalized database applications called "stacks" in an application such as Apple's **HyperCard.** With this "erector set" type of program, one can assemble any type of information management system capable of manipulating and retrieving data in seconds. In my public school music program, each student that elects to join the chorus is issued a school-owned vest for performance purposes. I use a custom-made "stack" to keep track of each vest that is assigned to chorus members at the start of the school year. The individual vest number along with notations of any signs of wear are noted for each garment.

I have also used HyperCard to develop and organize a Listening Center (see Example #l) for upper grade students who sign out audio tapes for home listening of classical music examples. Individual observation sheets, sign out cards, repertoire lists, tape labels and every aspect of the center is integrated and coordinated with the same digital information and graphics. Students may also borrow a floppy disk for home use that contains information about each selection, composer and a digitized excerpt of certain selections.

Of course, computers have been part of research efforts for quite some time now, and their application to music research opens some interesting possibilities. Written documents and data analysis tasks are easily handled. With today's technology, it is possible to digitize students' singing/playing samples for immediate analysis and comparison. This is a fairly simple process that can even be done on most low powered machines. The digitized voice/music samples, stored as numerical data, never degrade in quality regardless of how often they are reproduced. They can be duplicated on floppy disks and passed along with the written text of research papers to various committees and examining boards. There is also the possibility of creating a log of students' singing samples in which current vocal efforts can be compared with previous attempts or with those of other students. A digitized sample could be created on each student's personalized floppy disk and added to each school year!

The past few years have seen a tremendous growth in the number and quality of computer applications that can produce publication-quality music scores of any level of complexity. Applications such as Coda's **Finale** and its junior version, **Finale Allegro**, Music Environment's **Music Engraver** (see Example #2) and others allow for the creation of musical examples that can be transferred to handbooks, song books, octavo arrangements and charts. The information can be input from the computer keyboard in steptime (one musical element at a time) or in real-time (actual performance data) from MIDI devices such as electronic keyboards and synthesizers. Time consuming hand scoring of musical examples is eliminated once the various skill requirements of these applications are mastered. Of course, older students can learn to score their own original works with these applications.

Extensive page layout programs such as Adobe's **PageMaker** and **Quark XPress** can generate useful teaching tools. Large charts and posters can be printed from small laser printers using numerous sheets of regular 8 1/2" x 11" letter paper which are then "tiled" together to make a large, poster-sized image. The sheets can be tacked together with tape and then run through a laminating machine, sealing the image. In this way, the same electronic information used to create small musical examples in notes, handouts or song books can be used to create poster-sized charts. PageMaker can also assemble complex assortments of information such as text, graphics and musical notation, resulting in publication-quality documents. This can be done with a relatively modest computer and laser printer equipped with PostScript technology.

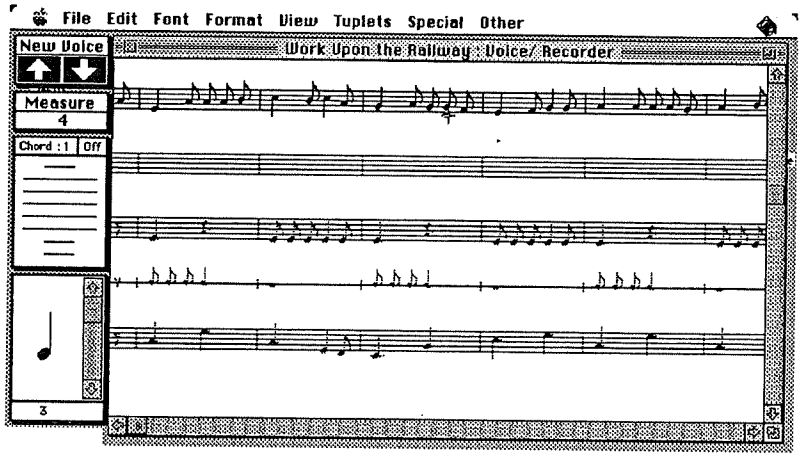
## Student Use

So far, I have touched upon ways that the computer can help make classroom management easier. This versatile technology can also be used in instructional situations to provide musical stimuli to lessons. Again a caveat is issued here: the computer is only to serve as a tool, not the focus of the lesson!

How many times have you wished that you might be able to play a short recorded musical example to highlight a concept that had just been explored in class? In the past, highlighting a music lesson with short musical examples used to mean playing "drop the needle" on a vinyl disk or trying to cue up a tape player to the exact location. The ability to play, one or more times, a concise recorded example from a compact disc without these inconveniences is now a possibility.

The development of CD-ROM technology and its integration with computers in multimedia format provides the means for nearly instantaneous access to any given segment of a musical

Example 2



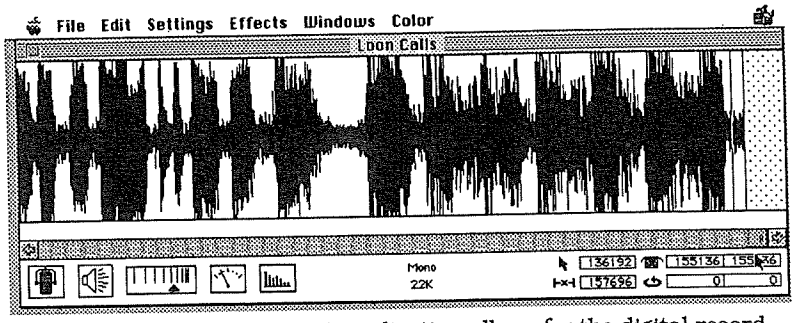

High end notation applications such as Music Engraver (above) offer the chance to produce publication quality musical scores

selection recorded in CD format. Applications such as Voyager's **CD Audio Stack** and AABACA's **Clip Creator** allow the user to create precise audio clips of recorded examples which can be accessed with the press of a mouse button and played as many times as desired with no resetting required and no loss of fidelity.

Students can also spend time with the sights and sounds of musical instruments from around the world using a number of CD-ROM packages that have been created for this purpose. My students and I have had a wonderful time exploring a CD-ROM entitled **Musical Instruments**, published by Microsoft Corporation. Clicking the mouse brings up the actual digitized recordings of these instruments which can be heard through multimedia speakers or headphones for individual or small group activities. There are literally hundreds of examples of ethnic and classic instruments on this disc. Masterpieces of music such as Beethoven's *Ninth Symphony*, sequences of music history with audio examples, and music theory courses are also available as software packages, connected to musical scores and biographical and historical information. Many of the current offerings are a little above the level of elementary school students, but each month new materials are introduced in the market place.

We in music education are again embroiled in a seemingly endless debate on the importance of learning music notation. A computer with appropriate software can allow much of the repetitive aspects of learning musical notation to take place outside the class instructional time. Some of the pressure is taken off the teacher, who can provide more aesthetically pleasing experiences during class time without disregarding the need to teach traditional music reading if they choose to do so. I allow students to work in small groups at a computer station located in the hallway outside of the music room during preschool and lunch hours. Simple notation drill programs in pitch and rhythm such as Electronic Courseware System's **Early Music Skills** and **Note Speller** allow me to spend less class time on these subjects and also to prescribe them as remediation for students who need or desire it.

Example 3




Macromedia's **Sound Edit16** application allows for the digital recording and manipulation of live and recorded sound sources.

The use of the computer to generate and recreate MIDI information can also be a help to Orff teachers looking for creative integration of technology. MIDI, an acronym for Musical Instrument Digital Interface, is a computer format that converts musical information such as pitch, rhythm, tempo and instrument timbres into numerical data. This information can then be stored and played back, via applications generally termed as "sequences," through a synthesizer, sampler or any other compatible MIDI instrument. Numerous companies publish sequencing software for beginner and advanced levels. Using sequences, the computer "plays" the electronic instrument using the MIDI data that has been entered, edited and stored.

Uses for Orff recorder teachers could include creating settings of recorder part music where one or more voices of an ensemble could be left out of the playback, creating a "music minus one" situation for practice or performance.

The MIDI information stored on a computer drive can also be used as "real-time" performance situations and, in essence, the computer and synthesizer become an ensemble member to be played along with our traditional percussion instruments and voices. Synthesizers can produce striking variations of the traditional sound "envelope" of attack, sustain and decay that are not possible on traditional musical instruments. These musical impulses, along with the non-traditional timbres possible on electronic instruments, can be wonderful stimuli for movement activities.

The current generation of computers can also easily digitize both live and prerecorded sound which can be manipulated and played back with the click of a mouse button. Imagine performing a dramatic scene about endangered species and having the actual cries of wolves and whales interspersed texturally in the course of a musical composition or speech setting! Programs such as Macromedia's **Sound Edit 16** allow for recording, manipulating and layering of sounds in a relatively easy-to-understand format. (see Example #3 )

The explosion of technological advances during the past decade has sent emissaries knocking at the classroom doors of music teachers around the world. It is not necessary to pile up your xylophones and metallophones against the doorway to blockade the entrance of these new tools into your music teaching. With proper understanding and moderation in use, they can be valuable assets for training the next generation of young musicians who certainly will be very different from our own. They are surely here to stay.

*Steven Calantropio has taught general music in the River Edge, New Jersey, Public Schools for the past twenty-three years. His work in Orff Schulwerk on a local and national level is balanced by his interest in science and technology. Steve occasionally teaches computer courses and has an avid interest in new technological developments.*

[1]The computer world is currently still divided into two operating systems, the Macintosh operating system and the IBM

*continued ...*

PC's and their clones or imitators. These two platforms are slowly moving closer together, and a day will come when software written for one platform will run smoothly on the other. Unfortunately, that day is not yet here. This article is written from the Apple computer viewpoint, as it seems to be the choice of most educational institutions. Some of the software mentioned is available for both systems. There are equivalent applications with different names for those that are not.



## Where to Start

Information regarding products mentioned in this article can be obtained from:

Apple Computer Company
1 Infinite Loop
Cupertino, CA 95014
408-996- 1010

AABACA
5750 Shady Oak Road
Minnetonka, MN 55343
612-933-7307

Adobe Systems
1585 Charleston Road
PO Box 7900
Mountain View, CA 94039
800-833-6687

Claris Corporation..
5201 Patrick Henry Drive
PO Box 581681
Santa Clara, CA 95052
800-544-8554

Coda Music Technology
6210 Bury Drive
Eden Prairie, MN 55346- 1718
612-937-9611

Electronic Courseware Systems
1210 Lancaster Drive
Champaign, IL 61821
21 7-359-7099

Microsoft Corporation
800-531-6748

Macromedia
800-945-4061

Music Environment, Inc.
225 Lincoln Street, Suite 201
Denver, CO 80203
303-778-0040

Quark
300 S. Jackson, # 100
Denver, CO. 80209
800-356-9363

The Voyager Company
1 Bridge Street
Irvington, NY 10533

## Letters to the editor...

*Send your letters to Donna Marchetti, Editor,* The Orff Echo*; 3105 Lincoln Blvd.; Cleveland, OH 44118; Fax 216-321-1946; E-mail* BXFN94B@PRODIGY.COM

**Guest Editorial**

# Good News for Music Education

*Jane Frazee*

Editor's note: This article appeared, in part, in *The Contemporary Muse,* the annual newsletter of Graduate Programs in Music Education at the University of St. Thomas.

Mr. Holland has lost his job. Even a teacher who displays the human and musical gifts of a Richard Dreyfuss in the movie *Mr. Holland's Opus* can't stop the downsizing of arts education in the schools. Tight budgets, linked with public indignation over poor student performance in basic subjects, have unraveled successful arts programs across the country.

Unfortunately Mr. Holland's principal and his national colleagues haven't read the new brain research. They would need to go no further than the February 19 issue of *Newsweek* magazine to learn that they are making big mistake to cut music. In fact, according to *Newsweek*, it should be offered *every day* because music trains the brain for higher forms of thinking. If we can't convince our school districts that music is an intelligence that deserves time and support for its own sake, at the very least we are beginning to have important data that advocates music as an integral part of every child's school experience because of its effect on brain development.

Three skill areas are highlighted in the *Newsweek* article: math/logic, language and music. The brain operations of each are described, supplemented with suggestions for development during the optimum learning years. We learn that brain circuits for math and music are located in close proximity in the cortex; listening to classical music is thought to strengthen circuits useful for mathematics. In addition, music lessons may develop spatial skills and aid complex reasoning tasks.

In light of the extraordinary developments in brain research, it is interesting to note that *Newsweek* did not report any brain benefits resulting from mere exposure to the arts. Nor was there discussion of music appreciation as an end in itself. The research points to active involvement — early — *in* the discipline: music lessons, practice, singing and playing instruments. In addition, there seems to be some beneficial effect on reasoning from listening to classical music (the so-called "Mozart effect") but the long-term outcomes are not yet clear.

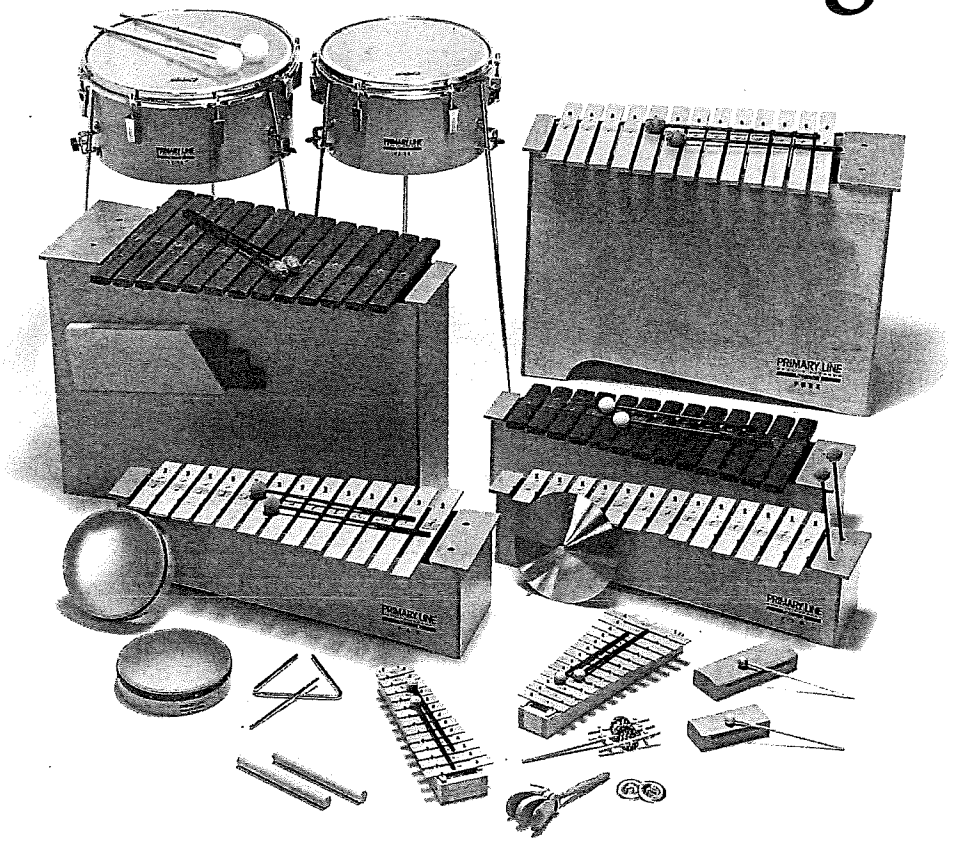
The role of music in the schools received a compliment of another sort recently from Albert Shanker, President of the American Federation of Teachers. In discussing the limitations of the new National Standards in English in an April 7 *New York Times* education column, he remarked that "Good teachers are really part of a priesthood; they are true believers, with a passionate conviction about the overwhelming importance of the subject they teach." And who do you think he used as examples of this kind of missionary zeal for the subject? You guessed it — music teachers! Someone needs to invite Shanker to an Orff conference to show him how right he is!

These examples illustrate two good reasons for hope in this difficult time for music education in the schools: we change children's lives with our passion and we change their brains with the subject matter itself. This good news, excuse the pun, needs to be trumpeted across the country!

What can you do to respond to the validation of your work now coming from laboratories from California to Germany? First, insist that your students need repeated and early discipline-specific exposure to maximize the potential that music brings to brain development. Second, read — and speak up about — the *Newsweek* article. When the popular press speaks, people listen! Third, make certain that all the work you do involves the children actively in doing and understanding. Finally, don't be afraid to challenge those who promote artists-in-the-schools as a substitute for a sequential, active, participatory music program. We music educators, along with Albert Shanker, always knew that music was food for the soul, *Newsweek* has taught us that it is food for the brain as well.

*Jane Frazee is Director of the Graduate Programs in Music Education at the University of St. Thomas in St. Paul, Minnesota. She is a past president of AOSA.*

# With Sonor's Primary Line, we're setting instrument standards all over again.




Setting instrument standards has been a goal at Sonor for more than one hundred years. With the Primary Line, we're setting standards again in early music education instruments. All of our instruments are designed to be superior in their durability and sound quality. They're also affordable, making them ideal for limited budgets.

Developed with the child in mind, all barred instruments include printed note names and notation symbols, as well as flexible pins. Resonator boxes have all-wood construction, ensuring excellent sound quality. With equal width bars on xylophones and metallophones, it's easy for a child to transfer from one instrument to another.

Whether you're looking for xylophones, triangles, or wood blocks, you'll find exactly what you need with Sonor's extensive line of educational instruments. You'll also find superior customer support and readily available replacement parts.

For more information and a free catalog, call us toll-free at 1-800-446-6010, or write to HSS, Department ED-3, P.O. Box 9167, Richmond, Virginia 23227. And find out why Sonor instruments are still setting standards.

SONOR®

A DIVISION OF HOHNER

SETTING STANDARDS FOR MORE THAN A CENTURY.

# Point~Counterpoint

**Barbara Potter and Martha C. Riley, Editors**

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

We asked this question in the Spring 1996 issue of *The Orff Echo*. Here are your replies:

I am a parent of a six-year-old and a four-year-old. I've also been a music educator for sixteen years. When "Barney" first came out, my children were prime age and Barney was at his height of popularity. My children loved Barney. Trying to be an open-minded parent, but not liking Barney at all, I would question them, "Why do you like him?" The answer was, "Because I like him." Two years later my children are not the slightest bit interested in Barney. In fact, they hate him. They still like "Kidsongs" — somewhat. They also like videos that appeal to me, classics such as "The Snowman" by Raymond Briggs and "Where the Wild Things Are" by Maurice Sendak, and other children's books.

From my observations as a parent and a teacher these shows (to my dismay) *do* contribute to children's abilities. I've seen students that can dance all kinds of amazing dances that they learned from "Aunt Teevy." I've also heard kids sing pop songs totally in tune because *this world is important to them.* Therein lies the problem. We "preservers of culture" at times fail to find a link between our world and theirs. Instead, we lament the good old days before bad TV shows when comic books were the root of rotting minds. If TV were truly the sole culprit, then the Unabomber would be smarter than all of us because he shunned all technology.

My point is not that we should dump our kids in front of these TV shows and forget about them. Doug Goodkin's article about 6000 hours of TV before age five (*The Orff Echo*, Spring 1996) is certainly a sobering one. It reminds us all what truly important work we do to counteract the negatives in our society. But we also need to recognize that creativity and the amazing survival and adaptability of the human spirit ensures that art will survive and that inspiration can turn up in unexpected places. Maurice Sendak says in an interview at the end of his video, "Where the Wild Things Are," that he, as a child, never saw a children's book. His parents sat him in front of the TV watching Mickey Mouse. The new tenor, Roberto Alagna, had never seen an opera before he won his first role starring in one. Blues, spirituals and jazz arose out of conditions of oppression that no one would want to recreate for children, yet the music has a universal appeal precisely because it is a testimony to survival and human resilience.

I think one can justly criticize these shows ("Barney," "Kidsongs") for their failure to develop aesthetic sensitivity. They are one dimensional and spend a lot of energy denying emotions. They imply that people should always be upbeat, happy and entertaining, but kids intuitively figure out that there is something wrong with the picture. It is not real. As a result, kids outgrow these shows. (Unfortunately many adults in our culture do not. This is what I find frustrating and confusing !)

One day I asked two fourth grade classes if they wanted to watch a video or play a music game. The majority chose a game. Once they are exposed to the power of real joy and self-expression and feel respected for their contribution and creativity, children (and people of all ages) crave more. This is the same power that calls us to return for more Orff teacher training, workshops and conferences.

A well-taught Orff Schulwerk lesson has two outcomes. One is that a high level of aesthetic and artistic expression is created. The other is that the participants feel bonded with each other as a result of their creative input.

So at the next AOSA conference let's close with a rousing chorus of the theme song from "Gilligan's Island." Can we remember all the words collectively or should we write new verses?

-Sally Trenfield, Brownsville, TX

If we do our job properly, videos like "Barney" won't hurt. When we consistently use quality, expressive music with our students, they not only recognize the difference between the wheat and the chaff, but dread the inferior product as much as we do.

-Joshua Golbert, Farmingdale, NY

via e-mail

Anytime children are exposed to music in a positive manner it helps us. I'm certainly no fan of "Barney," "Wee Sing," and their kin. But, 1) I'd rather my students spend time watching them as opposed to "Power Rangers," "Oprah" or MTV; 2) for years too many children came to my school knowing almost no songs other than the latest pop hits — these productions have changed this sorry situation; and 3) they're here to stay, so I'd better learn to deal with them.

I am rarely at a loss for words, but... we used the song, "Star Light, Star Bright," in three consecutive first grade classes one recent afternoon. In the first group, a student exclaimed, "That's a Barney song!" In the second group, another student remarked, "That's a Barney song!" In the third group, a student informed us, "That's from a Madonna song!"

-Jack Neill, Centreville, VA

via e-mail

## In the Orff process, children create melodies, rhythms, and ostinati through the physical exploration of instruments, speech, singing, and movement.

With a MIDI connection, children can create full compositions by manipulating the computer. Does it matter if the product is achieved through mental exploration facilitated by technology or by moving and physically interacting with musical materials? To what extent should pressing the beat button replace *patchen*?

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

## Video Preview

# Libby Larsen:
# The Compositional Process for *Song-Dances to the Light*

***Beth Iafigliola***

With contagious excitement, composer Libby Larsen leads a candid discussion about the expectations and choices that came to play during the compositional process of *Song-Dances to the Light*. This session was taped last November in Dallas only hours before the premiere performance of the work at the 1995 AOSA Conference.

*Song-Dances*, as Ms. Larsen refers to the work, had a unique beginning. The piece was commissioned by AOSA in celebration of the Carl Orff Centenary. Larsen relates how the AOSA leadership outlined expectations for the work, which included a sense of celebration of the Orff approach. The piece had to involve children in the creative process, Larsen stresses to the group.

The work incorporates ensembles that are most often associated with the Orff approach, including a children's chorus, recorder ensemble, and Orff instrumentarium. The piece is written in two versions — one in which an orchestra accompanies the groups, and the other using two pianos. Unfortunately, a performance is not included on the tape, but Ms. Larsen carefully outlines the theme and mood of the Processional and each of the five movements so that the session participants can gain insight into the process used to create the work.

In addition to the expectations of AOSA, a second set of conditions was added. The National Symphony Orchestra was interested in performing the work early in 1995. As a result, composition time was severely limited, making it impossible to have children create the musical themes — a disappointing choice Ms. Larsen needed to make. Professional rehearsal time was so limited that the inclusion of movement with the piece was also no longer possible. In addition, the adult performers expected short, intense rehearsals, while the children needed to be protected from this pressure as much as possible. Therefore the music would have to be written so that the children's parts could be rehearsed separately and "dropped in" during the brief rehearsal time with the orchestra.

These apparently conflicting expectations left few choices. Ms. Larsen used the vehicle she had yet to explore — the text — to convey the values of AOSA, and to meet her responsibility toward all those that were involved in the piece.

Ms. Larsen invited children to submit texts that followed the theme of creation myth, receiving over a hundred poems and stories from around the country. She asked a small group of children to review the submissions with her, and she tells how the children delineated three categories. The texts, they decided, were "visual," "instrumental" or "singable." This process gave Ms. Larsen insight into the profound thoughts and humor of all children. Composition was once again a group effort led by children, she proudly exclaims.

Texts were also chosen by how well the they suggested movement. Often the natural rhythm of the English phrase did not fit neatly into duple or tertiary meters, Ms. Larsen explains. The last movement settled into a pattern of 3+2+2. She comments that this metric pattern is easier to produce if the body is allowed to move while singing or playing, something that can be accommodated by the string bass and percussion instruments. These instruments were then used to reinforce the metric changes of the melodic line sung by the children.

Ms. Larsen enjoyed the interplay between the adults and children, and found that this aspect of the experience benefited all involved. The children were open to the natural flow of changing meters and fluid harmony, and impressed the professionals with their musical knowledge and™ skill. The musicians thanked Ms. Larsen for the opportunity to nurture the children through music, while the children gained new respect for the orchestra members through their experience, as well.

"My heart is
a special
Place, where it is
Always morning."

And so the *Song-Dances* discussion and the composition ends with Libby Larsen revealing to us the special place music where music finds the child-like wonder

Tape(s) requested _____

Dates: 1st choice _____ 2nd choice _____

Name _____

Address _____

City _____ State _____ Zip _____

Credit card # (MC or Visa; $12 minimum) _____

Signature _____ Expiration date: _____

- Limit 3 tapes per order. Loan time 2 weeks from date mailed. Order tapes by number; give alternate dates. Use form provided above or photocopy. All tapes are VHS format.
- Handling fees are as follows: 1 tape per order - $6; 2 tapes per order - $10; 3 tapes per order - $12. Make check payable to AOSA. Visa or Mastercard $12 minimum.
- 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.

in all of us. (AOSA A/V Library listing: 64 CP)

**Other tapes of interest:**
**64 LL Libby Larsen**; "Beyond John (Cage): New Parameters in Music." A fascinating look at present musical trends and modern technology and how they may affect composition in the future.

**50 SD Barbara Haselbach**; "Poetry from *Song-Dances to the Light.*" An exploration of creative movement beginning with ideas taken from the poetry from *Song-Dances to the Light.*

# 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*

31 PP **Portrait of Polynesia**

**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**
54 YT *Impression and Expression: Schulwerk Development of Japanese Song Material*

**Ramon Williams**
55 CS *Caribbean Songs and Rhythms for the Classroom*

**Ben Snowball**
56 AL *Songs and Dances of Alaskan Natives*

**Elizabeth Villarreal Brennan**
56 AL *Songs, Dances, and Games of the Andes Region*

**Distinguished Service Awards**
59 GN Grace Nash, 1989 Interview
59 BG Barbara Grenoble, 1990 Interview
59 JP/LY Jacobeth Postl and Lillian Yaross, 1991 Interview
59 JF Jane Frazee, 1992 Interview

**Cynthia Campbell**
60 ED *Early Dance with Children*

**Paul Winter**
61 PW *Adventures in Making Your Own Music*

**David Jorlett**
62 DJ *Vocal/Choral Techniques for the Developing Voice*

**Peter Sidaway**
63 PS *Mood and Mode in Music-Making*

**Libby Larsen**
64 LL *Beyond John (Cage): New Parameters in Music*
64 CP *The Compositional Process for* Song-Dances to the Light

**John Feierabend**
65 JF *A Talk with Parents About Music in Early Childhood*

**Maja Lex**
66 ML *Vintage Dance Film (no sound)*

**Rosalyn Payne**
67 SC *Step Chill'n: Understanding a True Folk Tradition*

**Jay Broeker**
68PP *Poems to Pieces*

**Portia Maultsby**
69 PM *African-American Music*

**Peter Sparling**
70 PS *Dance as Music — the Sound is in the Muscle*

**Virginia Ebinger**
71 GC *The Games Children Play*

**Millie Burnett**
72 TV *Celebrations! Theme and Variations for Non-Traditional Holidays*

**Marilyn Davidson**
73 AC *Along Came a Spider*

74CM **Clyde W. Morgan**
*The Dances Carnival*

75JD **Marie Louise Hatt-Arnold**
*Introduction to the Jaques Dalcroze Method*

76BB **Byran Burton**
*Entering the Circle*

77GW **Graeme Webster**
*Australian Chants, Rhymes and Games*

78PP **Carol King**
*Process for Primaries*

79MB **Ellen McCullough-Brabson**
*Musical Instruments from Around the World*

**Jo Ella Hug**
80 IR *Integrating Recorder Pedagogy in Upper Elementary*

**Martha Riley**
81 BH *Backwoods Heritage: Old-Time Songs and Dances*

**Linda Ahlstedt**
82 TT *The Unicorn: Tapestries of Time*

**Sharon Grady**
83 PD *Playing It Out: Process Drama in Music and Art Education*

This is a partial list of videos available from the AOSA A/V Library. For a complete list write to Beth Iafigliola, A/V Librarian, 2536 Robinhood Dr., Cleveland, OH 44134.

# Context and Discovery:
## Rethinking the Nature of Creativity

*Lori Custodero*

Traditionally, research on creativity has focused on the individual in isolation, attempting to identify factors such as giftedness, talent, intelligence, and divergent thinking, which quantitatively define this most allusive subject. Assessment tasks have been primarily proposed by the researcher/teacher, and in so doing, have generated results that indicate an ability to solve presented problems rather than an ability to discover or formulate new problems. Important questions that remain unanswered include: What kinds of musical problems would children create if given the opportunity? How does the environment facilitate or inhibit teacher and student creativity in the music classroom?

Mihalyi Csikszentmihalyi, Howard Gardner, and David Feldman (1994) have collaborated on a new framework for studying creativity, one which may offer direction in answering the questions above. Two of their assertions, that creativity can only be defined as an interaction between an individual and her environment, and that problem *finding* is an integral part of the creative process, hold particular significance for Orff Schulwerk practitioners. The researchers propose a wholistic model, one that views the creator-in-context. In this way it suggests that teachers as "context-creators" can affect their students' potential for creativity. In addition, it honors the most primal level of creativity — the creation, or discovery, of the problem or task.

### Where Is Creativity?

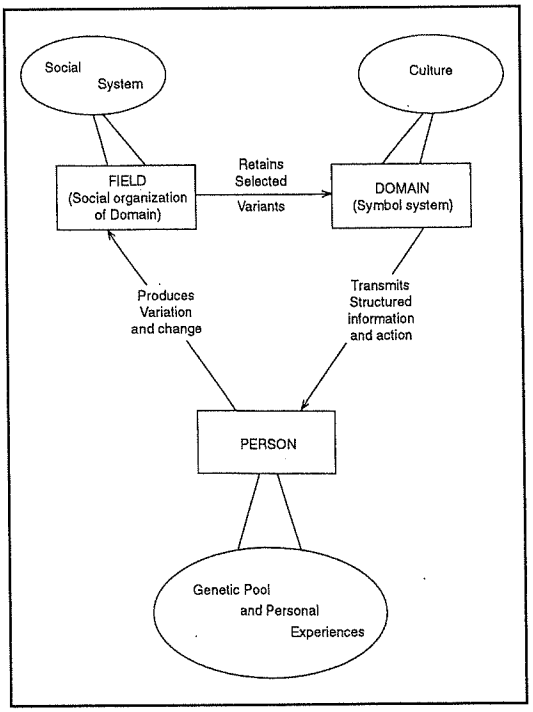
Instead of considering the question "*What* is creativity?" Csikszentmihalyi (1990) asks, "*Where* is creativity?" and offers an answer in his tripartite model (at right). Here, three components interact with one another to affect the creative process: the *field* includes all the social and cultural influences; the *domain* represents the specific discipline under consideration (in our case, music); and the *person* takes the information presented by the culture and transforms it into a creative idea, product, or action.

Regarding the concept of field, Csikszentmihalyi writes, "Creativity is not an attribute of individuals but of social systems making judgments about individuals" (Feldman et al., 1994, p. 144). The field includes all persons who can affect the structure of a domain or subject area (like music); it determines whether or not a variation in the domain is considered creative. For music teachers the field may include the attitudes, perspectives, and valuing of the professional community — parents, principals, state boards of education, and teaching peers. Students' creative efforts are likewise shaped by their classroom, school, and home environments in the form of opportunities and judgments offered by peers, teachers, and parents. Research that investigates the effect of field on teacher and student creativity may provide valuable information that could be applied to practice.

The musical domain is defined by standard performance practice; researchers suggest that music may be the most venerable of domains (Feldman et al., 1994). Gardner's multiple intelligence theory (1993a, 1993b, 1983) proposes that creativity is domain-specific, not a general trait; i.e., musical creativity is different, and should be measured differently, than other types of creativity.

Csikszentmihalyi defines domain as the place *where innovation is possible*, which, I believe, has important implications for music education and its definition of creativity. Too often music teachers treat their subject area as *only* the development of previously defined skills, ignoring the potential for creative alteration of a given model. Feldman believes we are born with, and learn by using, our innate drive to change the world; he calls this the "Transformational Imperative." By not supporting this drive in our students, we are teaching against their natural learning processes.

Gardner writes that children enter into a dialectic of creativity as they are introduced to field and domain. For music learners, this experiential dialogue between pre-established "rules" and the drive to innovate occurs when they begin learning the traditional music(s) of their culture. This learning first happens informally and takes place




Csikszentmihalyi's model, reprinted *from The Nature of Creativity: Contemporary Psychological Perspectives* by Robert J. Sternberg, p. 329; © Cambridge University Press, 1988. Reprinted with the permission of Cambridge University Press.

as early as the prenatal period. It is perhaps most developmentally salient in the pastiche-like spontaneous songs of pre-schoolers, which include original lyrics and tunes interspersed with learned songs. Feldman describes innovation as pushing the established boundaries, and defines creativity as a balance between preserving and transforming the domain. This description speaks directly to the musical goals of the Schulwerk with its own dialectic of imitation, which preserves the musical model, and improvisation, which transforms it.

The third element in Csikszentmihalyi's model is the person, whose function it is to produce some variation in the information inherited from the culture. According to both Gardner and Csikszentmihalyi, creative people tend to exhibit certain personality, neurological, and cognitive traits, including an intense interest and motivation within a given domain. Feldman writes, "No organism wanders like humanity wanders, toward the conditions that are satisfying and away from those that are not" (Feldman et al., 1994, p. 31). This statement is supported by Csikszentmihalyi's and Rathunde's concept of emergent motivation (1992): that motivation emerges from enjoyable and appropriately challenging experience.

Gardner says creativity arises from mismatches (asynchrony) within or between the environment, discipline or person. Examples include composers like Arnold Schoenberg, who was spurred by such a mismatch between his own musical sensibilities and those of late nineteenth century Romanticism, as well as the lack of conformity we witness in some creative students in the structured classroom. Gardner hypothesizes that creative individuals seek out a lack of balance — that they are sensitive to and actually pursue discomfort in order to provide a place for their creativity to flourish; in so wandering, they ultimately find satisfaction in creative solutions to problems they have created.

## Problem Solving or Problem Finding?

Differentiating between problem solving and problem finding is not a new construct. In her discussion of the creative thought process, Sandra Kay (1994) cites Paul Sourian (1881): "It is said that a question well-posed is half answered. If so, then true invention consists in the posing of questions. There is something mechanical, so to speak, in the art of finding solutions. The truly original mind is that which discovers problems." (p.385) Strategies employed to investigate the creative process have tended to focus more on problem solving rather than problem finding. The latter acknowledges a greater degree of control the individual learner exerts over her creative process — risky business in both research designs and educational settings. Most existing creativity measures require that subjects solve a task defined by the experimenter, e.g., "Compose a piece about *this subject* using *these instruments*," or "Begin and end on *this note*; use *this scale*." Shifting the focus to participant-created (or discovered) tasks may provide a new perspective on our current understanding of the creative process.

One such participant-driven approach to creativity can be found in the work of Getzels and Csikszentmihalyi ( 1975, 1976). In their longitudinal study of visual artists, they found that the most successful subjects demonstrated a characteristic the researchers called "discovery orientation," which favors problem finding as differentiated from solving problems presented by the researcher (or teacher). University art students were asked to choose and arrange a variety of objects into a still life formation and produce a creative product; there were no constraints with regard to time, subject matter, or materials used. These conditions put full control of task (or problem) definition in the hands of the subjects. Csikszentmihalyi measured the discovery orientation factor by counting behaviors related to changes the artists made during their process; high scores reflected the participant's inclination toward discovering new ideas that were personally more interesting, challenging, and significant than the given model. Established artists and teachers rated products of those with greater discovery orientation higher on originality and aesthetic value, and equal on craftsmanship, as compared to participants with lower discovery orientation. The positive correlation found between discovery orientation and success as creative artists has continued to be significant in follow-up studies conducted seven and eighteen years later (Feldman et al., 1994).

The notion of problem finding may play an important role in both research designed to assess children's musical creativity and practicum designed to facilitate it. Observational studies such as those conducted by Moorhead and Pond (1978) and Littleton (1990) provide rich data for defining children's problem-finding capabilities. In both of these investigations, children were provided a rich musical environment and allowed to create their own tasks free of adult intervention. If we reinterpret the data gathered in both studies we may find that they suggest the kinds of musical "problems" preschool children found to be interesting, challenging, and significant:

"What is the best way to (or 'How many ways can I') play this instrument?"

"How can I communicate musically with my friend?"

"How can I express this story (or this event) musically?"

"How can I express this music with my movement?"

## Future Directions

Themes raised by Csikszentmihalyi and colleagues challenge us to rethink the creativity-generating environments we provide and the methods of assessment we use. As teachers, we can start by considering how much, if any, time and attention is provided for children to transform the musical models given and whether or not children in our classrooms are given ample opportunity to pose their own musical questions. By studying observational research on children responding to their innate drive toward musical innovation, we can design classroom learning situations that accommodate the tasks meaningful for our students. As researchers, we need to embrace child-centered designs that take into consideration environmental influences and elicit problem finding behaviors. Because of its deeply-rooted commitment to creativity, the Orff Schulwerk approach offers a nurturing field for exploring these issues. Future efforts will inform and transform our

research and practice, resulting in a more authentic understanding of the realm of creativity.

*Lori Custodero is a doctoral candidate in music education at the University of Southern California where she is an adjunct faculty member. She was awarded an AOSA Research Grant for her study utilizing Mihalyi Csikszentmihalyi's concept of flow experience in assessing pre-school children's responses in a music classroom setting. Her research interests are fueled by her continued experiences with music learners of all ages.*

**References**


Csikszentmihalyi, M (1988). Society, culture, and person: a systems view of creativity. In R. J. Sternberg (Ed.), *The nature of creativity* (pp. 325-339). New York: Cambridge University Press.

Csikszentmihalyi, M (1990). The domain of creativity. In M. A. Runco and R. S. Albert, (Eds.), *Theories of creativity* (pp. 190-212). Newbury Park, CA: Sage Publications.

Csikszentmihalyi, M. and Rathunde, K. (1992). The measurement of flow in everyday life: Toward a theory of emergent motivation. In J. E. Jacobs, (Ed.), *Developmental perspectives on motivation, Nebraska Symposium on Motivation,* 1992 (pp. 57-97). Lincoln, Nebraska: University of Nebraska Press.

Feldman, D. H., Csikszentmihalyi, M., and Gardner, H. (1994). *Changing the world: A framework for the study of creativity.* Westport, CT: Praeger.

Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences.* New York: Basic Books

Gardner, H. (1993a). *Creating minds.* New York: Basic Books.

Gardner, H. (1993b). The relationship between early giftedness and later achievement. In G. R. Bock and K. Ackrill (Eds.) *The origins and development of high ability* (pp. 175-186). Chichester, England: John Wiley & Sons.

Getzels, J. W. and Csikszentmihalyi, M. (1976). *The creative vision: A longitudinal study of problem finding in art.* New York: John Wiley & Sons.

Getzels, J. W. and Csikszentmihalyi, M. (1975). From problem solving to problem finding. In Taylor and Getzels (Eds.), *Perspectives in Creativity* (pp. 90-116). Chicago: Aldine Publishing Company.

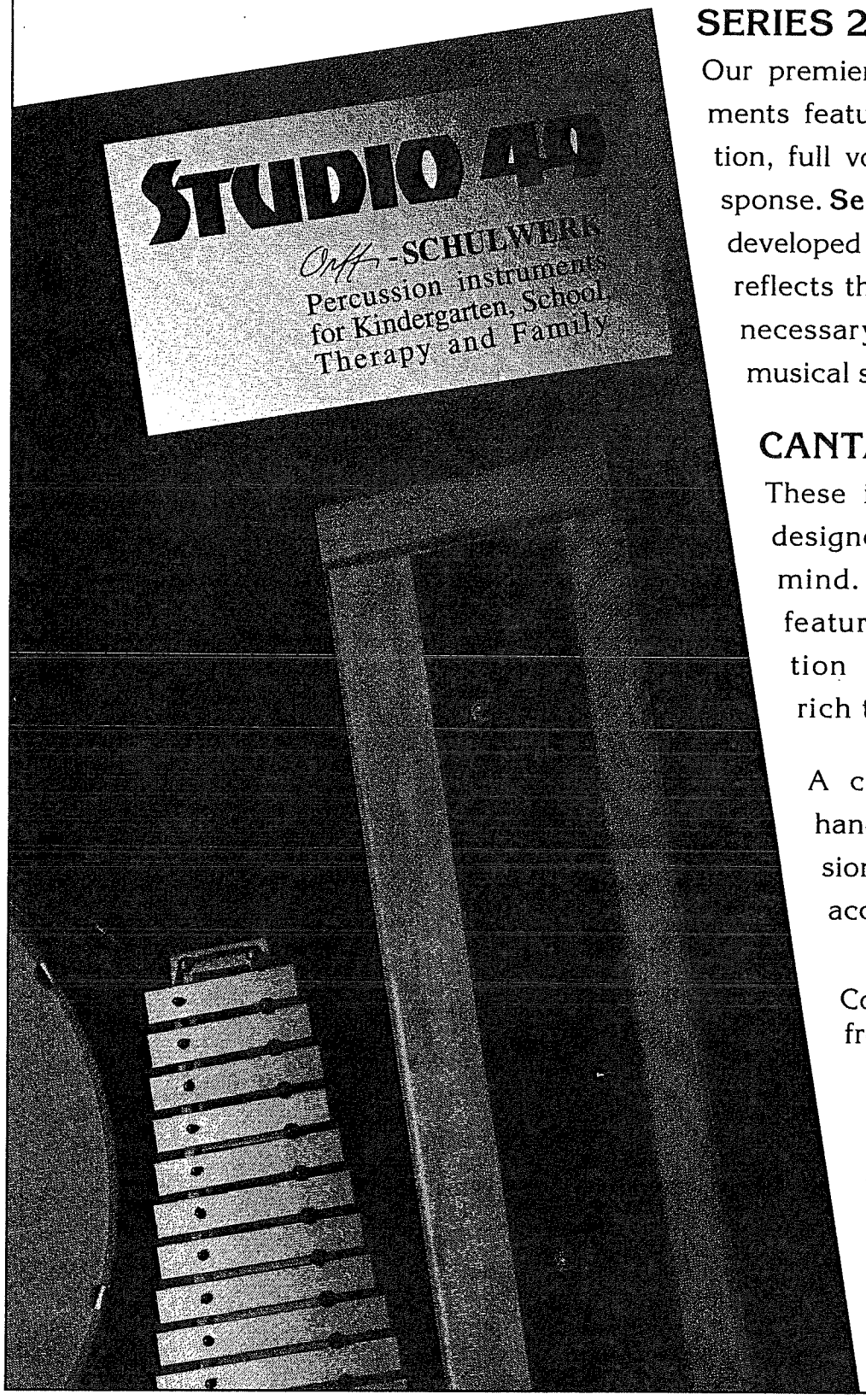
Kay, S. (1994). A method for investigating the creative thought process. In M. A. Runco, (Ed.), *Problem finding, problem solving, and creativity.* Norwood, NJ: Ablex Publishing Corporation.

Littleton, J. D. (1990). *Influence of play settings on preschool children's music and play behaviors.* Unpublished doctoral dissertation, University of Texas, Austin.

Moorhead, G. and Pond, D. (1978). *Music of young children.* (Reprinted from the 1941-51 editions.) Santa Barbara, CA. Pillsbury Foundation for the Advancement of Music Education.

Souriau, P. (1881). *Theorie de l'invention.* Paris: Hachette.

# STUDIO 49




## SERIES 2000

Our premier line of quality instruments features all wood construction, full volume and dynamic response. **Series 2000,** meticulously developed through new technology, reflects the skilled craftsmanship necessary to satisfy the highest musical standards.

## CANTABILE SERIES

These instruments have been designed with affordability in mind. The **Cantabile Series** features all wood construction and a well-balanced, rich timbre.

A complete line of Orff hand drums, small percussion, mallets, stands and accessories is available.

Contact your dealer for a free color catalog or

**MMB MUSIC, INC.**
Contemporary Arts Building
3526 Washington Avenue
Saint Louis, Missouri 63103-1019

*SOLE U.S. AGENTS*

**TOLL FREE**
**800 543-3771**
(within USA)

# BOOK REVIEWS

## *Ruth Pollock Hamm, Editor*

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

**THE WORLD DANCE SERIES: *Folk Dances from Around the World, Folk Dances of Hawaii, Folk Dances of Latin America, Mexican Folk Dances.* Belwin, a division of Warner Bros. Publications Inc.; book with CD, $19.95 per set.**

The World Dance Series, intended for "classrooms, music programs, physical education classes, day care centers and home use," should prove a fine resource for Orff teachers. Drawing from the older Bowmar collections of folk dances, these selections have been updated to improve sound, graphics and usability. Each package includes a booklet of easy-to-follow directions with helpful dance graphics, and a CD with interesting accompaniments and ease of track location.

Now, for a closer look at each, let's begin with *Folk Dances from Around the World.* Of the eight dances, suggested for grades 2-6, four are American, two are German, one is Italian, and one is French. Four of the dances have Orff arrangements; the others have unpitched percussion parts only. Though not stated, all pieces are intended to be played along with the CD, as a melody line is not included with the score. In this volume, some of the Orff arrangements are not in the elemental style. For example, in "Captain Jinks," the form of the glockenspiel ostinati patterns could be designated as 1a, 2a, 2b, 1b, 1c, 2a, 2b — too many changes for a true ostinato. And in the treatment of the dominant chord, the common tone is not kept. An elemental treatment is not only easier but avoids the parallel octaves. And finally, complementary rhythms between the various parts would have been preferable.

The second book, *Folk Dances of Hawaii*, for grades 4-7, opens with some cultural background followed by a page of helpful general directions for Hawaiian dancing. This volume includes nine dances with thorough directions but no scored music.

*Folk Dances of Latin America*, for grades 5-8, includes dances from Brazil, Peru, Venezuela, Argentina, Panama, and Mexico. Four of the dances have been arranged for Orff instruments, using a more elemental Orff style than in the first volume; several of these provide good transposition studies for the more advanced students. The other four pieces use only unpitched percussion instruments and would be great fun for the children as well as a fine study in reading rhythmic notation or echo-playing parts with the accompanying CD. "Marinera," from Peru, provides wonderful practice going from 3/4 to 6/8 meter.

*Mexican Folk Dances*, for grades 2-6, includes many familiar dances such as "La Raspa," "Chiapanecas" and "La Bamba." These dances, plus "La Jesusita," include good Orff arrangements; "La Bamba," "Chihuahua" and "La Burrita" offer easy percussion parts for traditional Latin American instruments that can be found in most Orff music rooms.

Also available, but not reviewed for this column is *Folk Dances of Canada.* Another volume in the series, *Folk Songs from France*, is scheduled for release in September, 1996.

This dance series provides a wealth of material and would make a fine addition to any teacher's library. Whether one is looking for familiar songs and dances or new ones to enrich the multicultural repertoire of children, this collection provides quality folk material with authentic CD accompaniments, helpful dance diagrams and for the most part, good instrumental arrangements. One word of caution: it is imperative that the teacher first perform each dance with a folk dance group and not merely teach a dance by trying to follow directions. In this way, the true folk style and spirit of the dance is preserved and passed on.

*-Marion O'Connell, Wisconsin*

**THE UNICORN: *A Musical Fantasy of Poetry, Song and Dance Based upon the Unicorn Tapestries for 2-part Treble Voices and Orff Instruments*, by Linda Ahlstedt. GLO Publications, 1995. $15.**

Modeled in content and structure after the unicorn tapestries in the Cloisters of the Metropolitan Museum, Ahlstedt's work has seven pieces of music with simultaneous dances. The music is set for two-part treble voices and/or recorders with an instrumental ensemble of glockenspiel, finger cymbals, hand drum, tambourine, alto and bass xylophone, alto and bass metallophone and contra-bass bar with options for violin, guitar and vocal soloist. The musical prologue, a setting of text translated from medieval German, prepares the listener for the dramatic images that follow. In addition to her original words and music, Ahlstedt has set words of a 13th century poet and arranged 16th century German and French melodies. A student's research on unicorn history and her poem entitled "Beauty" unfold the unicorn drama. During a performance, each verse may provide a link between the pieces of music. Drawings of scenes from each tapestry enhance the book. After the full scores, Ahlstedt provides a helpful section of the single melody lines for recorders, voices and interludes.

The singable unison and two-part vocal lines doubled by the recorders express a text that will engage the students. There is variety in the instrumental and vocal combinations, as well as the tempo, meter and key use. Detailed movement and dance directions allow further dramatic expression. The famous unicorn tapestries with their many layers of meaning provide multiple layers of learning opportunities for students.

Uniting research, art, music, poetry, history, drama and dance, Ahlstedt's work is a model of interdisciplinary learning. *The Unicorn* allows teachers many options of simple to complex expression with the potential for multi-age and community involvement.

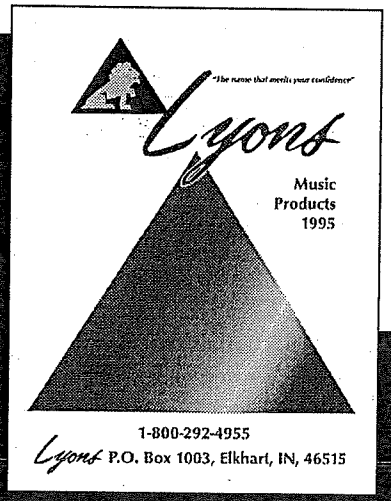
*-Mary E. Bickel, New York*

# Lyons®

## Music Products

PO Box 1003 Elkhart IN 46515
Tel. (219) 272-1788
Toll Free: 1-800-292-4955
FAX (219) 272-0570

- Orff Instruments
  - *Lyons*
  - *MEG*
  - *Studio 49*
  - *Sonor*
  - *Golden Bridge*
- Mecliboard Products
- Publications
- Recordings
- Classroom Equipment
- Beat Bag Kits




# Your Best Value in 3 Piece Recorders

# ...Now Available in Baroque or German Fingering!

## *The Lyons Recorder*

*Expressly designed and manufactured to meet Lyons' stringent specifications, these 2 octave, 3-piece plastic recorders feature precise response, controlled intonation and unequalled resonance. Available with either Baroque or German fingering and double boring for C# and D#.*

*Comes packed in a handsome, waterproof carrying case with cleaning rod and fingering chart.*

*Only $2.39*

*Bakers Dozen*
*Buy 12...*
*Get One Free!*

# 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.*

***English Country Dances for Children* (second edition) by Martha Chrisman Riley, Riverside Productions, PO Box 26, Delphi, IN 46923-0026. Book with three cassette tapes and one videotape; $45 for complete set; book and cassettes only, $35; video only, $15.**

This engaging collection presents twenty English country dances intended for children in fourth through seventh grade. The complete set consists of a book, three cassette tapes and a videotape. All the dances on the video are demonstrated by a group of children. The following are among the dances included: "Patacake Polka," "The Durham Reel," "Three Meet," "The Ribbon Dance," "We Won't Go Home Until Morning," "Johnny, Fetch Your Wife Back," "Gay Gordons," "Nottingham Swing," "Flowers of Edinburgh," "A Sicilian Circle," "The Rose Tree," "Lucky Seven," "Dashing White Sergeant," and "Goddesses."

The book gives a brief historic review of "country dances," originally rural folk dances in the 1600's, which later penetrated into the noble society and into Queen Elizabeth's Court. In the book you will find ideas on how to initiate the use of folk dances in a classroom environment, how to use them to develop musicianship and creativity, and many other suggestions to assist instructors in teaching the dances successfully.

Each dance is described in terms of individual features, formation, and basic steps and movements. Instructions include easy-to-understand diagrams and photographs. Dance tunes are given in notation with chord symbols — a feature rare even among big solid dance collections. Clear references to the musical recordings are provided. The glossary of dance steps and terms helps the user establish a dance terminology — an extremely important feature.

The three cassette tapes serve different purposes. The first two provide sequential process for learning the dances with verbal instructions, calls to music and summary of movements. These tapes are for classroom use. They "can be played directly for the students as they learn the dances, or they can be used as a model by teachers who wish to teach and call the dances themselves." The third tape has music only and is good for performances.

The sixty-three minute video is a new addition to the set that makes the instructor's job easy by addressing questions not answered in the written and verbal instructions. The video features a group of fourteen children who do not present a polished ensemble but rather give you an idea of how children in the classroom environment will look while learning these dances.

In the collection you will find a variety of dances in circles, squares, chains and other formations. The quality of picture and sound is satisfactory. The movements are easy to learn and fun to do. Aside from a misleading introductory statement that says that "English country dances are some of the oldest... folk dances in the world," the set is very well designed and professionally implemented. It can be used by music teachers, physical education specialists and classroom teachers as a joyful and natural way to experience music. Enjoy! No dance background is necessary!

*-Marina Gorny, Massachusetts*

## *The Orff Echo* Editorial Calendar

| Issue | Focus | Submission Deadline |
|---|---|---|
| Winter 1997 | Exceptional Populations | September 1, 1996 |
| Spring 1997 | Global Perspectives | December 1, 1996 |
| Summer 1997 | Recorder | March 1, 1997 |
| Fall 1997 | Folk Tales | June 1, 1997 |

*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.



## Index of Advertisers



Printed on recycled paper