



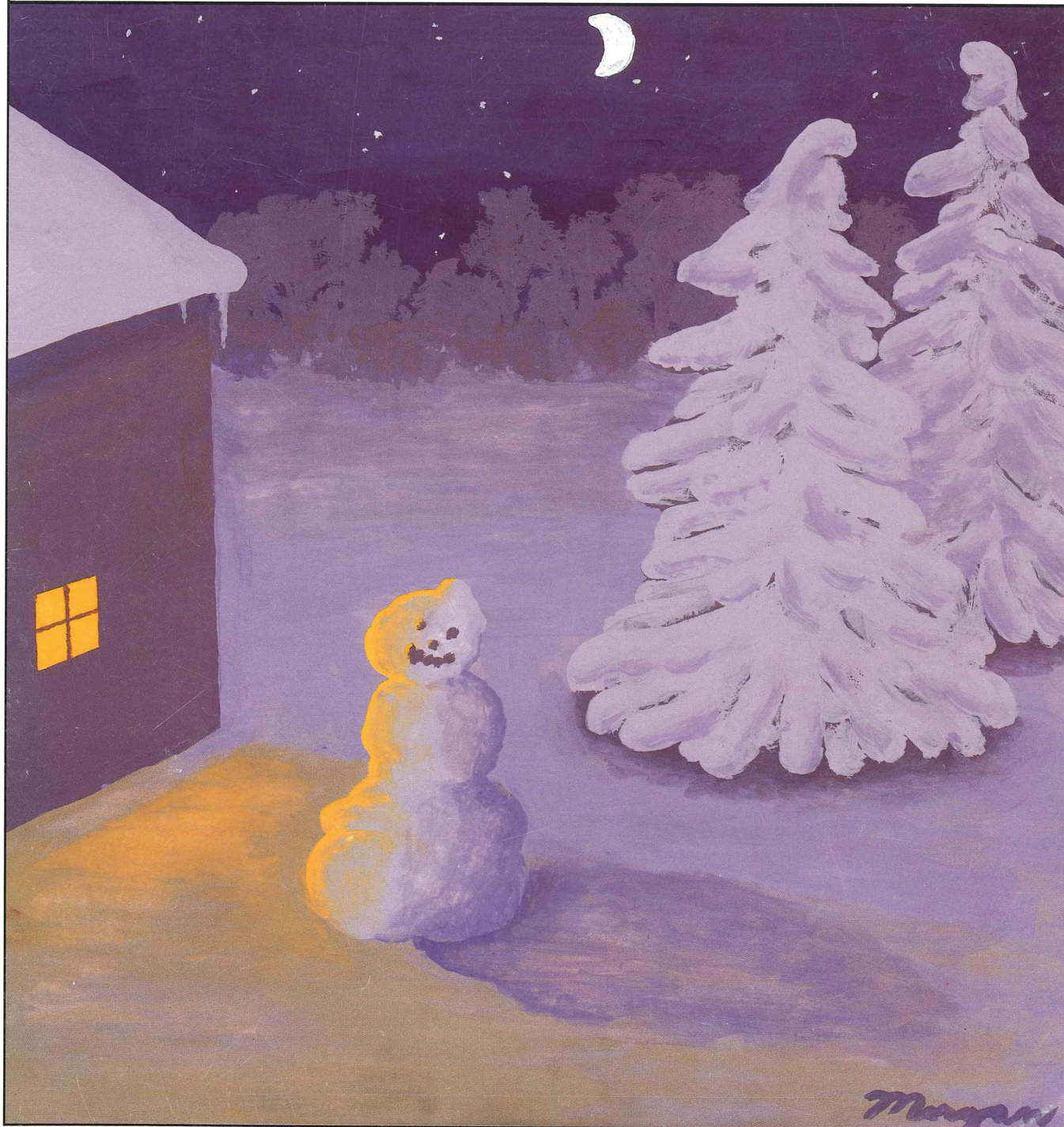
# The Orff Echo

Quarterly Publication of the American Orff-Schulwerk Association

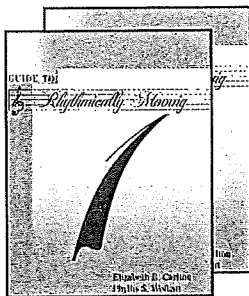
*Music and Movement Education*

Winter 1997

Volume XXIX Number 2



**Make the Move...**  
to these new offerings from High/Scope® Press



**Guide to Rhythmically Moving 1 AND Guide to Rhythmically Moving 2**  
New guides to complement the *Rhythmically Moving* series of records, cassettes, and CDs. Information needed to facilitate activities necessary for a student's understanding and application of movement and music concepts.  
#M1009 Guide 1 \$9.95  
#M1011 Guide 2 \$9.95

Order from High/Scope® Press  
Call 1-800-40-PRESS or  
Fax 1-800-442-4FAX  
Visa and MasterCard accepted.  
Give this CODE with your order A03.

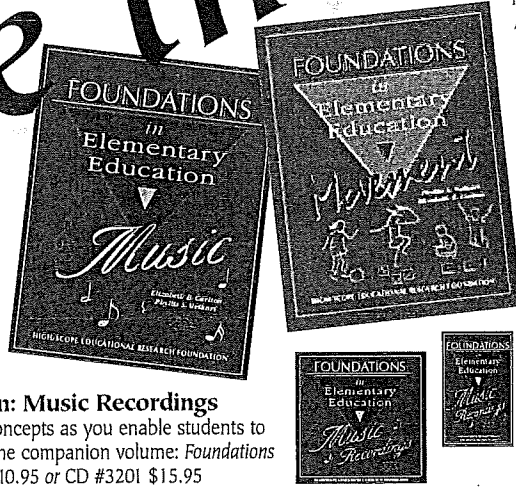
# Make the Move...

## Foundations in Elementary Education: Music

Elizabeth B. Carlton and Phyllis S. Weikart  
The text that enables teachers to use music and movement to enhance and develop the musical intelligence of every learner. Contains 80 active learning experiences. #E3005 \$39.95

## Foundations in Elementary Education: Music Recordings

30 delightful songs based on important musical concepts as you enable students to develop their musical foundations. Accompanies the companion volume: *Foundations in Elementary Education: Music*. Cassette #E3101 \$10.95 or CD #3201 \$15.95

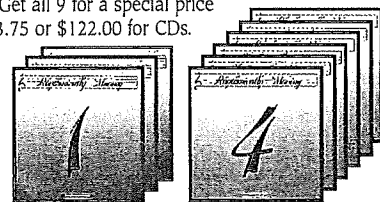


## Foundations in Elementary Education: Movement

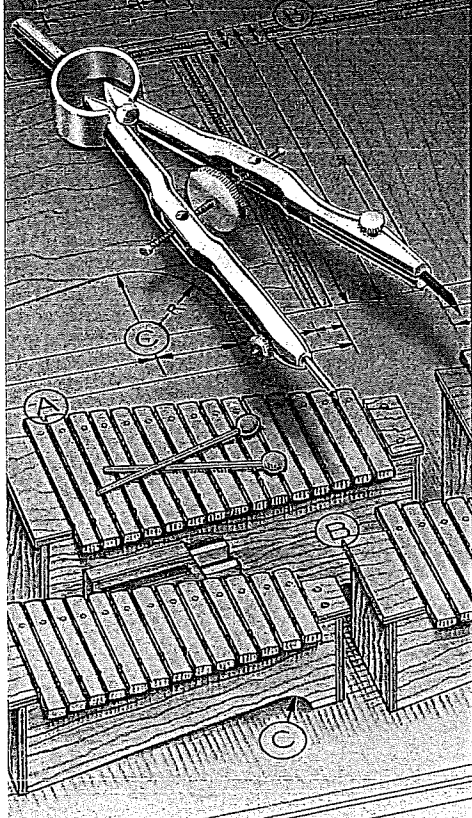
Phyllis S. Weikart and Elizabeth B. Carlton  
A user-friendly text that links purposeful movement to the total education of every student. Contains information on key experiences and related activities for active learning. #E3006 \$39.95

## Rhythmically Moving 1-9

Music for parents and teachers of all ages. Select one or all; there is no order or level of difficulty. A wonderful variety of music such as: Gaelic Waltz, Jambo, Turkey in the Straw, Bossa Nova, Pata Pata, and many more. Records and cassettes \$10.95 each, CDs \$15.95 each. Get all 9 for a special price of \$83.75 or \$122.00 for CDs.



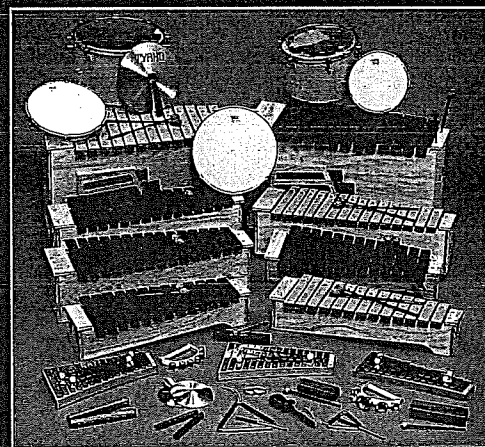
# SUPERIOR INSTRUMENTS BY DESIGN.



At Sonor, we believe an instrument is only as good as its design. That's why we go to great lengths to design educational instruments which are superior in the way they're built and the way they sound.

Our Palisano® xylophones, for example, utilize innovative fiberglass bars which never go out of tune. All resonator boxes are constructed of 100% solid pine, ensuring excellent sound quality and durability. Professional tuning to "A" = 440 Hz", factory-mounted leg brackets, and flexible pins are just a few of the features which make these instruments truly superior.

Whether you're looking for xylophones, timpani, maracas, or cymbals,



you'll find exactly what you need with Sonor's extensive line of educational instruments. 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.

**SONOR®**

A DIVISION OF HOHNER MASTERING THE ART OF INSTRUMENT DESIGN.

American Orff-Schulwerk Association  
 Music and Movement Education  
 P O Box 391089, Cleveland, OH 44139-8089  
 (216) 543-5366; FAX:(216) 543-2687  
 E-mail: HdqtrsAOSA@aol.com  
 http://www.aosa.org  
 Member, Associated Status  
 Music Educators National Conference

**AOSA National Board of Trustees**  
**President:** Carolee Stewart, Maryland  
**Vice President:** Jack Neill, Virginia  
**Recording Secretary:** Marilyn R. Regan, New Jersey  
**Acting Treasurer:** Carol C. Huffman, Ohio  
**Executive Secretary:** Cindi Wobig, Ohio  
**Editor, The Orff Echo:** Donna Marchetti, Ohio  
**A/V Librarian:** Beth Iafigliola, Ohio

**Regional Representatives**  
 Linda Ahlstedt, NY  
 Esther D' Agrosa, IA  
 Janice L. Hall, WA  
 Jo Ella Hug, MT  
 Susan Liotta, KS  
 Joan S. Middlebrook, CA  
 Susan Mueller, NV  
 Vivian Murray, MA  
 Dale A. Poling, OH  
 Alan D. Purdum, OH  
 Jacqueline Schrader, MD  
 Donna Staton, NC

**1996 Conference Chairpersons:**  
 Karen Medley, TN  
**1997 Conference Chairperson:**  
 Douglas C. Wilson, NV  
**Industry Representative:** Debbie Cavalier, FL

**The Orff Echo Editorial Board**  
 Donna Marchetti, OH; Editor  
 Millie Burnett, CA  
 Ruth Pollock Hamm, OH; Book Reviews  
 Elizabeth Gilpatrick, CO; From the Classroom  
 Marina D. Gorny, MA; Resources for the Classroom  
 Barbara Potter, CT; Point ~ Counterpoint  
 Janet Robbins, WV; Focus on Research  
 Martha C. Riley, IN; Point ~ Counterpoint  
 Vivian Velasquez, NV

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  
 Writers guidelines are available from the Editorial Office

The Orff Echo – Winter 1997

## Table of Contents

### Features

<b>Focus on Exceptional Populations</b>	
Introduction	7
Orff Schulwerk, Inclusion and Neurological Disorders <i>Elaine Bernstorf</i>	8
Me? Work with Orthopedically <i>What?</i> <i>Shelley Nordlund</i>	12
The Orff Approach and the Hearing Impaired <i>Lois Birkenshaw-Fleming</i>	15
Special Songs... Special Kids Learning Opportunities for the Special Learner <i>Stephen F. Leonard</i>	20
<b>Books - A Springboard to Composition</b> <i>Grace M. Morris</i>	23
<b>Columns</b>	
From the Editor	3
President's Message	5
From the Classroom Seeing Stars <i>Liz Gilpatrick</i>	26
Focus on Research Inclusion in the Music Classroom or Inclusive Music Instruction? <i>Bryan C. Hunter</i>	28
Video Preview	33
Book Reviews	37
Resources for the Classroom	40
Point~Counterpoint	42

**On Our Cover:** painting by Morgan Fenoglio, Solon High School, Solon, Ohio

Contents copyright 1996

Printed in the United States of America

Articles and letters to the editor are viewpoints of their authors and do not imply endorsement by AOSA.

### The Orff Echo Copyright Policy

AOSA members may make up to 50 photocopies of up to two articles from one issue for educational purposes only. *The Orff Echo* requests that the masthead page (Table of Contents page) also be photocopied and distributed with the article(s). Non-members, or members wishing to make more than 50 copies, must seek permission in writing from the editor.

All publications, non-profit or commercial, seeking to reprint material from *The Orff Echo* must request permission by writing to the Editor.

An exception to the above occurs when authors retain exclusive rights to their work. This is indicated by a "©" next to the author's name under the title of the article. In these cases, permission must be granted from both the author and *The Orff Echo*.

**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
Fall	July 15	Winter	October 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.

# “DOUGH, RE, MI...”

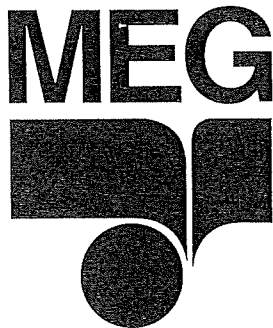
It's an old familiar song. "Funds for music education aren't available. Funds have been cut. Sorry, not in the budget."

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.



WE SALUTE THE  
NATIONAL MUSIC STANDARDS

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

## From the Editor

Late last spring I happened to see an article in the local newspaper about a special graphic arts program at Orange High School in Orange, Ohio. Students from all over the eastern Cleveland metropolitan area vie for the privilege of spending part of every school day there studying with instructor Maureen Cavotta. (Maureen's painting of fall leaves appeared on the cover of the previous *Orff Echo*.)

I went to visit Maureen's classroom, hoping that she would be interested in having her students work on projects that might yield cover art for our journal, particularly since we like to feature student art. Though it was too late in the school year to pursue then, we agreed to work on this in the fall. In September, Maureen assigned her first-year students to do an "Echo" project. It was their first painting assignment, and they were permitted to use only two colors in addition to black and white.

This issue's cover, by Solon High School student Morgan Fenoglio, is the first of several examples of that work. Morgan, like most of Maureen's students,

plans to pursue a career in art. I hope his painting evokes for you, as it does for me, a feeling of gentle wintertime warmth.

This issue's special focus section, coordinated by Editorial Board members Vivian Velasquez and Barbara Potter, looks at exceptional populations. Elaine Bernstorff, from Wichita State University, gives us insight and practical suggestions concerning those students with neurological disorders. Canadian educator and author Lois Birkenshaw-Fleming writes about working with hearing impaired children, while classroom music specialists Shelley Nordlund and Stephen Leonard address the varied challenges of inclusion in today's classroom. The theme is carried into this issue's research column, as music therapist Bryan Hunter offers a historical view of the subject along with strategies for success when working with these special children.

Incidentally, some may be puzzled by the use of the term "Down Syndrome" in this issue. Most of us (and even *Webster's New World Dictionary*) are used to referring to this condition as "Down's

syndrome." Yet a little investigating led us to learn that the preferred term among professionals now is "Down Syndrome."

Also in this issue, Grace Morris, from Southwest Texas University, discusses using books as a starting point for children's compositions. Read her article for some valuable ideas on combining the richness of language with the power of sound.

Thanks to you, "Point-Counterpoint" is alive and doing quite well. Our hopes for more reader response have been met, and for the first time we had far more replies than we had room to print! Join in these lively discussions and help us keep this important forum going.

Finally, don't miss the coverage of the 1996 AOSA National Conference, "Bridging Traditions: A Memphis Montage," in *Reverberations*. You never know, you may see yourself staring back from the printed page!

-D.M.

## Membership Form

Date \_\_\_\_\_

Name \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**PLEASE COMPLETE:** Phone \_\_\_\_\_ / \_\_\_\_\_

\_\_\_\_ Renewal (area code)

\_\_\_\_ Intermittent (held past membership) \_\_\_\_\_ Check here if you do not want phone number listed in directory

Check as applicable: CURRENT CHAPTER AFFILIATION (if any) \_\_\_\_\_

\_\_\_\_ Music Specialist \_\_\_\_\_

\_\_\_\_ Classroom \_\_\_\_\_ Method of payment:

\_\_\_\_ Private \_\_\_\_\_ Check enclosed payable to AOSA

\_\_\_\_ General Classroom Teacher \_\_\_\_\_ MasterCard \_\_\_\_\_ Visa Exp. Date \_\_\_\_\_

\_\_\_\_ University Professor \_\_\_\_\_

\_\_\_\_ Church Musician \_\_\_\_\_ Charge this order to my account as indicated, to be

\_\_\_\_ Music Therapist \_\_\_\_\_ paid according to the current terms of that account.

Student at: \_\_\_\_\_

(include copy of current ID) Signature: \_\_\_\_\_

Other \_\_\_\_\_ Authorized Charge Card Signature \_\_\_\_\_

### American Orff-Schulwerk Association

Associate of the Music Educators National Conference

July 1, 1996 - June 30, 1997

#### Regular Member

One-year subscription to *The Orff Echo*, membership directory, voting privileges \$ 40.00 \_\_\_\_\_

#### Student Member

Regular privileges for full-time student \$ 15.00 \_\_\_\_\_

#### Retired Member

Regular privileges for those 55 or older AND retired \$ 27.00 \_\_\_\_\_

#### Institution Member

Three copies of one-year subscription to *The Orff Echo*. One person entitled to all other membership privileges \$ 50.00 \_\_\_\_\_

#### Library Member

Three copies of one-year subscription to *The Orff Echo*. No voting or membership privileges \$ 45.00 \_\_\_\_\_

#### Music Industry Member

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

# THE PERIPOLE "Angel"

The Soprano  
Recorder that  
everyone is  
talking about!

List Price  
\$8.95 each

School Price  
\$3.99 each

Halo Hanger  
FREE with  
each recorder

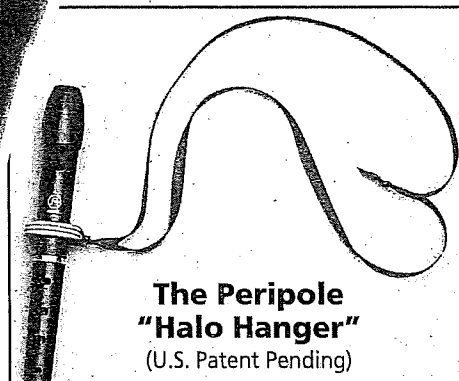
AT LAST  
a really  
top quality  
recorder at  
the right  
school  
price!

#### UNIQUE FEATURES:

- Textured plastic that looks, sounds and feels like wood!
- Low notes very easy to produce!  
Rich tone quality.  
Perfect intonation.
- Two-piece cork joint.  
Elegant vinyl,  
zippered case.



Available  
**EXCLUSIVELY**  
from  
Peripole-Bergerault!

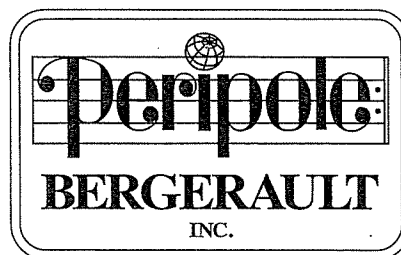


The Peripole  
"Halo Hanger"  
(U.S. Patent Pending)

**FREE!** With each recorder!

- 1 Peripole **Halo Hanger** to suspend the recorder from the neck, thus allowing hands free access for other coordinated musical activities.
- 1 self-adhesive Peripole **Thumb Spots** to serve as thumb positioners. (Available upon request.)
- 1 Revised card stock **Peripole Fingering Chart!** (Photocopying permissible.)

*Write for our free complete catalog  
featuring Bergerault Orff instruments.*



2041 State St., Salem, OR 97301-4349

**1-800-443-3592**

Fax (toll free) 1-888-724-6733

# President's Message

## Carolee Stewart, AOSA President

### Attention: Bridges under Construction

The theme selected by the Memphis chapter for our 1996 national conference is such a wonderful choice because it is especially fitting to describe Orff Schulwerk as a bridge builder. This apt metaphor can be applied to numerous, daily accomplishments of Schulwerk teachers as well as to one of the functions of AOSA.

Using Schulwerk techniques that involve cooperative activities in their classrooms, teachers build bridges among children with diverse backgrounds, developing healthier learning communities and preparing students for a future of working together. Through instruction in music and movement, children are connected with the arts and the beliefs of people from other cultures and different historical periods. Schulwerk teachers also develop links between music, movement, language and such other subjects as reading, social studies and science. Education in this broader context through the Schulwerk makes learning more relevant and meaningful.

The program for AOSA's 1996 conference in Memphis illustrated a number of bridge-building opportunities, from a wide range of multicultural experiences to various examples of curriculum integration. We also saw sessions that gave us ideas about building community within a school environment, communicating with administrators about music education and assisting new Orff Schulwerk teachers by bridging the gap between the knowledge gained in Orff Schulwerk teacher training courses and the application of these new ideas in the classroom.

Beyond these important connections, which are natural and essential elements of Schulwerk teaching, I believe that one of AOSA's roles is to build bridges within the music education profession. In fact, I see bridge building as one of the most important functions of AOSA's leadership. Among our most significant efforts in this area are the connections between AOSA and its chapters and individual members. Other relationships are described in my Summer 1996 president's message about

developing partnerships. Here I would like to describe several new developments and opportunities through which we are extending into the larger music education community.

At our September meeting, the National Board of Trustees voted to change AOSA's allied status with the Music Educators National Conference from Auxiliary to Associated. In brief, this relationship includes the following: 1) Close consultation and collaboration in order to advance the cause of music education; 2) Cooperation in dealing with the federal government as well as other organizations and agencies outside the field of music; 3) Notification of our relationship by both AOSA and MENC; 4) Communication about conference dates to avoid conflicts, and representation by the MENC president or his/her designee at AOSA conferences; 5) Exchange of brief news releases in AOSA and MENC publications; and 6) Invitation to the AOSA president to participate as an observer at meetings of the MENC National Assembly.

The first three of these items are conditions of our previous Auxiliary status, while items 4-6 are new benefits to both AOSA and MENC that come with the new Associated status. Even though we have not officially held Associated status, we have already received some of its benefits. The MENC president or a representative has often attended AOSA conferences, and several AOSA presidents have attended National Assembly meetings. We feel that this change in our status demonstrates AOSA's support for MENC's efforts on behalf of music educators and indicates our very strong interest in having a voice in public discussions about the promotion of music education.

In September, AOSA Vice President Jack Neill and I attended the Second National Music Education Summit, sponsored by MENC, in Washington, D.C. This by-invitation-only national policy meeting was attended by approximately eighty representatives from national music performance, music education and music industry organizations. The Summit's purposes were to cultivate dialogue and

discussion, establish partnerships and chart new courses of action. The featured speakers and our ensuing discussions focused on the effects of educational reform on music education and how our organizations could collectively and individually address the changes music educators are facing. We did achieve the goals of the Summit while building bridges with colleagues from other associations. Interestingly, it became apparent to us there is still work to be done to reach consensus over a uniform, consistent message about the value of music education and the way to ensure its future in the lives of our nation's children. AOSA will continue to participate in this discussion.

Finally, AOSA will be working on an international bridge at the Salzburg Rendezvous 1997, January 3-5, sponsored by the Carl Orff Foundation. I received a special invitation to this meeting of teachers who are active in European Orff Schulwerk associations. During these three days, we will consider how the fundamental principles of Schulwerk are to find their way in the political and cultural world of the 21st Century. I have been asked to describe successes of AOSA, which is the largest Orff Schulwerk association. In preparation for this meeting I have asked AOSA National Board of Trustees members, Editorial Board members, and Honorary Members to discuss and give me feedback on a series of questions. With this information, I can present the collective ideas of those who have played an important role in the development of Orff Schulwerk in the United States. I will report on my experiences at this meeting in my next president's message.

All of these bridges are important to the future of music and movement education. While thousands of Schulwerk teachers build bridges on a daily basis in their classrooms, schools and communities, AOSA continually strives to improve communication with its members and chapters, and to establish and strengthen ties with organizations that share similar goals and visions. Together, we can ensure that Orff Schulwerk will be a strong, viable force in the 21st Century.

# Recorder Begins At Sweet Pipes

Start your students with...

## Hands On Recorder

The best-selling beginning soprano recorder method by Gerald and Sonya Burakoff

Three-piece soprano student recorder by Yamaha

Hands On Recorder (accompaniment CD) by Alan Arnold



Spark their interest with...



## Adventures in Style

by Alan Arnold  
Ten easy add-a-note pieces for soprano recorder and piano

SP2361 ..... \$3.95

Move them on with...



## Recorders 'n Rhythm

arranged by Sonya Burakoff and Robert A. Amchin  
Ten easy duets for soprano recorders and unpitched percussion

SP2362 ..... \$ 2.95

Free Complete 1996/97 Catalog Available

- SP2358 - Book only ..... \$3.25
- YRS-24B - Recorder only ..... \$4.50
- SP2358CD - CD only ..... \$12.95
- SP301 - Book & Recorder ..... \$6.95
- SP301CD - Book, Recorder & CD .. \$16.95

Fax Your Order  
Toll Free:  
800-576-7608  
24 Hours A Day



## Sweet Pipes

6722 Brentwood Stair  
Ft. Worth, TX 76112  
Tel: 817-446-3299

You're invited to help us celebrate  
twenty summers  
of learning and growing through

# Orff Schulwerk

at  
Colorado State University  
Fort Collins, Colorado

with faculty  
Judith Cole and Liz Gilpatrick  
and special guest lecturers  
Grace C. Nash,  
Dr. Dee Joy Coulter  
and Dr. Billie Thompson

Intro. to Orff Schulwerk • June 9-13, 1997  
Level I and II • June 16-27, 1997  
Singing Games and Folk Dance for  
Elementary School • July 1-3, 1997  
Graduate credit available



Contact:

Dr. Robert Harding, Dept. of Music, Theatre, and Dance  
CSU • Fort Collins, CO 80523  
Phone: (970) 491-5529 • Fax: (970) 491-7541

or

Liz Gilpatrick, 305 Grouse Court,  
Louisville, CO 80027  
Phone (303) 665-2108  
Fax: (303) 665-9338 • e-mail: lizgilp@aol.com



*The Orff Echo* would like to thank teacher Miguel DeLeon and his students at the Helen and Fernly Harris School in Chicago, Illinois, for the photographs on this page and on pages 9 and 11.

## Exceptional Populations

Wilhelm Keller, who served as co-director and later director of the Orff Institute in Salzburg in the 1960s, introduced the Schulwerk to exceptional populations in 1962.<sup>1</sup> A pioneer in utilizing the Orff process with these populations, Keller first worked with emotionally disturbed children, ages seven to thirteen, in an Austrian institution. Lehrer-Carlé reported that Keller was very successful in handling the heterogeneous group in one session. Class participants were so occupied that "he achieved 100% attentive participation, with a positive and joyful response."<sup>2</sup>

In 1965, Keller introduced the Schulwerk to mentally and physically handicapped students at a special school in Salzburg. He utilized dance, drama, and the Orff percussion instruments in weekly classes. Another weekly clinic was created by Keller beginning in 1967 for eighteen- to twenty-year-olds with Down Syndrome, spastic paralysis, mental retardation or severe handicaps.

Although the first children to experience Orff Schulwerk at the Güntherschule were more gifted, Keller was convinced that the Schulwerk would work for handicapped children. He stated in his Introduction to *Music for Children* that if "correctly used, the Orff Schulwerk offers worthwhile activities for children with greater and lesser gifts, so no individual is pushed ahead too fast or held back unnecessarily."<sup>3</sup> Keller's broad intentions for music used with various populations are mentioned in his 1962 article that appeared in the Orff Institute Yearbook: "[We] do not mean the performance by a trained musician on the piano or another instrument, but rather a procedure available to all persons of all ages and classes, without regard to their degree of education and talent."<sup>4</sup>

Today, music teachers of exceptional populations have realized the potential of the Schulwerk. This focus section features articles by practitioners who have discovered, as Keller did, how to maximize the potential of musical experiences with the most creative, engaging, and flexible process that is possible. That is the Schulwerk.

Elaine Bernstorf gives an excellent overview of the terminology and definitions that are relevant to all music teachers as inclusion becomes common, making it necessary for us to know as much as possible about students who will be in our music classrooms. Shelley Nordlund relates her successes in teaching music and movement to students who are orthopedically impaired, while Lois Birkenshaw-Fleming outlines the importance of musical experiences for students who are hearing impaired. Stephen F. Leonard's work with children who have Down Syndrome, autism, and physical and neurological impairments offers encouragement to teachers who face similar challenges after having received only limited training in undergraduate teacher education.

The teaching of music to all children and all populations, exceptional and unexceptional, is something that gives import and impact to our role as professionals. The Schulwerk provides us with the framework and inspiration for teaching all.

-Vivian Velasquez

<sup>1</sup>Irmgard Lehrer-Carlé. "Orff-Schulwerk: A Vitalizing Tool in Music Therapy Programs." *Musart* 23 (January 1971): 10.

<sup>2</sup>Lehrer-Carlé, 29.

<sup>3</sup>Wilhelm Keller. Introduction to *Music for Children* (New York: Schott, 1963) 5.

<sup>4</sup>Wilhelm Keller. *Orff Institute 1962 Yearbook*, quoted in Lehrer-Carlé, 10.



# Orff Schulwerk, Inclusion and Neurological Disorders

Elaine Bernstorf

With the move toward inclusion in public and private schools, teachers are more likely than ever to find a wide diversity of educational needs within student groupings. In addition to needs related to cultural, cognitive, and social differences are the special needs of children with disabilities. Some students may have major problems with vision, mobility, hearing or cognitive functioning. Many of the students who are in inclusion settings, however, exhibit only a few problems. Some of these may be neurological in nature and may range from quite subtle to severe. Specific behavior characteristics may be exhibited by students with neurological disorders that include problems with information processing, movement, timing and emotional control.<sup>1</sup> The purpose of this article is to consider components of the Orff process and possible adaptations that benefit Orff practitioners who work with children with neurological dysfunction.

## Speech

Many, if not a majority, of children with disabilities will demonstrate speech and language disorders. The use of vocables (individual vocal sounds/phonemes in repetitive patterns) suggested by Jane Frazee in her book, *Discovering Orff*,<sup>2</sup> may provide interesting ways for students to practice sounds that they are working on in speech therapy. Encouraging a child's improvisational skills during such activities may be quite beneficial. Children will produce sounds and language at their level of proficiency; therefore when the teacher takes cues from the spontaneous speech and language productions of the child, basic musical elements may be explored within the child's comfort level.

However, if students have particular difficulty with a sound they may be self-conscious if asked to produce that sound. It is helpful to maintain contact with the child's classroom teacher or speech pathologist to be aware of sounds that

may be too difficult, as well as newly mastered sounds that would be appropriate for practice. Another option is to pair the desired sound with a simple motion. Then, a child who cannot pronounce the sound will still be able to participate fully with other children at the movement level, while gradually attempting to produce the sound.

Many children have problems with the pronunciation of certain consonants, but very few children have problems with vowels. For this reason, when teaching children with disabilities, the use of nonsense syllables or words with only one or two syllables may actually be easier than using individual consonant phonemes. This allows the student with a speech problem to participate by speaking the vowel even if he or she cannot produce the consonant sound.

It is always important to consider the child's abilities when planning vocal play or chant activities so that a task presented, which may be within the child's music capabilities, is not beyond his or her speech/language capabilities. A little flexibility and mental awareness of individual children's needs will allow this vital component of the Orff process, speech, to be a successful one.

## Movement

Several of the characteristics of minimal brain damage include differences in movement characteristics. Children with neurological disorders may experience difficulty in timing their movements. These timing difficulties may be seen in several types of behaviors, two of which are *initiatory delay* and *perseveration*.

Initiatory delay occurs when the neurological pathways do not respond normally, and the child cannot start his or her movements (moving, speaking, singing, playing instruments) at the appropriate time. Instead of being able to start a movement at the same time as the group, this child may be a split second behind. In some cases, the delay may be

several seconds long. For a few children with severe disorders, the delay may be even more extensive — the child may actually move, sing or attempt to play after the group activity is entirely finished. Occasionally, if the movement tempo is made slower, the child may not be noticeably behind. In other cases, the tempo makes no difference. The child will always begin in a delayed manner, responding with the appropriate sequence of activities and even the appropriate tempo, but every motion will be slightly out of synchronization with the group.

Some children may start behind the group but then be able to adjust to move at the same tempo as the group for full participation. These children may benefit from the use of simple repetitive movements that demonstrate musical form, meter or steady beat. They may not be able to respond accurately "in time" to other movement responses required by pitch changes (for example using pitch hand signs) or rhythms (unless they are very simple and repeated). Though a child may respond late, or behind the tempo of the group, he or she is still experiencing the movement *through* time in a manner that reinforces the musical element for which the movement is a response. It is important to model acceptance of the child's movements even if they are delayed.

Like initiatory delay, perseveration illustrates a problem with voluntary action. Perseveration occurs when a child begins movements normally but is unable to stop on cue. The movements may continue and then stop after a brief delay. However, in some cases movements may continue even as the child attempts to gain control over them, often causing frustration. In extreme cases, the perseverated movement activity may actually accelerate and become more intense until the child loses all control, resulting in a "catastrophic reaction."

At this point the child may laugh or cry inappropriately. The child may also lose control of his or her body, resulting in injury to self or others and damage to

instruments and classroom materials. In order to avoid this type of reaction, it is important that movement activities be structured within the child's neurological response capabilities, allowing him or her to move "individually" within the group. The child who has movement differences may still respond to the music through movement, even if the movements are not exact:

*Suggested adaptations:* Instead of clapping, which requires the use of balance to raise the hands and the exactness of both space and timing to bring the hands together, consider use of the *patches*, which only requires lifting the hands and allows gravity to help the hands drop to the legs.

When responding to different sections of musical form, avoid using a series of complex dance steps or rapid changes of direction. It may be easier for children to respond by simply walking (duple) or gliding (triple) during the A section. For the alternating sections use of simple arm movements (tapping shoulders — duple, or swinging arms — triple) in a stationary position may be effective. Alternating a locomotor movement with a stationary movement allows the child with initiatory delay or perseveration a chance to regroup in his/her own space during the stationary body position and then be ready to move back to the walking or gliding of the A position, or a different type of movement for a C section. This is much more manageable than doing three different types of "stepping" movements or changing directions for each section.

The use of soft props such as stretch bands or scarves may help the child move within a group setting but with some external controls. This is especially helpful when doing movement with partners. Most of us have experienced the frustration of having a dance partner who does not seem to move in tandem with us. By having children use stretch bands or scarves to move in up-down or side-to-side movements, the children can experience having a partner but without the stress of matching the exact timing of the partner's hand claps or dance steps.

Despite initiatory delay or perseveration problems, movement is extremely important and should not be avoided. Again, flexibility and careful observation on the part of the teacher will



aid in designing movement activities that reflect the nature of the music, but are within the capabilities of the child.

### Singing

This may be the area of greatest variance in ability level for students with learning differences. For some children, singing is a real area of strength, as they may exhibit an excellent ability to imitate the singing voice. However this actually may be an automatic response.

Some children exhibit *echolalia*, a condition in which the child involuntarily repeats exactly what is said or sung using the same duration and inflection, at times in a perseverated manner. Children who exhibit echolalia may not understand the meaning behind the words that are "echoed" and may have severe language disorders. While the child may imitate complex speaking or singing patterns with great accuracy, this same child may have difficulty with improvisation or independent singing of familiar songs.

Other children may be able to sing independently and may make up songs but might have great difficulty in structured music situations. They may not be able to imitate accurately, or they may have problems with initiatory delay that makes it difficult to sing with a group while maintaining appropriate timing.

*Suggested adaptations:* As described earlier, problems with language or articulation may make it difficult for the

children to sing complex texts. For these children, foreign texts may be especially difficult. The use of songs with simple repetition and a slow tempo may help. Use of songs with a repeated chorus may also enable children to join in as they feel comfortable. Simply slowing the tempo of a song slightly can make a tremendous difference, not only to children with disabilities, but for all children, allowing them to breathe and enunciate more easily. For this reason, it is preferable to sing *acappella* or to use Orff instruments for simple live accompaniments.

It is always appropriate to have the child approximate the singing or participate with representative movements. In every case, the child should be encouraged to respond and participate in the group. Encouraging good vocal production and lovely singing is always a goal; however, the primary goal should be the process of experiencing music, not vocal performance perfection.

### Playing Instruments

Orff instruments are among the best possible instruments for children with disabilities because of the instruments' structure. Successful use of these instruments in programs for children with disabilities is well documented.

Unpitched percussion instruments provide many opportunities for children

*continued ...*

# AULOS STILL THE BEST!

Have you tried other recorders?

Try Aulos - they're the BEST!

(And they last a lifetime.)

**SPECIAL OFFER**

**A203N  
Two-piece  
Soprano  
Recorder \$3.95**

- Baroque fingering
- Includes C# and D# holes
- Curved windway
- Dark brown with Ivory-colored trim
- Accessories: cleaning rod, carrying bag, and fingering chart

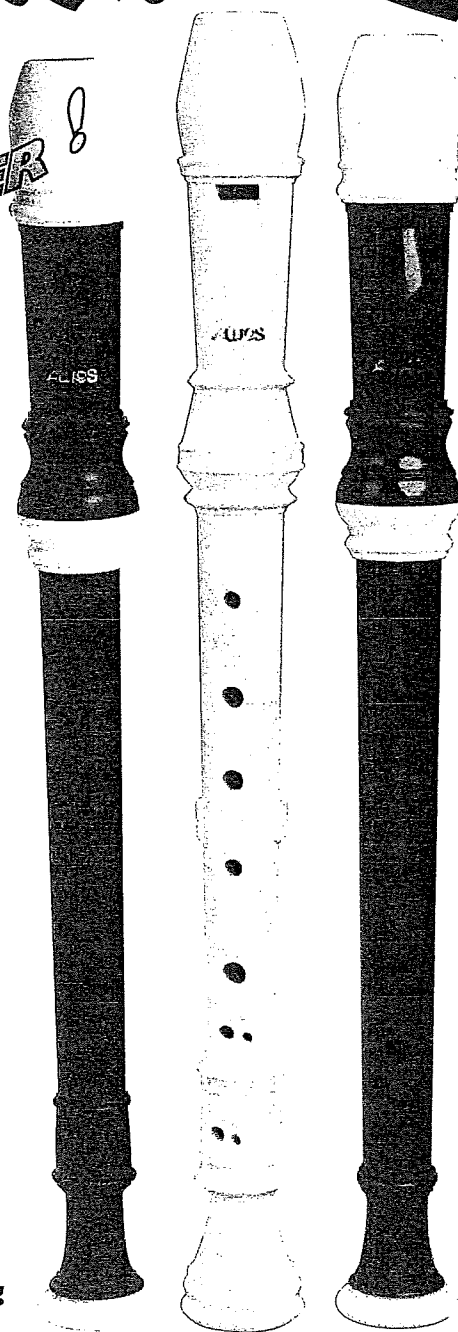
**A323  
Soprano  
Recorder \$4.50**

- Baroque fingering
- Includes C# and D# holes
- Detachable thumb rest for placing right hand in correct, relaxed position
- Ivory color
- Accessories: carrying bag and fingering chart

**One-Piece  
Soprano \$6.50  
Recorder**

- One-piece construction
- Built-in thumb rest places right hand in correct, relaxed position
- Curved windway
- Single holes for low C and D provide ease of playing in lower register
- Dark brown with Ivory-colored trim
- Accessories: carrying bag and fingering chart

**A103N Baroque Fingering  
A102N German Fingering**



A203N

A323

A103N

**THREE GREAT  
RECORDERS FOR  
EVERY BUDGET.**



**VISIT RBI'S  
WEBSITE**

<http://www.rhythmband.com>



Order From:  
**RHYTHM BAND  
INSTRUMENTS**

P.O. Box 126  
Fort Worth, TX 76101

**ORDER TOLL FREE**  
PHONE 1-800-424-4724  
FAX 1-800-784-9401  
24 Hours a Day

Call or write for a complete color catalog listing all our fine Aulos recorders and other musical products. Aulos has them all --Sopranos, Altos, Tenors, Bass, Sopranino, Garklein, Panflute, Baroque Flutes.

to experience movements using eye-hand coordination. But problems may be encountered when children have neurological pathways that do not function within normal limits. Like speech and singing, playing instruments can present difficulties for children with disorders that cause initiatory delay or perseveration. Careful monitoring is important. If the teacher is able to end or change an activity gently when the child begins to perseverate or to demonstrate stress (by laughing or crying inappropriately), a catastrophic reaction may be avoided. At every point, it is important to remember that the child is not intentionally using behavior that is "out of control."

## Listening

Some children with disabilities have auditory processing problems. For them, music is often a wonderful medium because of its use of repetition and somewhat predictable structure. By using music that has clear examples of the musical elements being taught, the teacher may help these children learn to listen in a more effective way, which in turn may help them in other academic areas. Encouraging children to listen as they participate in the sound production, a vital part of the Orff process, often results in the ability to focus on specific aural stimuli. Pairing sound with sensation is excellent for developing aural processing abilities. For example, by touching the resonating chamber of the bass xylophone with its strong vibrations, the child may feel, see and hear simultaneously as he or she is enveloped in a musical experience.

There are several problems that may occur in the listening experience, however. These include *abstracting difficulties*, *figure-ground confusion*, and *categorical choice difficulties*.

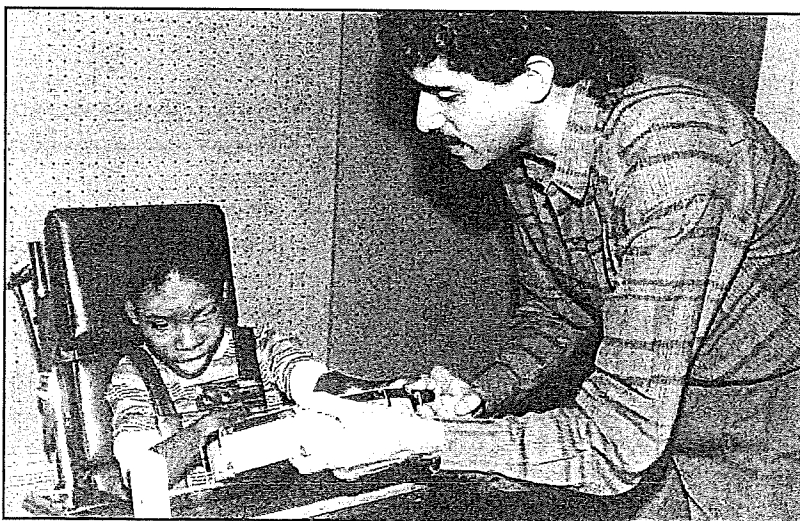
Abstracting difficulties, or inability to understand "relationships," are frequently at the core of a student's learning problems. This may make it difficult for the child to relate to symbols (music notation) or to specific music vocabulary. In this case the child may be able to respond to music through non-verbal activities such as moving, playing instruments or drawing. These activities are most effective when done *with* the music. Verbal discussion may not be as effective

with these students. The best success may occur with multi-sensory activities, as when the child moves while simultaneously listening to the music and looking at graphic representations (icons) of it.

Use of illustrative movement and/or icons also may help children who have figure-ground confusion, which is associated with the inability to separate background (details) from foreground (the major element). The child is unable to distinguish between the figure (what musical sound the teacher wants to focus upon) from the background (other sounds, either musical or environmental). For these children, the Orff instruments may be more effective when used one at a time, with a very gradual move toward ensemble work.

Similar activities may help children who have categorical choice difficulties. Children who have this problem may sort or classify objects or ideas in different ways than those without neurological damage. Some of the best activities to help children with categorical choice difficulties may be imitation through movement, playing, singing, drawing or manipulating visual icons. By imitating the teacher or other students, the child may experience musical elements in ways that are more conventional than the categorizations that he or she would use without modeling.

It must be noted that some children with neurological processing problems may become quite frustrated by multiple sources of stimulation. For those students a sensory overload can result. If this happens then the teacher must reduce the activity and stimuli levels and introduce each musical example simply, perhaps even using monophonic examples.



## Focus on Exceptional Populations Conclusion

The Orff approach, with its emphasis on personal music making and physical participation in response to music, is one that may be adapted to the unique needs of children with neurological disorders. By being aware of specific components of the Orff process and the unique behavior characteristics of individual children, Orff Schulwerk practitioners can provide excellent experiences that lead to true musical growth for every child.

*Elaine Bernstorf, Ph.D., is Assistant Professor of Music Education at Wichita State University. A former music specialist for the Wichita Public Schools, she taught grades K-6 and served as a music specialist for the special education department for ten years. She was named Kansas Teacher of the Year for Arts with the Handicapped by the Kansas State Board of Education. Dr. Bernstorf has presented workshops at state, national and international conferences in the areas of music and voice disorders. Her primary research areas are voice disorders in professional voice users, especially teachers, and child language/music development.*

## Notes

<sup>1</sup>For detailed descriptions of these behaviors the reader is directed to the following article: Bernstorf, E. and Welsbacher, B. (1996). "Helping students in the inclusive classroom." *Music Educators Journal*, Vol. 82, No. 5 (March 1996): 21-26.

<sup>2</sup>Fraze, Jane. (1987). *Discovering Orff*. New York: Schott Music Corporation.

# Me? Work with Orthopedically What?

Shelley Nordlund

Shelley Nordlund

Many school districts throughout the country are beginning to incorporate children with special needs into our K-12 schools. For the past six years I have had the opportunity to grow as a music teacher, and as an individual, by working with preschool through junior high age students who are orthopedically impaired. Many of these young people have cerebral palsy, but some have faced illness or other trauma that has caused diminished capabilities. Students have music class twice a week for thirty minutes, and are mainstreamed in a traditional classroom appropriate to their age group.

Some of our public would ask, "Why educate students with such enormous deficits?" However, as Don Jackson (one of the orthopedically impaired students' instructors) said, "It guarantees the continuation of the American standard that we universally educate *all* students regardless of their *perceived* intelligence." It makes all who encounter students with special needs, whether faculty members, other students, or parents within a school population become more *human*. It allows each of us recognize commonalities, rather than differences.

Two books were of enormous assistance when I first began my task of teaching orthopedically impaired students: *Everyone Can Move* and *Music Is for Everyone*, written by Laurie Farnan and Faith Johnson. Although I found nearly every song to be written in a range too low for children, the problem was easily remedied.

Since routine is important to some children with special needs, the orthopedically impaired class always has a "Warm-Up Song" that I play on the stereo while students come into the music room. They enter on their own or are wheeled into the room by an amazing team of professionals and para-professionals who assist me with my task. All the while, "Look Who's Come To Music Today" (changed to the key of F) from *Music Is for Everyone* plays. Once

"seated" in a semi-circle of 6-13 students, each individual is greeted with singing and asked how he/she is feeling, and for any other pertinent information. Each of the assisting adults is also greeted, recognizing that their efforts and cooperation are paramount to my success as a music educator.



Part of the music program consists of songs, poems and games that assist students in stretching, reaching, and moving body parts. Initially, students who aren't able to move at someone's command are assisted by the adults. However, with time, students who are able to move with

greater muscle control begin to assist others in the class with less dominion over their muscles. The six-year history has shown that students who initially weren't able to begin given tasks have become increasingly successful.

(see EXAMPLE 1)

Example 1:

**Ev'rybody Move**.....By S. Nordlund

Adagio MM: ♩ = 120 Swing Style

Voices:

4. Move your shoulders now with me. Come on, you can feel so free!  
Move your shoulders now with me, Because it's fun! You're done! We're changing
  5. Ev'rybody move your arms. You can move 'em like a charm!  
Ev'rybody move your arms, Because it's fun! You're done! We're changing
  6. Now move just your hands this time. Try it and you'll do just fine!  
Now move just your hands this time, Because it's fun! You're done! We're changing
  7. Ev'rybody move your head. Do it 'til your face turns red!  
Ev'rybody move your head, Because it's fun! You're done!
- Add verses (such as "Pick a part to move this time,") to meet the needs of your students!



Shelley Nordlund

Example 2:  
**I Have a Friend**.....By S. Nordlund

Andante MM: ♩ = 144

Voices:

I have a friend, who's nice as can be,  
Who is the friend that's nice as can be?

We al - ways play in har - mo - ny,  
He/she is the one whose look - ing at me!

One child is selected to be "it," and sings a solo/is assisted by another person in the room in singing the song. All children are encouraged to make eye contact with whomever is "it" in the game. After the song is sung, the child may then give a compliment to the selected friend.

Example 3:  
**Would You Like to Play?**.....By S. Nordlund

Adagio MM = 104

Voices:

Who has the tam - bour - ine? Would you like to play?  
xy - lo - phone?

Tam - bour - ine, tam - bour - ine, It's your turn to - day!  
Xy - lo - phone, xy - lo - phone,

The child who holds/is seated in front of the instrument must correctly identify it when it's named. He/she then has the opportunity to play a solo, assisted or not, to make a contrasting section (16 beats) of a rondo. Barred instruments should be set up in F pentatonic. (The instruments that may be named are limited only by the variety in your music classroom.)

Another part of the music program consists of songs, poems and games that assist students in learning social skills in their (newly) expanded education program.

(see EXAMPLE 2)

A third part of the music program, which is undoubtedly the favorite among a majority of the students, is playing instruments. I have an extensive set of nonpitched percussion as well as barred percussion instruments at my disposal. It takes a little planning to match some students with limited motor control to instruments, but I've never regretted handing them out to each and every student within the group. Within a short time, students are excitedly talking about which instruments they'd most like to play. Those who aren't able to verbalize their choice communicate through gesture, eye movements, or vocalizations. In this way, they learn the names of instruments they wish to play, as well as how to play them.

(see EXAMPLE 3)

When I was a child, I was taught, "Don't stare," at people in wheel chairs or with crutches. Having carried that philosophy into my adult life, I was initially more than a little nervous about working with these pupils. Today, students and teachers across the country are finding ways to incorporate *everyone* in classroom, playground, and extra curricular activities. Those adults who work with these students need not fear — the kids will teach us what we need to know if we each just listen with *all* our senses and our whole heart.

*Shelley Nordlund is a preschool through sixth-grade music teacher in Puyallup Public Schools in the state of Washington. She has served as a Basic Orff instructor at the Seattle Pacific University Orff Schulwerk teacher training courses for the past sixteen years, and has presented workshops throughout North America. She has also served on the AOSA National Board of Trustees.*

# Have Fun Playing HAND DRUMS

with Brad Dutz and Special Guests



The *Have Fun Playing HAND DRUMS* video series is designed to teach and entertain kids and adults of all ages. Viewers will learn to play hand drums immediately in a fun and creative way. Presented in a quick-to-learn, play-along style, these lively tapes feature a whole-body approach to musical hand drumming.

Brad Dutz and his special guests discover the fun and excitement of rhythm making together. With expert instructions from Brad, any student with an interest to learn can progress quickly through the lessons and have a great time in no time!

Your teacher, Brad Dutz



VH-0450-BG



VH-0453-CG



VH-0451-DJ



VH-0452-TG

Each video provides instruction that will teach the viewer to:

- Understand the beat and rhythm of music
- Play the basic hand drum tones
- Play a basic rhythm on your hand drum
- Play rhythms and drumming games with your friends
- Build hand, foot and voice coordination

Stop and rewind as often as you like. Learn at your own pace.

©1995 Warner Bros. Publications, Inc. and Interworld Music Associates, Inc.

©1996 REMO, Inc.

Looks like fun to me! Yes, I'd like to order videos from the *Have Fun Playing HAND DRUMS* collection. Please send me the following:

- |  |              |         |
|--|--------------|---------|
| <input type="checkbox"/> Have Fun Playing BONGO Drums                            | (VH-0450-BG) | \$9.95  |
| <input type="checkbox"/> Have Fun Playing CONGA-Style Drums                      | (VH-0453-CG) | \$9.95  |
| <input type="checkbox"/> Have Fun Playing DJEMBE-Style Drums                     | (VH-0451-DJ) | \$9.95  |
| <input type="checkbox"/> Have Fun Playing Bongo, Conga and Djembe Drums TOGETHER | (VH-0452-TG) | \$19.95 |

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Payment: Add cost of video(s) plus CA residents add 8.25% state sales tax

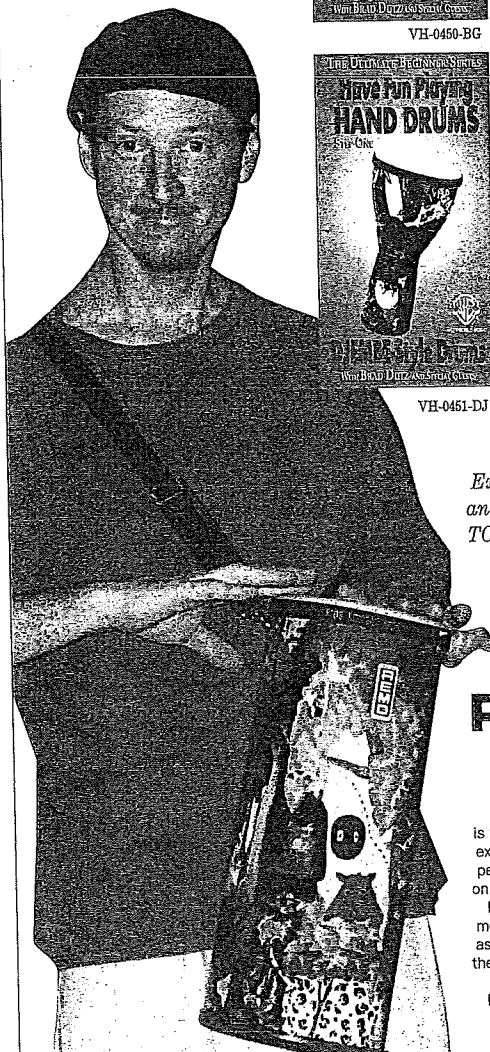
Shipping & Handling: Free      Check enclosed: \_\_\_\_\_

VISA and  MasterCard accepted. Acct. #: \_\_\_\_\_

Expiration Date: \_\_\_\_\_ Cardholder's Signature: \_\_\_\_\_

Return this form to: REMO, Inc.  
28101 Industry Drive  
Valencia, CA 91355

or call us at (805) 294-5600 to place your order directly with our Customer Service department.



**Bonus!**  
Extra drumming games and rhythms included on TOGETHER video only!

**REMO** USA

**Brad Dutz**  
is well known for his unique and exciting approach to drums and percussion. He has performed on over 150 CDs and plays regularly in Hollywood studios on movie and TV soundtracks such as Duck Tales, the Goofy Movie, the Little Mermaid and Star Trek. Brad also appears on the Interworld instructional video *African Beats*.

# The Orff Approach and the Hearing Impaired

*Lois Birkenshaw-Fleming*

Including children who have hearing impairments in a music program seems at first glance to be slightly incongruous, but if we accept the premise that music touches all people in their innermost core and is a powerful means of communicating universal feelings, then it becomes evident that these students, too, should be given an opportunity to participate in musical experiences.

All people seem to be drawn to music. People with hearing impairments are no exception. Adults who are deaf often talk of the frustration they felt as children because they were not allowed to have music lessons. In later life, many of these people study piano, organ and other instruments, determined to experience music more fully.

The reason for this need for music, felt by everyone, may be found in current music research. Music is a unique form of communication, and scientists are telling us more and more that music activities are vital in assisting the brain in one of its main tasks — that of simplifying our sensory experiences and organizing them into coherent patterns to be accessed at a later date. "Chaos cannot be accurately recalled. Meaningful sentences are more easily recalled than nonsense syllables. Music, the great promoter of order, makes words and sentences still more easily recalled."<sup>1</sup> So it would seem that experiencing music is a fundamental urge for human beings, even for those who are hearing impaired.

There are several categories of deafness depending on the nature and severity of the hearing loss.

Those who are termed "Hard of Hearing" have a mild to moderate loss, and usually the same loss for all frequencies of sound. Speech can be understood with the use of hearing aids. Students with this kind of loss can most often cope with being integrated into regular classes, but need extra help from a visiting specialist to develop language.

People who have a severe to profound hearing loss are the so-called "Deaf,"

although almost everyone with this loss has some residual hearing, usually in the lower registers. Hearing aids are worn to give as many clues as possible to the sounds of the world, but even with heavy amplification of around 80-90 decibels (the level of sound of a snowmobile when you are standing beside it), people with this loss are unable to hear speech. Children in this category wear hearing aids from infancy and are encouraged to use whatever residual hearing they have. Training most often takes place in special classes or schools where different methods are used to teach communication skills. Some students are taught to speak. Some are taught American Sign Language, lip-reading and/or finger spelling. Some are taught a combination of all these called Total Communication.

One of the newest technologies for helping profoundly deaf people is called a *cochlear implant*. A multi-channel, 22-electrode device that looks like a fine wire is inserted into the cochlea and is connected to a tiny receiver which is implanted in the bone just behind the ear. The outside apparatus consists of an ear piece and a speech processor to code sounds into special electric signals which are transmitted to the 22 electrodes. These electrodes stimulate the auditory nerve directly, and the signals that go to the brain are received as meaningful sound.

This procedure is very controversial, for some feel that it is too invasive, especially when it has been carried out on children. On the other hand, people (adults and children) who have received the implants report a significant improvement in their access to sound. This can make a remarkable difference in their ability to acquire language and integrate into general society.

No matter which educational approach is used, and no matter whether or not the students have a cochlear implant, music experiences can help all hearing impaired children in many ways. When the Orff approach is used, the benefits are far more dramatic and longer lasting. Orff

Schulwerk integrates rhythm and melody (both absolutely fundamental in speech and language), movement (which helps children learn by employing another modality — the kinesthetic sense), speech (the most important component of learning for children who have hearing impairments) and creativity. With this holistic approach, the curriculum can be structured to help each child learn about the elements of music while at the same time developing all the senses to help to acquire general knowledge. All this happens subliminally — through play.

The following are some ways in which Orff Schulwerk can help hearing impaired children:

**Relaxation.** Children who have hearing impairments are often very tense. It is a constant struggle to understand others, to communicate and to make sense of the world. These struggles are reflected in rigid posture and movements. Relaxation activities must form an important part of the curriculum. A tense body has difficulty learning.

There are many relaxation activities that are beneficial, and some reinforce other learning such as breath control and motor sensory skills. Some of these follow:

- Raise and lower arms slowly. Breathe in and out. Make circles with the shoulders.
- "Shake-out" all parts of the body while naming them.
- Use movement to imitate such things as leaves or snow falling gently, snowmen melting, blowing up balloons and letting them go, clouds floating.

**Breath Control.** The ability to produce a controlled stream of breath is essential for speaking. Many children who have hearing impairments have trouble doing this.

- Have the students breathe in, then let the breath out slowly as long as they see the light of a flashlight shining. Turn

*continued...*

## Focus on Exceptional Populations

# THREE TO GET READY

**Imaginative Settings for the  
Beginning Soprano Recorder  
by Chris and Judith Thomas**



\*BAG \*BAG \*BAG \*BAG \*

**Order THREE TO GET READY direct**

Teacher's Notes and Student Reproducible Sheets  
with Audio CD (Cat. No. TNSCD 112) ..... \$26.95  
with Cassette Tape (Cat. No. TNSCT 113) ..... 19.95  
Audio CD Only (Cat. No. CT 12) ..... 11.00  
Cassette Tape Only (Cat. No. CT 13) ..... 7.00  
Add Shipping and Handling ..... 3.95

*Muse Manifest*  
1719 Chino Street, Santa Barbara, California 98101  
For information, call 805 569 0098

it off and on in irregular rhythms to add to the fun.

- Blow a piece of tissue paper or a ball of fluffy cotton across a floor or table.
- Play kazoos. These weird sounding instruments require voice and a steady stream of air to sound, so they are made to order for hearing impaired children. In addition, their sound can be felt as vibrations in the mouth and lips. Do rhythmic echoes. Play high and low notes and have the children imitate. "Play/sing" simple songs in a group. Let the children create the rhythms and melodies for imitation.

**Listening Skills.** Hearing children begin very early to make sense of the babble of sounds reaching them and start to separate and imitate the sounds of language. Deaf children need a great amount of help in this area, and a music program based on the Orff philosophy can make a tremendous difference.

- Begin by having the children feel the vibrations of instruments such as the piano, a bass xylophone or large drum, directly, as you play. When the sound stops they take their hands away and say, "Stop." Try with eyes closed. Try with the children progressively further away from the instrument so the sound has to be perceived through the air.

• Simple "poems" can be created to encourage speech and help with language:

Listen, listen, listen,  
Can you hear the drum?  
(xylophone, piano, sticks)  
Yes, yes, yes,  
I can hear the drum

- Try the old game of musical chairs (or musical mats, hoops, newspapers...).

• Sound location games in which the students point to where they think a sound is coming from are excellent. These can be played with drums (the larger the better), contrabass bars, horns, xylophones or other sounds that are easily perceived. When playing these games it is best if the children close their eyes to listen more attentively, but be aware that many deaf children will not do this as it cuts them off entirely from the world.

• Imitation games such as "Follow Me" and "Echoes" are also wonderful training. Try all ways — in movement, with sound gestures, with voice, kazoos, with large drums, bass notes on a piano, bass xylophones and contrabass bars.

• Perform large body movements such as walking, running, and skipping in response to rhythms played on a large drum, piano or xylophone. Begin with one rhythm (with its movement), and a "stop" (no sound) before trying to move from one rhythm immediately to another. The rhythms and movements can be represented iconically in pictures, graphically or in notation depending on the level of the students.

• In sequencing sound games, the students have to play a set of instruments such as a drum, xylophones, and maracas in the same sequence that they heard them (the number used varies depending on the skill of the players). Play these out of the students' sight.

• Recognizing, by listening alone, the difference between sounds such as a xylophone and a drum, or a glockenspiel and a bass metallophone leads to recognizing differences between soft/loud, fast/slow high/low and so on. Always have the children show these differences in movement. Then you will know they truly understand.


All of this growth in listening skills helps speech recognition

**Speech and Language.** Every teacher of the Deaf is a language teacher, and the music teacher is no exception to this. The ability to communicate and to understand language is the most important part of the training of a student who has a hearing impairment, so all our work has speech and language as its primary focus. There are many specific activities that will help this learning.

When the children are fairly proficient in recognizing loud and soft, have them clap for a loud sound and just touch their fingers of one hand to the palm of the other for the soft. Then, cut out circles that are big and small and have the children arrange them in different patterns. The children clap these, showing the different inflections, and then play them on drums. Next, these patterns are related to words which are incorporated into the game. For example,

## Dance Through The Days

*dance music arranged for Orff  
instruments  
by Alice Olsen*



\$13.50

---

Also available:

### Sing For The Morning

songs and music  
for Orff instruments  
by Alice Olsen

Order from: \$13.50

Alice Olsen Publishing Co.  
3515 NE 130 th Ave.  
Vancouver, WA 98682  
(360) 896-4048

*Dealer inquiries welcomed*

Mary - ●● potato - ●●●

hamburger - ●●●● . This activity can

lead to playing the rhythm of the words on instruments such as tone bars that are in the range of the child's voice (the most useful are A below middle C to D above), using the higher note for the stronger accent. The children can feel the vibration of these instruments if they are held against their chests and can often duplicate the tones and accents exactly. Whole sentences can be worked out in this way and melodies can be created and notated.

**Songs and Singing** have a prominent place in language training (and other learning) for the following reasons:

1) Songs can help language acquisition for all deaf children. "The perceptions and production of variations in duration underlie the rate, rhythm and phrasing of both music and speech. For this reason, awareness of the rhythms of song can have a very positive influence on the development of normally rhythmic speech."<sup>2</sup>

2) Singing songs also requires the perception of pitch, which helps voice placement.

3) Singing develops breath control.

4) Putting words to music helps them be remembered, thereby enlarging vocabularies. The words to the song can be placed on a chart with the inflections marked over the top. The rhythm and accents can be clapped or played on a drum while the words are said. The words can also be signed if this method of communication is being taught.

Students enjoy playing simple accompaniments to the songs on unpitched percussion instruments. Older students can use the melodic Orff instruments to play fairly complicated accompaniments using borduns and rhythmic ostinatos.

Some examples of the many songs young children enjoy include the traditional nursery rhymes and songs ("Baa, Baa Black Sheep," "Humpty Dumpty"), songs with movement such as "Farmer in the Dell" and "Rise Sally Rise," counting songs and songs that imitate animal sounds such as "Old MacDonald" and "The Farm Visit."<sup>3</sup>

### "The Farm Visit"

Traditional (adapted L.B.F.)

Musical notation for "The Farm Visit" in 6/8 time. The first line of music has a key signature of two flats (Bb and F7) and the lyrics: "I went to vis - it a farm one day, I heard a sheep a - cross the way,". The second line of music has a key signature of two flats (Bb, F7, Bb) and the lyrics: "And what do you think I heard it say? Baa Baa Baa.".

Older students enjoy the same songs as their hearing peers. Try all kinds of folk songs, camp songs, songs from "Annie," "Mary Poppins," "Aladdin" and so on.

Songs, then, can help language learning and at the same time make the process painless and fun. "Bubbles in the Air" was written expressly for very young children in an auditory-verbal program.<sup>4</sup> It encourages the children to use many speech sounds and to develop vocabulary.

**Movement Skills.** People who are severely to profoundly deaf often need movement training to help them develop motor skills, good coordination and other skills. Using the Orff approach of integrating movement into all learning helps to develop these motor skills. Speech and language are not needed to move and dance well.

**Social Skills.** The act of coming together to make music promotes the

*continued...*

### "Bubbles in the Air"

L.B.F.

Musical notation for "Bubbles in the Air" in 4/4 time. The first line of music has the lyrics: "Bub-bles, bub-bles in the air. Bub-bles, bub-bles eve - ry - where." The second line of music has the lyrics: "Bub-bles, bub-bles up so high. Bub-bles, bub-bles in the sky.".

## Focus on Exceptional Populations

development of social skills. The students sing together, play instruments together and perform movement activities in a group. They learn to take turns, to share and cooperate with each other. These musical group activities are important to hearing impaired students because others tend to leave them out of social occasions and games.

Music taught in the Orff way has a place for everyone. The lessons can be structured so that there is a place for each person to take part at her or his own level and be successful. As a matter of fact all children, no matter what their skills or lack thereof, should leave every music lesson having been successful in some activity. This is where the use of the Orff instruments is so valuable. They sound beautiful and are easy to play. Parts can be assigned that suit every child's level of accomplishment.

The xylophones have clear vibrations that can be felt in the body. Try to work mainly with bass xylophones and contra bass bars — they are quite magical. Metallophones are less useful because of the muddy sound that is perceived from their ringing timbre. The sound of the higher pitched instruments such as the glockenspiels can be heard by students who are hard of hearing and who have good amplification, while profoundly deaf students can learn to feel the vibrations of the higher instruments in the cavities of the head. The lower tones can be felt in the chest, trunk and legs. Other extremely useful instruments are drums of all kinds, woodblocks and triangles held directly in the hand (to feel vibrations), the piano, and electronic keyboards — especially organs and other instruments that allow the sound to be fed directly into the hearing aids of the students.

All hearing impaired students can play in "Orff" ensembles, and all students can create rhythms and melodies on the instruments. Older students can learn to play keyboards, guitars and orchestral instruments. There are many instances of jazz groups and bands composed entirely of students who are hard of hearing.

**Integration.** In these days of cost saving measures, many students with hearing impairments are being integrated into regular classrooms. There should be trained assistants who are assigned to

help these students directly, but in addition, there are some techniques that the classroom teacher can follow to make the experience more successful for everyone.

- Present information in as many learning modalities as possible. Use many visual clues: charts, pictures, puppets, models of objects, word cards, rhythm cards and so on.
- Be sure the hearing aids are working properly.
- Always face the students when talking. They need to see your lips.
- Teach songs the students might encounter in everyday life.
- Sing some songs in lower registers. The hearing impaired might hear them better.
- Be careful to not go over the pain threshold when playing drums or amplified music. The decibel level that most popular music is listened to is about 100-120. When combined with the amplification of the hearing aids, you are well into the pain level (120-130 decibels). Turn off the aids. The students will "feel" the music in their bodies anyway.
- Having everyone learn to sign some songs will help the integrated student who is in a signing program. There are special rules for signing songs. It is important to give the sense of the words but also to keep time to the music and allow the flow of the singing to move freely. Small words such as "the," "an" and "are" usually left out to allow for this. Many schools that have integrated programs teach signing to everyone. This helps build a sense of community in the school and also teaches everyone another language.

**Enjoyment.** The last and probably the best reason for including hearing impaired students in an Orff music program is the great joy they experience. It is the right of every child, whatever his or her abilities to have a music education and, thanks to the Orff philosophy, it is possible to include every child in music.

*Lois Birkenshaw-Fleming was the head of the Orff program for the Board of Education in Toronto for many years and the director of the Orff Teacher's Course*

*at the Royal Conservatory of Music in Toronto. She has given workshops and lectures all across Canada, throughout the United States, in Europe and South Africa. She is the author of eight books, including Music for Fun, Music for Learning, Come On Everybody, Let's Sing and Music for All. She is the editor of An Orff Mosaic from Canada, an anthology of Orff materials.*

## Notes

<sup>1</sup>Storr, Anthony. *Music and the Mind*. (1992) New York: The Free Press. (An excellent book on how music affects brain functioning.)

<sup>2</sup>Estabrook, Warren and Lois Birkenshaw-Fleming. *Hear and Listen! Talk and Sing! Songs for young children who are hearing impaired and others who need help learning to talk*. (1994) Toronto: Arisa Publishing. (book and recording)

<sup>3</sup>Estabrook and Birkenshaw-Fleming.

<sup>4</sup>Estabrook and Birkenshaw-Fleming.



Includes: The Cat Came Back, Long John, Yes Papa and C-H-I-C-K-E-N  
Tape 9.98 CD 15.98

Also Available  
**GRANDFATHER'S  
GREATEST HITS**

The best of early country music  
with the best band anywhere.

Tape 9.95 CD 15.98

**THE HAIRYMAN**

Folktales woven together with David's  
music & sound effects Tape 9.98  
**SONGS AND STORIES FOR  
LITTLE CHILDREN**

BY PETE SEEGER

Great songs and stories for small  
musicians. Tape 9.98

S&H 2.50 TX Residents add 8% Tax  
**BRAIN DANCE INK**  
P.O. Box 681264  
San Antonio, Texas 78268



The University of Memphis  
Department of



# Summer Institute in Orff Schulwerk

July 14-25, 1997

Orff Schulwerk Levels I, II, III

faculty:

Jos Wuytack	Level III
Konnie Saliba	Level II
Shirley McRae	Level I
Darva Campbell	Movement
Deanna Stark	Recorder

*The University of Memphis  
has offered courses in Orff Schulwerk since 1970!*

July 28-August 1

MasterClass in Orff Schulwerk

faculty:

Jos Wuytack

For more information, contact:

Barbara Myers

Department of Music

The University of Memphis

Memphis, TN. 38152

(901)678-3562/(901)678-3096 FAX

A Tennessee Board of Regents Institution / An Equal Opportunity, Affirmative Action University

## Music and Movement for Early Childhood



"...We have now confirmed what teachers have long suspected: Music does more than entertain our children, it also shapes their minds...."

*Frances Rauscher, Ph.D.  
Early Childhood News*

Researchers have long known that much of a child's fundamental learning takes place between birth and seven years. Kindermusik offers developmentally appropriate and pedagogically sound curricula for children ages 18 months through 7 years.

If you

- ◆ love children and music,
- ◆ want opportunities that offer flexibility,
- ◆ desire small classes involving parents,
- ◆ require low start-up costs,

then call Kindermusik today for a free sample lesson and information on Spring and Summer workshops.

"With the abundance of quality tools provided by Kindermusik, I have the freedom, energy, and opportunity to infuse my teaching environment with my own creativity."

*Kindermusik Educator  
Greensboro, North Carolina*

**Kindermusik**®

1-800-628-5687

*As seen on Good Morning America, CNN's Parenting Today,  
and featured in more than 100 newspapers throughout the country.*

# Special Songs.... Special Kids

## Learning Opportunities for the Special Learner

*Stephen F. Leonard*

**A**rtistic, neurologically impaired, physically challenged, non-verbal, Down Syndrome. These labels applied to seemingly larger numbers of our children indicate a unique set of challenges for us as music educators. Yet very few of us received undergraduate training designed to help meet these challenges except, perhaps, a liberal arts psychology requirement. Although recommended, work with or study of special education situations in the public school realm is still lacking.

During my twenty-one years of teaching elementary level vocal and general music, the self-contained "special ed" class was a given part of the teaching assignment. As the effects of mainstreaming transformed the self-contained format into the resource room, the assignment took on an entirely new face — that of Option IV students.

Whereas Option I and II had given me the opportunity to work with the mentally challenged (commonly referred to as EMR — educable mentally retarded), the Option IV class introduced me to the most challenging, yet fruitful, five years of working with children in the special education scenario.

Blessed with a master teacher — in every sense of the word — the seven children in the Option IV class were also guided on a daily basis by three teacher assistants, an intern and a speech teacher. The range of physical and mental challenges ran the gamut of all the aforementioned disabilities and more. The problem was now how to provide a meaningful learning experience for all the children in the class.

Knowing the teacher, Helen, personally and professionally for twenty years was a great positive factor, as she was the perfect mentor. Helen's philosophy was focused on helping the children learn to cope with day-to-day life. Education and life skills were melded to help the children work with their individual challenges in the present, and to guide them toward the future reality of interact-

ing with others in both a living and working environment.

This focus became a foundation for finding and developing materials which would address their futures, provide an educational experience and, at the same time, offer a sound musical experience as well. The class would not merely be a sing-along time.

The key to successful teaching is engaging the children. Any presentation of materials must include active participation — successful active participation. Children in special education classes are often erroneously viewed as weak in comprehensive skills — **do not underestimate these students!** Allow them the opportunity to surprise you and they will not fail to do so. Treat them as any other student in a "regular class" and set expectations high.

Classroom materials can be discovered or developed by anyone with a few years' experience teaching elementary level classroom music. Here are a few things, however, to keep in mind:

- Success is a result of preparation by both teacher and student.
- Always provide a sense of challenge — set appropriately high expectations and the students will arise to the occasion.
- Use all possible human resources — especially the homeroom teacher.
- If classroom assistants (aides) are available, do not be shy to have them join the class.
- Develop materials that enhance homeroom class lessons yet still provide a worthwhile musical experience.

Before sharing two lessons and appropriate materials, a brief overview of the class personalities can better illustrate the diversity of the situation.

Lindsey and Terri had Down Syndrome. Blessed with a sharp sense of humor and desire for independence, these two girls were great singers. Anytime I forgot a lyric or bit of information, Lindsey would correct my oversight. Her memory was sharp as a razor.

Tammy was physically and neurologically challenged. The use of a wheelchair was too confining for this independent child so a walker was introduced. Tammy would receive speeding tickets on a daily basis due to her energy and drive to be one of the kids. "Hey Leonard" would greet me in the hall anytime we met.

Shannon was an independent soul in-between diagnoses. Originally thought to be merely mentally challenged, ultimately she was deemed autistic. Constant diversions occupied her attention. Focus was not attainable for more than a few minutes at a time.

Dana and Matt exhibited obsessive-compulsive behaviors, and were non-verbal and autistic. Both boys benefited from limited use of facilitated communication, a tool which utilizes a letter/number board used to spell out responses to questions. Such techniques were adaptable to the music classroom by replacing the letter/number board, when appropriate, with subject specific graphics.

Finally, there was Fred. This little guy had limited mobility, was terrified of loud noises, was non-verbal except for grunts and had the glint in his eye of one who really knew how to work the system!

Fred was a gem for many reasons. He was a classic example of a child whose brain was working in full gear, but whose body was in great disrepair. By the end of our five-year term Fred was walking by himself, verbalizing recognizable words, showing the desire for total independence and getting himself into hot water.

With the help of two or three class assistants, the children were exposed to the use of classroom instruments, rhythm games, movement pieces and many different songs.

"The Manners Song" and "Synonym Psych" are two examples of materials that were developed and successfully incorporated into our twice weekly, thirty-minute classes. These lessons and their respective songs grew from the need to provide a quality experience. The

## Focus on Exceptional Populations

inspiration provided by these remarkable children was as refreshing as it was challenging. The resulting songs were written, revamped and adjusted to offer the students an opportunity to learn and to enjoy themselves in an atmosphere of mutual respect and success.

The children for whom these materials were written thrived on visual aids. Although their verbal skills were very poor or non-existent, identification and success with presented concepts was greatly enhanced by the use of simple but eye-catching visual aid materials. If one is not artistically inclined, there is a multitude of pre-produced collections of blackline masters and computer graphics packages that contain appropriate visuals.

### Synonym Psych

Jazzy

words and music by Stephen F. Leonard  
copyright 1995

Sy - no-nym, sy - no-nym, what are they like?  
They are like each o - ther so let's get psyched!  
Name them sort them do as you choose  
Get your brain a - work - in' and please don't snooze.

### Lesson Suggestions

#### Concepts:

- Recognition of synonyms

#### Related Activities:

- Art projects to enhance understanding of synonyms

#### Lesson Process:

- 1) Use discussion to clarify and reinforce the concept of synonyms
- 2) Using placards, offer a variety of like and unlike matching cards
- 3) Sing the song
- 4) Echo the song
- 5) Develop, with the students' help, a speech section utilizing synonyms
- 6) Incorporate speech piece into song

#### Visual Materials:

- Index cards and manila envelopes
- Tag board display used to sort words

Each time the song is sung, a new synonym set can be developed — color families, shape families, word families, etc., linked to homeroom class lessons and activities.

I offer some final thoughts: Always anticipate the next step. Try constantly to pick up on possible extensions of a lesson or material — never be satisfied with the here and now. Always build with the help and guidance of the homeroom teacher. Amazing avenues of discovery will open for both you and the children.

*Stephen F. Leonard is K-12 Music Coordinator at the Queensbury School District in Queensbury, New York. He has taught for twenty-one years, nineteen of them working with fifth- and sixth-grade children and special education classes. He has been a presenter at both local and state conferences.*

<sup>1</sup>Both pieces are from *Learning Songs for Special Learners*, by Stephen F. Leonard, published by IT'S ELEMENTARY, Glens Falls, New York.

### The Manners Song

words and music by Stephen F. Leonard  
copyright 1995

Politely

Al-ways be po- lite it pays off in the end to all of those a-roundyou and  
those you will be - friend Please and thank you lis - ten qui - et - ly we  
should ne - ver in - ter - rupt that's the re - ci - pe.

### Lesson Suggestions

#### Concepts:

- importance of appropriate (good) manners
- appropriate versus inappropriate (bad) manners

#### Lesson Process:

##### 1) Discussion:

- identify good manners
- compare good to bad manners
- using placards, differentiate between both
- why we should always use good manners

##### 2) Sing song in its entirety

##### 3) Echo sing the chorus

(Please and thank you...)

##### 4) Echo verse and combine with chorus when ready

#### Visual Materials:

- 5x8 index cards with good and bad manners  
good manners = set color  
bad manners = different set color
- 2 manila envelopes labeled "Bad Manners" and "Good Manners" in which to place corresponding index cards

In the second verse you will find blanks which should be filled in with the "bad guy" for the day. (In my class, Darth Vader was the favorite villain of one child who was obsessed with "Star Wars." The second verse reflected this, with Vader's name being used. Any convenient villain will do!)

# SUZUKI

*Musical Instruments 1997*



*New SUZUKI Catalogue!*

**FILLED WITH INNOVATIVE, UNIQUE, VALUE PACKED MUSICAL INSTRUMENTS**

- **Free Poster With Every Order!** Receive this exciting motivational picture as a full color wall poster—FREE with every order.
- **New Lower Prices!** Many of our prices have been drastically reduced including an all time favorite—Omnichord.
- **Exciting New Products!** See the inspirational new Sing-A-Long Hymnal including hundreds of hymns and praise music.
- **All New Pianos, Keyboards and Lab System!** For use in school, church, at home or on stage, introducing 10 new models.
- **Recorders, Orff and Rhythm Band Instruments!** Large selection of quality, precision tuned educational products for your music classroom.
- **Free Teacher Bonus Gifts!** Thank you for considering us for all your musical instrument needs. Free gift with every order.

*Call Us Today For Your Free Copy!*

**1-800-854-1594**

*Don't Start Class Without One!*



# Books - A Springboard to Composition

Grace M. Morris

## Who can be a composer?

Many classroom teachers use classic children's literature as a springboard for creative writing. Starting with a wonderful story as a model, children insert themselves into a story, write similar stories based on their lives or those of imaginary characters, or use the form of a piece to shape their own writing. Composers engage in a parallel creative process. After studying the works of great masters, many composers then use their works as models, using the form or even some of the musical material for new compositions. But some composers also draw on literature to create songs, musicals, oratorios and operas. While it is possible for children, also, to create musicals and operas, the process probably seems a bit ambitious to many teachers. However, children can compose using literature, if only we start at the beginning.

To find the beginning of musical composition, it is necessary to decide what composing is all about. Most people see composers (and authors) as incredibly creative people, driven by an inspiration beyond the reach of common man. Composition thus becomes a somewhat mystical process, one that is difficult to execute, let alone to teach. However, any time children select one instrument over another for performance, when they decide that a long, ringing sound is better than a short, wooden sound, or when it is determined that one part should be a solo and everyone should sing another, children are making the same musical decisions that the greatest composers make. Because, you see, all a composer *really* does is manipulate sounds; he or she decides which sounds to use (instrumentation), whether the sounds are high or low (melody), long or short (rhythm), and arranges the different parts of the composition (form). While great

composers take these sounds and manipulate them in sophisticated ways, children can also manipulate them beginning at the simplest levels.

## Sounds: Exploring the basic materials

When we ask children to write, we know that they have a basic vocabulary of words that are available for use; in order to write a musical composition, it is also necessary to have a variety of sounds "in the bank." There are a number of books that can help children explore, analyze, and label sounds — books that they can then use to create their own sounds. First, there are "board books," intended for very young children, that usually contain a sound per "page." Students should be encouraged to imitate these sounds with their mouths or with their bodies. (Historically, composers have used an assortment of devices to imitate animals, or rivers, or storms. Examples include *Carnival of the Animals* by Camille Saint Sæens and Beethoven's *Pastoral Symphony*.)

While the content of a board book is too elementary for older students, the challenge may be to find how many different ways the sound could be imitated. Furthermore, a river that "gurgles" may sound one way on a calm day, another way during a rainstorm, and yet another way after a flood. Students are using higher level thinking skills when they realize that the character of a sound is influenced not only by the sound producer, but also by the context in which the sound occurs. Two books rich in sounds are *City Sounds* and *Jungle Sounds* by Rebecca Emberly. *City Sounds* is especially useful for exploring variations on the same sound; there are two pages that describe only the sounds of feet, using words such as "clump," "pad," "squinch," "whirr," and

"clunk," "click-a-clack" (for roller skates), "tip-a-tap," and "kalunk."

Questions to ask:

- How many different sounds can (shoes) make?
- Why do they make different sounds? (kind of shoes, type of surface being walked on, speed of walking, etc.)
- Can you imitate these sounds with your mouth? With your body? With things in the classroom? With a musical instrument?

## Sounds as sound effects: Painting a picture

Music is a powerful communication tool, and no one recognizes this more than composers who score for television and movies. In a well-scored movie the music intensifies the emotions at any given moment. The scary parts are scarier, the sad parts sound sadder, and the exciting parts are propelled forward with driving music. In the same manner, the addition of sound material can heighten the impact of any book. Indeed, many professional storytellers include in their performances opportunities for audience participation. Two types of books, the predictable book and the wordless book, lend themselves to "sound painting."

**Predictable books:** One story form that draws the listener in is the repetitive or cumulative story, such as *Hattie and the Fox*, by Mem Fox. As in the story of *The Little Red Hen*, Hattie addresses a group of animals on repeated occasions, and their set response is picked up easily by children

"Good grief!" said the goose.

"Well, well!" said the pig.

*continued ...*



though students are using critical thinking skills, their decisions are ultimately based not on logic, but on what they feel best expresses the idea of the story. In the end, the expressive qualities of language and music combine for a more powerful synthesis of ideas.

*Grace M. Morris, Ed.D., is Coordinator of Music Education and Student Teaching at Southwest Texas University. She is a frequent presenter at workshops for teachers both in the United States and abroad.*

<sup>1</sup>From *Awakening the Inner Eye: Intuition in Education* by N. Noddings and P. Shore (1984), NY: Teachers College Press, page 89.

#### References

- Dupasquier, P. (1987) *Our House on the Hill*. NY: Viking Kestrel.
- Emberley, R. (1989) *City Sounds*. Boston: Little, Brown, and Co.
- \_\_\_\_ (1989) *Jungle Sounds*. Boston: Little, Brown, and Co.
- Fox, M. (1986). *Hattie and the Fox*. NY: Bradbury Press.

Kuskin, K. (1990). *Roar and More*. NY: New Harper Trophy.

McDermott, G. (1974) *Arrow to the Sun*. NY: Puffin Books.

Noddings, N., and Shore, P. (1984) *Awakening the Inner Eye: Intuition in Education*. NY: Teachers College Press.

Sneve, V. (1989). *Dancing Teepees: Poems of American Indian Youth*. NY: Holiday House.

## Musical Awakenings™

formerly known as

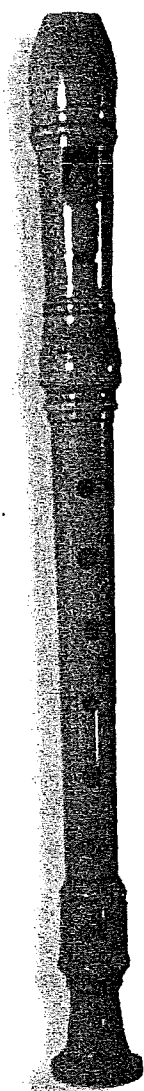
Music in the Mountains

come experience Orff • Kodaly • Laban

In an accredited relaxing Colorado vacation retreat near Pagosa Springs

July 17-19, 1997

Contact Bel Canto Studios  
3223 Weather Vane Lane  
Dallas, TX 75228-1739  
(972) 682-0860



# 1/2 PRICE RECORDERS!

Lowest Price Anywhere!

## SSERIES

### Soprano

### Recorder Outfit

Complete with three piece recorder, fingering chart, bag, swab and practice record card.

(#SS6611) reg. \$6.95



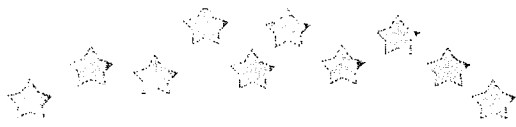
# BROOKMAYS

MUSIC COMPANY

800-442-7680

214-631-0923

<http://brookmays.com>



## Seeing Stars



One summer night in 1995 I turned off my reading light and noticed to my surprise and delight that the ceiling of my bedroom was now resplendent with glow-in-the-dark stars. As a child I had loved those stars and covered my own room with every known constellation. I began to wonder what my music room at school would look like if I pasted lots of stars on the ceiling and walls, blacked out the windows and doors, and turned out the overhead lights.

The next day I purchased a couple of packets of paste-on stars at a book store, borrowed a tall ladder from the custodian, put on some of my favorite music, and went to work decorating the "heavens." After blacking out the windows with whatever was at hand, I doused the lights and was treated to a magical sight: over my head was spread a canopy of blue-white stars, planets, and whirling galaxies. After purchasing yet more stars, a few yards of black felt to darken the windows and doors, a little Velcro to secure the felt, and a black light, I was able to transform my classroom into a summer evening at the flick of a few switches.

One of my fondest memories of childhood was the joy of singing around an open campfire under the stars. I now had the stars, so it seemed I lacked only the campfire. Building a campfire turned out to be a simple task requiring only some simple, inexpensive, easy-to-obtain materials and my own memories. I purchased a bundle of split fireplace wood, some winking Christmas tree lights, an extension cord, and some brightly colored tissue wrapping paper. I then nestled the lights into the logs and placed the tissue paper "fire" on the top. The glow of the stars faded quickly in the darkened room, but one strategically placed black light kept them looking spectacular.

On special occasions a twenty-two-inch hand drum backlit by an orange or white floodlight served as a moon, providing enough light to allow students to act out stories like Bill Martin's "Barn Dance." On other days we relaxed on our backs in the dark for a few quiet moments and listened to some calming music. Sometimes we sat around the campfire sharing favorite songs and rounds, telling the news as in the days of the troubadours, or reading a favorite children's book. The campfire is especially evocative as autumn turns to winter here in the mountains, when snow is falling outside my classroom and children enjoy being warm and snug inside with their friends. Adults passing by the classroom often stop in and express their own delighted o-o-oooh's and a-a-aah's at the sight.

Colleagues are now covering their own walls and ceilings with stars, and some have shared their reflections of children's reactions. Amanda Aragon, a first-year teacher at Tennyson Knolls Elementary School in Arvada, Colorado, went a step further by erecting a tent in her room and wearing hiking regalia to class. She sent on these thoughts:

"The things I'm hearing from most students are about the stars on the ceiling. They just can't seem to get over that they are still up there. One second grade boy asked if we could listen to music in the dark and look at stars."

She went on to say that in the few days after the campfire it was impossible to start class in the second and third grades without devoting four or five minutes to processing their experience. They seemed simply to need to recount that they had sat under stars, to recall the songs they had sung and the stories they had heard, and to marvel at the fact that the stars were still up there. Ms. Aragon

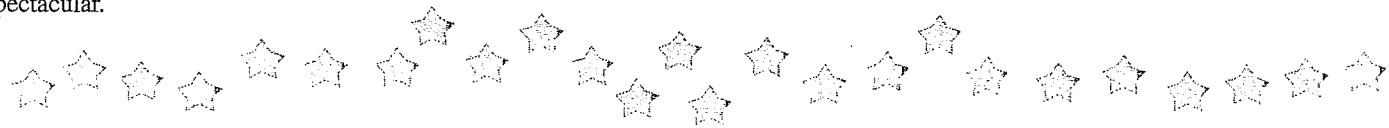
also said that she noticed that some students who seemed reluctant to participate in class before the campfire were getting more involved and that some younger students who had been reticent were now expressing their enjoyment of class with huge hugs. Fifth grade students, always wary of someone new in the classroom, are now expressing childlike excitement at the prospect of having a campfire in their class.

My teaching partner, Meg Worth, used the campfire setting for some intimate single-class presentations to parents last spring and told me that children have asked to repeat the experience. Children insisted on giving their program in the darkened room with little thought of difficulties posed to the needs of would-be videographers. The audiences seemed to enjoy the intimacy as much as the students.

I expect to repeat the campfire experience with each grade level as the autumn again gives way to winter. Children have come to anticipate just being in the darkened room and enjoying it as a resting place to listen, relax, wonder, and dream. I wonder what stories will be shared around our campfire this year...or around yours.

-Liz Gilpatrick

*Do you have classroom suggestions you'd like to share with our readers? Send your ideas, no more than 1,000 words, to Liz Gilpatrick, From the Classroom Editor, 305 Grouse Court, Louisville, CO 80027. Please do not include lesson plans or original songs and rhymes. Reading this issue's column and others from past issues will give you a good idea of what we seek for From the Classroom.*



And you thought our selection and service were  
**Unbelievable!**

# MAGIC

For the world's  
largest selection of  
Orff instruments and accessories, ready for  
immediate delivery.... Call us today for special  
prices or a free catalog.

*We perform...so you can perform!*

**OUR PRICES  
ARE MAGIC TOO!**

TOLL FREE **1•800•348•5003**  
LOCAL  
**1•219•272•8266**

♦ **General Music Store** ♦

a division of  
the Woodwind & the Brasswind 19880 State Line Rd. South Bend, IN 46637



*Meet our author*

## Jane Frazee

📖 *Discovering Orff: A Curriculum for Music Teachers*

The standard, essential book on Orff-Schulwerk.

Edition SMC 99 \$39.95 (Co-authored with Kent Kreuter)

📖 *Ten Folk Carols for Christmas*

The perennial best-selling supplement to *Music for Children, American Edition*. Edition SMC 22 \$8.95

📖 Major contributor to *Music for Children American Edition* volumes

📖 Commissioning editor for Schott books including *Exploring Orff* by Arvida Steen and *Dalcroze Eurhythmics* by Virginia Mead.

📖 And an exciting new publication coming soon!

*Published by*

**SCHOTT**

*For a complete catalog please contact:*

European American Music Distributors Corporation  
P.O. Box 850 ~ Valley Forge, PA 19482

# Inclusion in the Music Classroom or Inclusive Music Instruction?

Bryan C. Hunter

Music educators are increasingly challenged to provide good music instruction in mainstreamed and blended classrooms. Interpretation of P.L. 94-142's *least restrictive environment* (LRE) provision is changing from a mainstreaming model to an inclusion model, resulting in more children with more severe disabilities being placed in regular classrooms (Wilson, 1996). The purpose of this article is to define the issue in its historical and current context, suggest parameters for successful music intervention by music teachers and therapists, and provide resources for further inquiry.

Research consistently documents music educators' concerns with inadequate educational preparation, administrative support, and planning time to effectively handle the needs of special learners (Darrow, 1996). Yet, music education has a long history of service to children faced with the challenges of a disability.

Lowell Mason, music education's founding father, developed the first music program in an institutional setting at the Perkins School for the Blind in Boston in the years immediately preceding his historic first public school music program in Boston in 1838 (Darrow & Heller, 1987). Other dedicated music teachers took their art to special populations over the ensuing decades, helping to lay a foundation for the formalization of the music therapy profession in 1950 with the birth of the National Association for Music Therapy. From 1950 to 1975 the two professions existed in near isolation from each other, with music educators teaching in the public schools and music therapists working in a variety of agencies outside school systems.

In 1975 the Education for All Handicapped Children Act, P.L. 94-142, was passed, entitling children with disabilities to the same free public school education

received by their non-handicapped peers. The law, now known as the Individuals with Disabilities Education Act (IDEA), contained several key provisions, including the Individualized Education Plan (IEP), the use of related services to supplement special education, the LRE directive that children with disabilities should receive their education whenever possible with non-disabled students, and federal funding to support the education of disabled children.

Recognizing the importance of the arts in educating children with disabilities, particularly those who might otherwise be unteachable, the law directed school districts to provide the programs and services available to regular students, including art and music, for children with disabilities as well. (Adamek, 1996). Furthermore, Senate Report No. 94-168 (1975, p. 12) included music therapy in the definition of possible reimbursable related services that could be used to assist a child in benefiting from special education.

From 1975 through approximately 1990, most school districts implemented the ambiguous LRE provision under the mainstreaming model. In many districts, children with mild and moderate disabilities were placed in regular classrooms based on academic grade level ability. For example, an eight-year-old child might have been placed in a second grade class rather than third if that is where he or she could function academically with appropriate support and related services. Academic placement was not, however, usually considered when placing children in art, music and physical education. Some progressive school districts hired music therapists under the related services provision, resulting in music educators and music therapists working together in the same setting for the first time.

By 1990 a coalition of parents, special educators, and factions in the U.S. Department of Education were advocating the inclusion of more students with severe disabilities in regular classrooms. The coalition's successful momentum has become known as the "inclusive schools movement," or full inclusion (Wilson, 1996), and has led to a paradigm shift in the interpretation and implementation of the LRE provision.

The terms "mainstreaming" and "inclusion" are not synonymous, and neither term appears in the law or related report language. Although inclusion grew out of the mainstreaming era, it represents a *totally different* interpretation of the LRE provision.

In mainstreaming, a child's placement is based on grade level academic performance (with the noted exceptions above), while in inclusion, placement is based on the social factor of age alone. A child with a disability is placed in the regular classroom with students the same age, regardless of the child's disability type, severity, or academic functioning level.

In mainstreaming, a child's curriculum is to be at grade level with additional support and related services, while in inclusion, the curriculum may be parallel to grade level, modified as necessary to the functioning level of the individual child. Support staff and related services should be brought into the regular classroom to the greatest extent possible with little or no use of pullout services.

In mainstreaming, evaluation is in accordance with grade-level curriculum standards, while in inclusion, the parallel curriculum standards are used. Classes configured in an inclusion model are referred to as "blended" classrooms rather than mainstreamed classes.

Inclusion is dramatically changing special education services and if imple-

mented to the complete extent its proponents desire, will eliminate special education as we now know it. The goal for every child, regardless of disability, is to be educated in a regular classroom. Many music educators may recognize inclusion as similar to what happened in their classrooms under the mainstreaming model, but with no support.

To what extent the inclusion pendulum will swing is not clear, but regardless, music educators will be expected to teach more children with severe disabilities. Whether the school district model is mainstreaming or inclusion (or some combination thereof) the challenge is how to involve children with disabilities in music experiences that result in growth. The question becomes whether we are going to include the children in the classroom simply because they are physically present, or whether we are going to provide truly inclusive music programs.

Assessment is the first step. Graham and Beer (1980), in *Teaching Music to the Exceptional Child*, proposed a model for assessing all children in mainstreamed music classes that divided response to music into five categories — singing, playing, moving, listening and reading. Important music skills to be developed are identified in each area for pre-school, primary, intermediate and advanced levels. For example, in the listening category, pre-school development starts with discriminating sound and silence and proceeds to the advanced level of discriminating modes. The dilemma for these special learners is that often, but not always, they respond below grade level in one or more areas, while their non-disabled classmates respond at grade level or higher. The differences in response levels found in mainstreamed classrooms is likely to be even more pronounced in blended classrooms.

To address the dilemma on a curricular level it is necessary to consult the music therapy literature. Music therapy, in contrast to music education, has historically focused on how music, including music learning, can facilitate change in non-music areas of human health and well-being. In music education, non-music concerns such as attention and social behaviors have been secondary and addressed to the extent necessary to facilitate music learning.

The difference, then, between music education and music therapy is one of primary and secondary focus. This distinction is important with regard to the design of appropriate music curricula for special learners who have deficits in adaptive behaviors.

Adaptive behavior skills such as receptive and expressive communication skills, locomotor and non-locomotor coordination, self-help, and social play skills are necessary for music learning and general learning, and for functioning

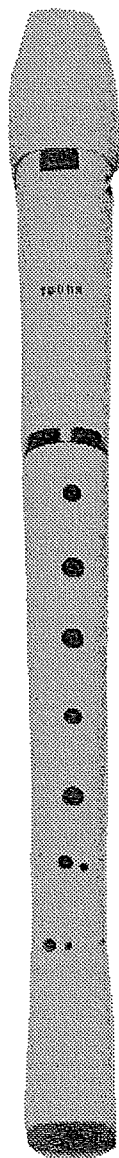
in the environment. Music therapy curricula are designed to strengthen adaptive behaviors necessary for successful participation in music classes and the regular classroom.

Grant (1977) documented the progress of mildly mentally retarded children who participated in a music therapy curriculum designed to strengthen critical adaptive behavior skills. Improvement in receptive communication skills, for example, that were sequenced in the

*continued ...*

## TUDOR RECORDERS

### A RENAISSANCE IN STUDENT RECORDERS



THE NEW TUDOR RENAISSANCE STYLE RECORDER IS THE IDEAL INSTRUMENT FOR USE IN SCHULWERK. EASE OF PLAY MAKES IT PERFECT FOR THE BEGINNING STUDENT. YOU CAN PRODUCE LOW C IN THE FIRST LESSON. OVER BLOWING IS ELIMINATED WITH THIS INSTRUMENT. THE CURVED WINDWAY PRODUCES A RICH TONE THAT WILL SATISFY THE MOST ADVANCED PLAYERS. THE ABS MATERIAL PROVIDES DURABILITY AND EASY CARE. EACH INSTRUMENT IS PROVIDED WITH A ZIPPERED CARRYING CASE, CLEANING ROD AND FINGERING CHART. ALL OF THIS AT A PRICE THAT FITS THE SCHOOL BUDGET.

**TD205 BAROQUE FINGERING**  
**TD206 GERMAN FINGERING**

RETAIL PRICE \$7.65



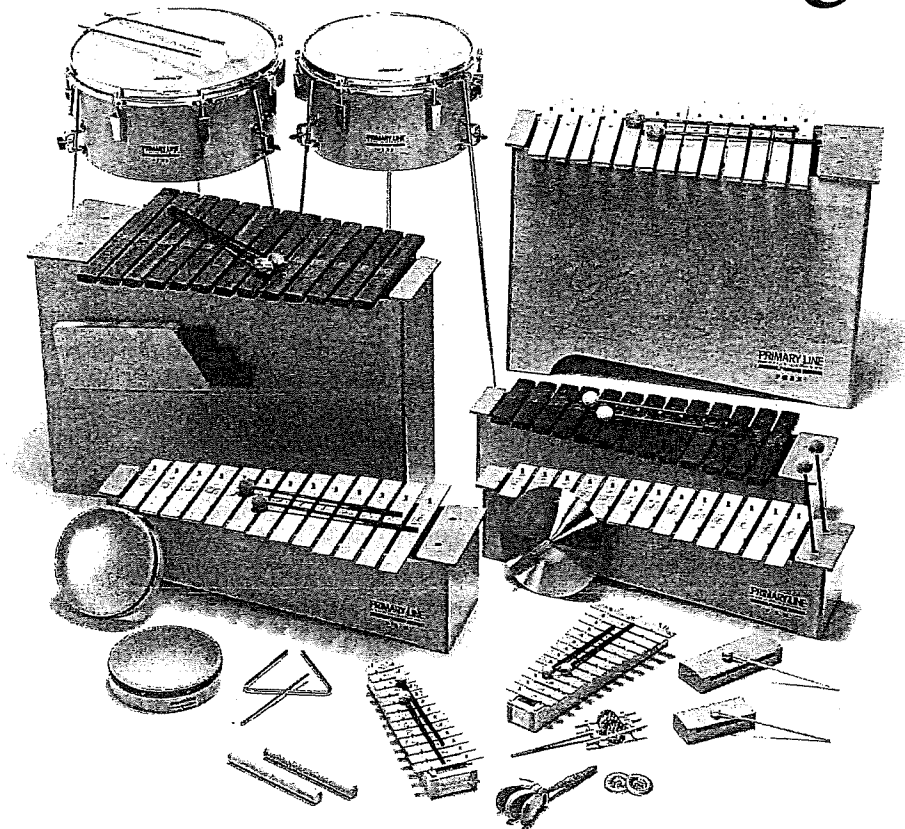
**WE CARRY A COMPLETE LINE OF RECORDERS AND RECORDER MUSIC**

PLEASE RETURN THIS AD WITH YOUR ORDER .

**MUSIC IS ELEMENTARY**  
P.O. BOX 24263  
CLEVELAND, OH 44124

**800-888-7502**

# 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**<sup>®</sup>  
A DIVISION OF HOHNER

SETTING STANDARDS FOR MORE THAN A CENTURY.

music therapy model would hypothetically enable the special learner to progress in the kind of musical listening responses described in the Graham and Beer curriculum. In an inclusive setting, such a curriculum could be the parallel curriculum for special learners in music who are not responding at grade level, and it could be implemented by either the music teacher or music therapist.

Activities typical of the Orff Schulwerk classroom are conducive to the achievement of Grant's objectives. Indeed, the fact that Orff Schulwerk focuses on both the musical product and the developmental process makes it a desirable approach for teaching children with disabilities. In 1980 Gertrude Orff, in *The Orff Music Therapy*, described the compatibility of Orff Schulwerk and music therapy. The Orff Schulwerk approach to group music making that is based on each child's developmental level is a critical principle in providing inclusive music instruction in which special learners are allowed access to successful music making at their level. It is no coincidence that music therapists often adapt Orff principles to music therapy for children and adults.

The challenge of inclusive music programming for all children is growing. Fortunately, there are resources for music teachers, including music therapists. One cannot help but wonder how Lowell Mason would have met the current inclusion challenge. Unlike today's music educators, he served his students with and without disabilities in totally different school settings. But, 160 years ago he pioneered music education and music therapy on two new fronts in Boston. That same spirit is needed today as music educators are challenged to provide inclusive music programming for all children regardless of disability, bringing new meaning to the MENC slogan "Music for every child."

Bryan C. Hunter, Ph.D., RMT-BC, is Associate Professor and Coordinator of Music Therapy at Nazareth College, Rochester, New York. He is the immediate Past-President of the National Association for Music Therapy.

## References

Adamek, M. S. (1966). In the beginning: A review of early special education services

## Keys to Successful Inclusion

- Read every IEP and give direct input regarding appropriate music goals.
- Look for adaptive behavior deficits that could affect music participation or be improved with music instruction.
- **Insist that available support staff accompany special learners to music classes.**
- Communicate to the support personnel whether a child is to respond spontaneously, with the aid of a model, or with physical assistance.
- Request the support of a music therapist to provide: 1) assessment, 2) services for children (individually or in groups; in the music classroom or outside), 3) in-service training for classroom and support personnel, 4) consultation with administrators, teachers and parents, and 5) input as part of the IEP team.
- Balance traditional music education performance goals with awareness of music's critical value for general adaptive behavior development.
- Remember that development proceeds from the head to the foot (cephalocaudal) and from near the body to away from the body (proximodistal).
- Clarify. Simplify. Repeat. Clarify by giving short, concise directions; simplify the task type and complexity; repeat by giving many opportunities to respond.
- Utilize new music technology that allows children with even the most profound disabilities to participate (for example, programmable Omnichord with pressure switch).

and legislative/regulatory activity affecting the teaching and placement of special learners. In B. L. Wilson (Ed.), *Models of music therapy interventions in school settings: From institution to inclusion* (pp. 3-12). Silver Spring, MD: National Association for Music Therapy.

Adler, R. F. (1988). *Target on music: Activities to enhance learning through music*. Rockville, MD: The Ivymount School.

Atterbury, B. W. (1990). *Mainstreaming exceptional learners in music*.

Englewood Cliffs, NJ: Prentice Hall.

Coleman, K. A. (1996). Music therapy for learners with severe disabilities in a public school setting. In B. L. Wilson (Ed.), *Models of music therapy interventions in school settings: From institution to inclusion* (pp. 142-155). Silver Spring, MD: National Association for Music Therapy.

Colwell, C. M. (1995). Adapting music instruction for elementary students with special needs: A pilot. *Music Therapy Perspectives*, 13, pp. 97-103.

Darrow, A. A. (1996). Research on mainstreaming: Implications for music therapists. In B. L. Wilson (Ed.), *Models of music therapy interventions in school settings: From institution to inclusion* (pp. 27-47). Silver Spring, MD: National Association for Music Therapy.

Darrow, A. A., & Heller, G. N. (1987). Lowell Mason (1792-1872) early American music therapist. *Journal of the International Association of Music for the Handicapped*, 3 (2), pp. 3-17.

Graham, R. M., & Beer, A. S. (1980). *Teaching music to the exceptional child: A handbook for mainstreaming*. Englewood Cliffs, NJ: Prentice-Hall, Inc.

Grant, R. E. (1977). A developmental music therapy curriculum guide for the mildly mentally retarded, ages six through twelve (Doctoral Dissertation, University of Georgia, 1977). *Dissertation Abstracts*, 38, 4009-A.

Jellison, J. A., & Gainer, E. W. (1995). Into the mainstream: A case-study of a child's participation in music education and music therapy. *Journal of Music Therapy*, 32, pp. 228-247.

Orff, G. (1980). *The Orff music therapy*. London: Schott & Co., Ltd.

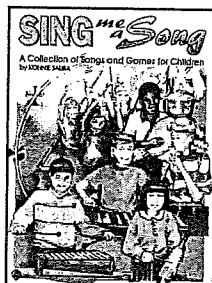
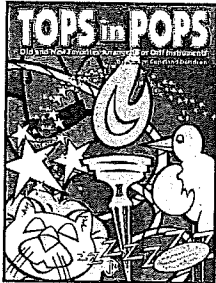
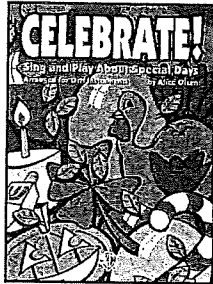
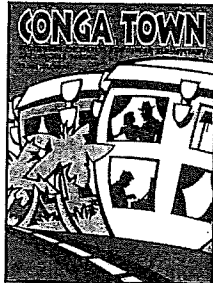
Robbins, C. & Robbins, C. (1980). *Music for the hearing impaired and other special groups: A resource manual and curriculum guide*. St. Louis, MO: MMB Music.

Senate Report No. 94-168, p. 12, 1975.

Wilson, B. L. (1996). Changing times: The evolution of special education. In B. L. Wilson (Ed.), *Models of music therapy interventions in school settings: From institution to inclusion* (pp. 13-26). Silver Spring, MD: National Association for Music Therapy.



# YOUR SOURCE FOR ORFF



## 5 SPIRITUALS FOR CHORUS

by Steven Calantropio  
(with Orff Instrument Accompaniment)  
(EL03969) Conductor's Score \$4.95  
(EL03969SB) Student Book \$2.95

## CELEBRATE!

by Alice Olsen  
(BMR08003) \$12.95  
Sing and play about special days.

## CONGA TOWN

by Jim Solomon  
(BMR08002) \$12.95  
Percussion ensembles for upper elementary and middle school.

## ORFF INSTRUMENT SOURCE BOOK

by Elizabeth Nichols  
(SB01036) Volume I \$15.00  
(SB01037) Volume II \$15.00  
Twenty-five years in print!

## SING ME A SONG

by Konnie Saliba  
(BMR08001) \$5.95  
A collection of songs and games for children.

## SONGS OF THE MIDDLE EAST

by Dr. Sally Monsour  
(BMR05120) \$7.95

## TOPS IN POPS

by Marilyn Copeland Davidson  
(BMR08004) \$12.95  
Oldies but goodies in simple arrangements.

## TRADITIONAL SONGS OF SINGING CULTURES: A WORLD SAMPLER

by Dr. Patricia Shehan Campbell  
(BMR05123CD) Book and CD \$19.95  
An Orff supplement, with traditional folk tunes from all over the world.

## THE WORLD DANCE SERIES

**CANADIAN FOLK DANCES**  
(BMR05119) Book and CD \$19.95

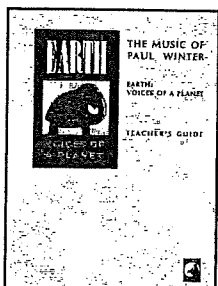
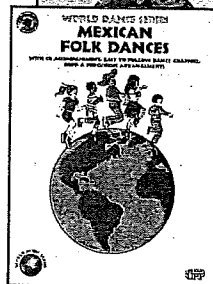
**FOLK DANCES FROM AROUND THE WORLD**  
(BMR05114) Book and CD \$19.95

**FOLK DANCES FROM FRANCE**  
(BMR05122) Book and CD \$19.95

**FOLK DANCES OF HAWAII**  
(BMR05116) Book and CD \$19.95

**FOLK DANCES OF LATIN AMERICA**  
(BMR05115) Book and CD \$19.95

**MEXICAN FOLK DANCES**  
(BMR05117) Book and CD \$19.95



## THE MUSIC OF PAUL WINTER — EARTH: VOICES OF A PLANET

This collaboration between Grammy-winning composer/performer Paul Winter and author/educator Marilyn Davidson contains 12 original and multicultural folk selections that pay tribute to all seven continents, plus the oceans, the mountains and the desert. The program promotes environmental awareness as it integrates arts and sciences.

(LG0019) Teacher's Guide \$10.95  
(LG0019AT) Teacher's Guide and Cassette \$17.95  
(LG0019CD) Teacher's Guide and CD \$19.95

(LG0019S) Student Book \$2.95  
(LG0019B) Classroom Bundle (10% Savings) \$84.95  
Includes 1 Teacher's Guide; 25 Student Books; and 1 Earth: Voices of a Planet CD

*Available from your favorite music dealer*

## Video Preview

### Linda Ahlstedt: "The Unicorn: Tapestries of Time" Beth lafigliola

"The Unicorn: Tapestries of Time" weaves student art, poetry, song and dance with the medieval unicorn myth as depicted in the Unicorn Tapestries, which hang in The Cloisters, the medieval branch of the Metropolitan Museum of Art. Linda Ahlstedt captures the imagination of the session participants by telling the story of the hunt of the unicorn through a multi-media presentation that highlights a student's unicorn poem, a video montage of student watercolor paintings, and videotaped scenes from *The Unicorn*, a student production performed at the Rochester Museum of Art.

The unicorn, which is the central figure in this presentation, is not only a modern child's fantasy, but also a world fable. Unicorn tales are told in such diverse places as China, Japan, and Arab countries, states Ms. Ahlstedt. The unicorn is mentioned in the Bible several times, and some were supposedly sighted by Marco Polo in his travels, though it was probably the rhinoceros that was seen, explains Ms. Ahlstedt. In mythology, the unicorn is prized for its horn, which is thought to have magical properties. Ground and stirred into a glass of wine, it rids the drink of possible poison, or acts as an aphrodisiac.

After this brief historic introduction, the participants read a student poem that outlines a typical unicorn tale. The poem tells the story of the hunt, the taming of the beast by the love of a virgin maiden, the slaughter and remorse of the hunters, and finally, the resurrection of the unicorn at the end of the story.

Ms. Ahlstedt explains that unicorn stories have several levels of meaning. On the surface, the story's beginning sounds like a description

of a stag hunt. But the medieval audience would transform the tale into an allegory for Christ's life, a depiction of the struggle for commitment in romantic love, the story of the stages of life, or numerous other interpretations that may still be a mystery to the modern mind.

The music and text for the presentation were chosen from German and French troubadour songs and poems, arranged by Ms. Ahlstedt. Only three tapestry scenes are presented on the video, but more are explored in Ms. Ahlstedt's book, *The Unicorn*, which is one of many resources listed in the session notes' Bibliography. (*The Unicorn* was reviewed in the Summer 1996 issue of *The Orff Echo*.) The Prologue and Interlude are read by the recorder players and accompanied with the guitar, setting the stage for the Unicorn Tapestries.

The Unicorn Tapestries, created by master artisans c. 1500, are the focus of a slide presentation that was prepared by Ms. Ahlstedt. The slides were produced and can be purchased

through The Metropolitan Museum of Art gift shop, she adds. The significance of each scene becomes even more intriguing as details and hidden symbols are revealed throughout the presentation.

Ms. Ahlstedt carefully draws the participants into the drama of the scenes depicted in the tapestries by using musical and dance examples. The medieval dance, Bransle de Champagne, is clearly demonstrated in the session and outlined in the session notes. The recorder, guitar, and Orff instrumentarium arrangements are practiced and then integrated into the evolving story.

As the enfolding drama leads the participants to more involvement, Ms. Ahlstedt shows how she wove student participation with the unicorn theme in a variety of ways. The children listened to the student unicorn poem and were asked to imagine what a unicorn would be like. In an art lesson, the children painted a unicorn with a watercolor background to portray their image of

*continued ...*

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 lafigliola, A/V Librarian, 2536 Robinhood Dr., Cleveland, OH 44134.

## 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*  
 29 WH *Grace Nash 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*

**Video Preview** *continued...*

the beast. The unicorn was outlined with yarn to create the impression of a tapestry. The results of this student effort were made into a video montage of student artwork interspersed with photographs of horses in medieval costume. The video uses music from *The Unicorn* sung by a child and accompanied by guitar.

Ms. Ahlstedt states that community interest and involvement in the student performance was enriched by using this multi-media approach in school programs. Parents assisted with costumes, dance steps, and even planned museum trips to view the tapestries in person. This videocassette session presents a model of student and community involvement that will begin to weave fantasies of our own community performances with students. (AOSA A/V Library 82 TT)

**PEACEMAKERS, INC.**



*"To create paths of peace..."*

*Lullabies for Peace, a recording of women singing 35 lullabies from around the world in 28 languages, is sponsored by Peacemakers, Inc., a non-profit women's peace organization. Proceeds go to women and children in war-torn countries and other peacemaking efforts. To order tapes (\$12. ea.), make checks payable and send to:*

*Peacemakers, Inc., P.O. Box 141254, Dallas, Tx. 75214*

**Scholarships for Recorder Players and Teachers**  
*to attend recorder/early music summer workshops.*  
*Applications must be postmarked by April 8. Contact the*



A M E R I C A N  
**R E C O R D E R**  
 S O C I E T Y

P. O. Box 631, Littleton CO 80160-0631 U.S.A.  
 303/347-1120 ♦ e-mail 74363.3365@compuserve.com  
*the organization for recorder players since 1939*

**RECORDER**

VII VII VII

• Ideal for Festivals and Recitals •

**Isabel McNeill**  
**Carley**  
 Recorder Series  
 Solos, Duets, Trios  
 with Piano  
*First Folk Song Suite*  
*Suite Québécoise*  
*C'est la Belle*  
*Françoise*  
*A la Claire Fontaine*  
*Silly Suite*  
*Simple Suite*

**Alice Olsen**  
*Land of the*  
*Silver Birch*  
 for Orff Instruments

Available at your Favorite Dealer.

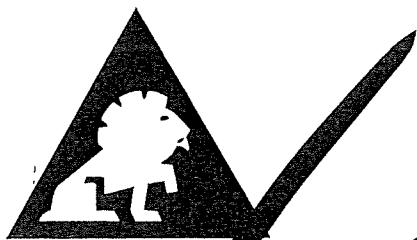
**The Book Lady, Inc.**  
 Your #1 Source for Music Related Children's Books

FREE Music Catalogs Available

**The Book Lady, Inc.**  
 has brought together the largest selection of music books for your convenience:

- Songs and Rhyming Stories
- Music Related Stories
- Folk Literature
- Biographies
- Resources

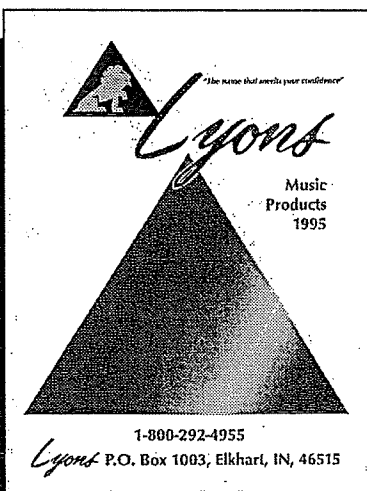
8144 Brentwood Industrial Drive  
 St. Louis, MO 63144  
 © 314-644-3252 • 1-800-766-READ • FAX TOLL FREE 1-888-638-2709



# 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



# BOOK REVIEWS

Ruth 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.*

## **EMOTIONAL INTELLIGENCE,** by Daniel Goleman. Bantam Books. \$23.95.

In *Emotional Intelligence*, author Daniel Goleman addresses the question, "How can we bring intelligence to our emotions?" As he states in the preface, he is concerned that "the problem is not with emotionality, but with the appropriateness of emotion and its expression."

*Emotional Intelligence* has five parts, divided as follows: (1) the emotional brain, (2) the nature of emotional intelligence, (3) emotional intelligence applied, (4) windows of opportunity, and (5) emotional literacy.

In the beginning of his book, Goleman gives us a short history of early brain development, from the Age of Reptiles (a root brain stem around the spinal cord) through the arrival of mammals. New layering changed the brain gradually, and the evolution of the emotional brain evolved from the development of the olfactory area. There was a great hastening of brain growth about one hundred million years ago. Over time, an expanding brain — a thinking brain — took us from animal-mammal to Homo Sapiens. What follows is to me one of the most fascinating parts of the book. I was intrigued by the startling revelation of the neurological functioning of different parts of the brain and the mapping of the brain's structure that affects emotions, and how these centers influence the operations of the rest of the brain. (Yet the author in the preface states that readers might not be interested in this neurological development and may

wish to go directly to the next section!)

Humankind, the thinking animal, has emotional reactions that surge from the far-distant past, when man was in need of quick responses to save his life. The author tells us that when we feel fear, blood rushes to our large skeletal muscles so we may flee or hide. Anger stimulates the blood flow toward our hands and gives power to club or stab at the enemy. All emotions create biological changes triggered by the brain. In pre-history, man's condition gave him split-second reaction time, which probably came in handy for survival, but in today's world of automatic weapons the picture differs. The growth of the brain in a human embryo substantially follows evolution's pattern.

The essence of "emotional intelligence" is the motto we learned from Socrates, "Know thyself." The author translates this as self awareness. He gives examples from psychological studies which show how difficult this may be for some people who do not understand their emotions in the context of social contacts, who are enmeshed in emotional turmoil and cannot release themselves, who live in depressive states and, in varying degrees, other states of unconstraint. Those areas of the book that relate to teacher-student relationships are full of frightening statistics on emotional stress, to name a few: teen murder, drugs, ineffectual day-care centers, child abuse and erosion of the nuclear family. Tragically, it is not only in the United States but worldwide.

As teachers we recognize behavioral problems that occur when the emotional brain engulfs the student and the thinking brain is in chains. Example after example is given throughout the book. By examining the neuro-biological studies cited, we teachers may help students control emotional outbursts that hinder learning, sound physical health and a positive self-image. Neither teachers nor students can program the occurrence of strong emotions, but *controlling them can be learned*. However, these lessons to aid the understanding of "emotional intelligence" should begin in the early stages of life, should be repeated continually in proper relationship to the age of the child and go beyond into adulthood, if necessary.

Teachers are familiar with the many strategies, such as the power of positive thinking, standing up to defeat, practicing the adages "try, try again" and the golden rule, finding mood "lifters" and "shifters," creating a sense of empathy, etc. — all discussed in the book.

The author gives us insight into discussions he had with Howard Gardner, author and educator at the Harvard School of Education. Also, he reviews the teachings of E. L. Thorndike as early as in the 1920s. He recognizes the work of Peter Salovey at Yale, to whom he owes the concept of "emotional intelligence," as well as the outstanding research of many others.

There is a fine chapter for those in the throes of a rocky marriage, telling how to recognize and mini-

*continued ...*

mize emotional problems, and find cures for hostile words and actions; also a chapter on corporate management, the pitfalls of poor staff relationships, and how to bring about an emotionally integrated work force. Another chapter deals with mind and medicine. He adds still another chapter on parenting and one on emotional trauma.

How may teachers learn to teach "emotional intelligence"? There are reports of specific studies taking place in classrooms, where there are concrete results. Data confirms that changes do happen, but not overnight, and a better "tone" is created in the school. In the Child Development Project in Oakland, CA, and three others in Seattle, Yale-New Haven and New York City, the consensus was that improvement in classroom behavior occurred along with more positive skills in managing emotions.

In conclusion, Goleman states that "no single kind of intervention, including one targeting emotions, can claim to do the whole job of creating 'emotional intelligence.' But to the degree emotional deficits add to a child's risk — and we have seen they add a great deal — attention must be paid to emotional remedies not to the exclusion of other answers, but along with them."

At the time of this review, *Emotional Intelligence* has been on the *New York Times* bestseller list for more than a year, attesting to the fact that it has struck a responsive chord among the American public. I recommend that teachers read *Emotional Intelligence*, or at least some of its chapters. There is much in it that is good common sense, and it is never amiss to be reminded of it.

-Ruth Hamm, Ohio

#### Alice Olsen, Author/Publisher

The following comments are made to help music specialists determine the value of the multiple publications from the prolific efforts of author/publisher Alice Olsen. There are to date at least thirty titles in the Olsen collection, the most recent of which is *Celebrate! Sing and Play About Special Days*, published by Warner Bros. Publications.

Each of the following titles represents a collection of short pieces which may include songs, poems, recorder melodies, language chants and folk dances. Accompaniments for the texts and melodies include Orff instrumentarium, body percussion, and regular percussion instruments. Many of the melodies and texts are recognizable folk motifs.

While space does not allow for in-depth review, the short annotated list

## STUDIO 49

**STUDIO 49** percussion instruments reflect the skilled craftsmanship necessary to satisfy the highest musical standards while offering strength and durability for the classroom.

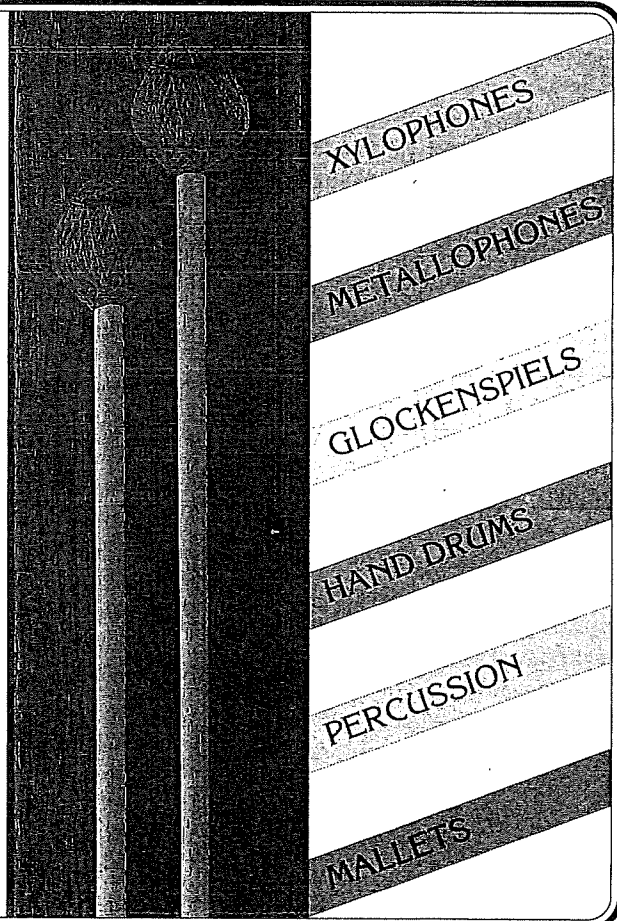
Contact your dealer for  
a free color catalog or

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

SOLE U.S. AGENTS

TOLL FREE 800 543-3771

(within USA)



which follows should give the reader some insight into the scope and content of this extensive library. Teaching processes or sequences are in some but not all of the titles. Therefore, commentary about such processes is intentionally omitted.

*Music from Many Lands, 1993*

This volume contains recorder melodies and songs from the Middle East, Peru, Bolivia and Africa. The melodies are definitely for experienced players. Some of the traditional folk songs such as the French melody "En Roulant" have an easy middle grade accompaniment, while the "Orchimbo" from Kenya makes use of a familiar "Orff-African" accompaniment appropriate for upper elementary grades. However, no information regarding cultural or historic context is included.

*Just Plain Fun, 1994*

A collection of songs, games and dances, from traditional folk song repertoire with some teaching suggestions, is found in this volume. Titles include "Body Music," "Rain," and "Weather." These compositions use body percussion and speech rhythms to accompany the texts.

*Feet and Hands, Bottles and Cans, 1994*

The author has used this volume to present basic speech patterns and original rhymes accompanied by a variety of found sounds. Speech rondos and pieces are written on

such topics as "A Creature From Mars," "Shoes," and "Things to Eat." This collection is reminiscent of Sister Eloise McCormick's "Kitchen Concert." Like McCormick's materials, this particular Olsen volume will be of interest to those who do not have the more costly Orff instruments available.

*Sing for the Morning, 1995*

A potpourri of ideas for multiple

age groups. Songs such as "The Bubble Gum Rapper," "It's a Happy Day," "Laughing Song," and "Hear the Jungle Drum" are primary grade texts. Song titles such as "Good Night" and "Let's Be Friends" are for older singers. While the "Dinosaurs" song uses a text that will interest younger children, they will find the melody difficult to sing.

-Millie Burnett, California



## Pete's Back!

*Pete Seeger's First Studio Album in 17 years*

**pete** is an all new album by Pete Seeger, accompanied by a host of friends and produced by Grammy-Winning musician Paul Winter for Living Music Records.




Living Music Records, Inc.  
P.O. Box 72 Litchfield, CT 06759  
860.567.8796 Fax 860.567.4276  
1.800.437.2281 Toll Free  
email: pwclmr@aol.com

Moving?

Don't miss any issues of  
*The Orff Echo*  
Send address changes to  
**AOSA**  
Executive Headquarters,  
PO Box 391089,  
Cleveland, OH 44139-8089

## 1997 CONFERENCES on WORSHIP and MUSIC

<b>MONTREAT</b> <i>Montreat Conference Center  Montreat, NC</i>	<b>WESTMINSTER</b> <i>on the campus of  Westminster College  New Wilmington, PA</i>	<b>ALBUQUERQUE</b> <i>on the campus of  the University of  New Mexico</i>
<i>June 15-21, June 22-28</i>	<i>July 13-18</i>	<i>July 20-25</i>
<p style="margin: 0;"><b>Practicing the Presence of God</b>  Howard Rice  David Partington  Bruce Neswick  Roberta Gary  Sandra Willetts  Granville Oldham  John Horman  <i>director:</i>  Donald L. Armitage</p>	<p style="margin: 0;">Thomas K. Tewell  Allen Pote  James Jordan  Lucy Ding  Todd Wilson  Jean Wilmouth  Kathleen Ebling-Thorne  D. Elder Stewart  Jean H. Henderson    <i>director:</i>  Rebecca Borthwick-Aiken</p>	<p style="margin: 0;"><b>Beyond the Words &amp; Notes: Proclaiming Christ with Imagination &amp; Integrity</b>  Scott Black Johnston  David Steele  Jane Manton Marshall  Constantina Tsolainou  Brenda Grauer  Al Travis    <i>director:</i>  Dr. Grady E. Coyle</p>



sponsored by the **Presbyterian Association of Musicians**  
**For more information:**  
PAM National Office · 100 Witherspoon Street · Louisville, KY 40202-1396  
phone: 502-569-5288 · fax: 502-569-5501

# 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.*

**"Pete."** Pete Seeger and Friends. Earth Music Productions, Litchfield, CT. List price \$9.98/audio cassette; \$14.98/CD.

"Singing an old song is an act of reaffirmation." So says Pete Seeger in the booklet of excellent liner notes for "Pete," a new collection of traditional American, composed, or adapted songs. It grew out of a series of sing-ins in Connecticut, and with a group of singers ("Gaudeamus") behind him, carries the feeling of joyous spontaneity of such a session. The collection spans Seeger's long career as a singer of folk songs and topical songs, and may have been chosen from among his own favorites. One or two of the last cuts are sung with fine church choirs.

All of the sixteen cuts are heartfelt expressions of one special man and his time, but every song addresses us and the present, too. "All Mixed Up," a song in Calypso rhythm perfect for the classroom, speaks affectionately to our intercultural population, while "How Can I Keep from Singing" can lift anyone's spirits without religious connotation.

For me, one of the many highlights of the album are the fine musical settings and Seeger's unmatched banjo and 12-string guitar playing. In one almost legendary cut, the instrumental,

"Living in the Country," he whistles a perfect counter melody while playing. "The Water Is Wide," the lovely English ballad melody, "Kisses Sweeter than Wine," from the days of The Weavers, "Garbage," an ecology warning, and Seeger's earth-conscious words to familiar, grand melodies make a set that bears replaying. His original songs focus on ecology; many are accompanied by refined instrumentals with mandolin, banjo, pennywhistle, bass and percussion. Informative liner notes, with lyrics reproduced from Seeger's handwriting, give credits, background and history for every song.

Three generations after the start of his long career, Pete Seeger, the voice of conscience, still speaks with unflinching personal conviction. Although his voice sounds a bit wavery on the slow songs, every word, whether sung or half-spoken, is intensely expressive and personal.

Lettered on his banjo head are the words, "This machine surrounds hate and forces it to surrender." And this collection is inherently Pete Seeger, our lifelong crusader, as significant and masterful a guru as ever. We shall not see his like again.

*-Tossi Aaron, Pennsylvania*

**HOT MARIMBA!** Zimbabwean-Style Music for Orff Instruments. Original compositions and text by Walt Hampton. World Music Press, Danbury, CT. \$14.95/Book with audio cassette; \$17.95/Book with CD.

This collection of marimba pieces was written by performing musician and educator Walt Hampton. He studied the music of Zimbabwe's Shona people extensively, and has successfully incorporated it into his percussion pedagogy and classroom experiences.

The collection consists of a book accompanied by a CD or audio cassette. The nine easy compositions presented therein may be played on any type of marimba or xylophone. The book takes your students from an easy introductory piece, "Balafon," with its simple rhythm, to more challenging compositions with lively syncopated patterns. The pieces are progressively more difficult; however, the repetition required by their style lets your students develop the skills necessary to play a part and hear how it fits into the whole score.

The first four pieces consist of three parts played simultaneously: marimba 1, marimba 2, and a bass marimba. Starting with the piece, "Nyoka," another marimba is added, so the last few pieces are written for a four-part ensemble. In "Crunchy, Crunchy, Crunchy," you may choose to play an optional bass part provided by the author as an easy-to-play alternative. Most parts are based on a repeated two-bar pattern — a building block that works similarly to a riff in jazz.

To complete your ensemble you will need a pair of *hoshos*, a percussion instrument considered the rhythmic backbone of the marimba ensemble. In the book, Hampton gives examples of the three most common hosho rhyth-

**MEMPHIS** **\$14.95**  
**5 charts** **MUSICRAFT**

**Giant Penta-Charts**  
C D G F C diatonic  
18 x 26 heavy board 5 colors

C D E G A C D E G A

4096 Blue Cedar, Lakeland TN 38002 • (800) 595-6732

Visa MasterCard

mic patterns. Two hoshos played together sound similar to maracas, and in fact can be substituted by a pair of large maracas.

The book is well organized and contains materials helpful to the teacher, including teaching and performance suggestions, background on the marimba ensembles of Zimbabwe and the United States, and a map of Zimbabwe. The clearly printed scores are easy to read. The CD or cassette provides full-length versions of pieces with repetitions, alternating *tutti* and solo parts. The sound is clear, and rhythms are played precisely.

Since Hampton writes Shona-style music for grade three through six Orff instrument ensembles, this is the group I targeted when working with this collection. However, when I tried the initial pieces with my younger students in second grade, the children responded well and benefited noticeably from these compositions.

*Hot Marimba* is obviously a collection of dance music. While rehearsing it with my students, I found it interesting to watch how they moved with it, how their bodies responded to this kind of music. Also, as Hampton points out, this type of ensemble, one that features no "stars" and gives equal importance to each part, works very well for developing cooperation, concentration and listening skills.

The notation of each selection presents only a basic musical framework. You can play it "as is" or use it as a "point of departure for an adventure in arrangement and improvisation." The final form will depend on you. Try it for yourself!

-Marina Gorny, Massachusetts

Big Hits at AOSA Memphis!!

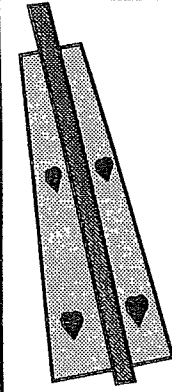
**SAMAN!  
DANCE OF A THOUSAND HANDS**

Video and Manual by  
Bob Walser and IGN Kertayuda  
Patterned rhythmic movements by a row of kneeling dancers—arms weave complex figures in space at an ever-increasing tempo. A feast for the eyes and fun for the arms—Saman from Sumatra. Manual inc. cultural background, instructions and photos of every sequence, + accompanying chant. 80-7 Set **\$34.95** (11/96)

.....  
**My Harvest Home**

Polish Songs, Games, Dances, Customs  
Dancer/singer Andrea Schafer shares her favorite traditions from her Polish-American childhood. Set includes cultural context, crafts projects, recipes, dance instructions, sayings, songs; CD or cass. of outstanding Polish musicians included. Features the beautiful canon "Dowidzenia".  
68-8 Book/audio cass. \$17.95  
69-6 Book/CD set \$20.95

**Order from your favorite dealer!**  
**Publisher: World Music Press 1-800-810-2040**



**DULCIMERS  
KITS and  
BOOKS**

for students  
schools and  
teachers

**Backyard Music**  
P.O. Box 9047  
New Haven, CT  
06532-0047  
new number: (203)-281-4515



**JOHN'S  
MUSIC**

4501 Interlake Ave. N #9  
Seattle, WA 98103

**ETHNIC INSTRUMENTS  
OUR SPECIALTY**

- **Talking Drum Special** - Nylon strings don't break. Made in Ghana. Full size. **\$49.00**
- **New: Small Embossed Metal Doumbec** - Featherweight, but big sound. Comes with carrying case. **\$40.00**
- **New: Vietnam. Chun Mo** - 3 wood blocks, carved handle, very elegant looking, sounds great. With mallet. **\$29.00**
- **New: Musical Coloring Books. Women**
- **Composers or American Composers.** \$3.95 each. Bios included, good information, fun, well designed. These are a great deal!
- **Sing & Shine On** - by Nick Page. Teachers guide to multicultural song leading. **\$19.95**
- **Hot Marimba** - by Walt Hampton. Zimbabwean-style music for Orff Inst. Tape **\$14.95.** CD **\$17.95.**

**Call or write for our free catalog. Sonor & Studio 49 Instruments  
(800) 473-5194 (206) 548-0916 FAX:(206) 548-0422**

**Letters to the Editor**

No, we don't have any, but we'd sure like some. Did you find something you read in *The Orff Echo* to be particularly helpful or stimulating? Do you have a question you'd like answered? Have you disagreed with something you've read on these pages? Is there some area of music and movement education—or education in general—that you'd like to see addressed in *The Orff Echo*? If so, the Editorial Board of *The Orff Echo* would like to hear from you. Please send your letters to *The Orff Echo*, 3105 Lincoln Blvd., Cleveland, OH 44118, or FAX them to (216) 321-1946. You can reach us by E-mail at [BXFN94B@PRODIGY.COM](mailto:BXFN94B@PRODIGY.COM)

# Point~Counterpoint

Barbara Potter and Martha C. Riley, Editors

**Should teachers use words as the stimulus to listening experiences?** This is the question that was posed in the last issue of *The Orff Echo*. We received many responses! Read on for a sampling:

Before I decide which tools or stimulus to use to enhance a particular learning experience, I ask myself, "What do I want the students to know and/or be able to do as a result of this listening experience?" If the purpose is to be able to identify a specific phrase in a given composition, then feel free to utilize words with the melody and rhythms to gain that phrase recognition. If, however, the purpose of the listening experience is broader, such as to develop an awareness of a composer's music and/or a musical understanding of the composition as a whole, then simple phrase recognition does not match the intent of the lesson. Children deserve to understand music as an integral part of the development of a civilization, both past and present. Recognizing specific phrases of musical compositions is only a means to the end, not the end itself.

-Jeanne Clark, Torrington, WY

This question caused me to remember an experience from the 1970s. While shopping at Christmas time, I came across a kids' LP of the "Nutcracker Suite." I wanted my sons to hear and know this piece of music, so I purchased it without further thought. Although they seemed to enjoy it, I immediately recognized (and memorized) the hopelessly corny lyrics which had been added to each melody. I will always regret this purchase because I cannot (ever) listen to this beautiful work by Tchaikovsky without attaching the kiddie lyrics, which represent the most insipid, awful construction of rhyming words that one can imagine. I have saved Captain Kangaroo's "Nutcracker" to play for my university students as the worst example of music which has been spoiled — forever. The trouble is, just by playing

the "Gee, won't it be jolly" bit, I might be spoiling this Christmas favorite for them, too! (P. S. My sons can't remember the LP.)

-Cecilia Riddell, Palos Verde, CA

My college roommate and I composed lyrics to some of the world's best symphonies in order to pass our music lit tests... The act of composing words to symphonic themes actually encouraged me to examine the music more closely. This led to my love for Western classical music and, later, to my fascination for the music of other cultures. Using words as connections can be an excellent start, a handy teaching tool that can be used to pry open the door leading to the incredible musical universe.

-Sanna Longden, Evanston, IL

I think some cues of rhythmic text are quite helpful for beginning listeners. The text should not extend through the entire selection, but just be a motif. It helps kids tune in to that motif when it occurs again. An example is Mozart's "Eine Kleine Nachtmusik," using text like "Mozart wrote this little serenade, and at night is when it should be played." It reminds the students of the composer and the musical form and explains the German title briefly. Each time it comes in the music, the children hear it, even when the melody is varied somewhat. Helping kids discover repeated patterns and variations in musical selections is important. I certainly wouldn't use text for all experiences, but sometimes it has value.

-Marilyn Shepard, Carlsbad, CA

Adding words to melodies is a great device that helps children focus on themes and remember them. However, once those words are learned, they hang on with tiny claws and never let go. We need to be careful when we assign extramusical associations to music, especially when those associations are of our own invention. It's one thing to tell a

class that *Danse Macabre* was inspired by a poem, and then present the poem and music. It's quite different to teach children words we have made up ourselves that may have nothing to do with the composer's original intention. The power of melody and words is such that, once taught, those words are hard to forget. It's important for our children to understand the difference between absolute and program music, and to be able to enjoy both.

-Steve Daigle, Warner, NH

Words help the students make the music their own — to possess it in a unique way forever — and I don't think that detracts one iota from enjoyment of the music itself in later years. When I was a child, my music-teacher aunt gave our family a subscription to the Children's Record Guild. To this day I can sing the words I learned and follow the themes through many long and involved works. What a gift! I love those pieces in a very special way these forty-plus years later!

-Judy Schneider, Dayton, OH

On a periodic basis, we superimpose original text over the composer's music. We consciously plan that any imposed text be made up of quality information rather than frivolity (i.e. composer's name, dates, country, form, melodic contour, instruments, etc.). It is fun to be creative with words, but the words should serve an educational purpose. The words and information along with the melody and rhythm not only aid in the memorization of themes and motifs, but also help the student come to know the piece of music in a personal way. We do not believe this process discredits the musical integrity of a piece, but rather complements the experiences.

-Beth Berman, Rochester, NY

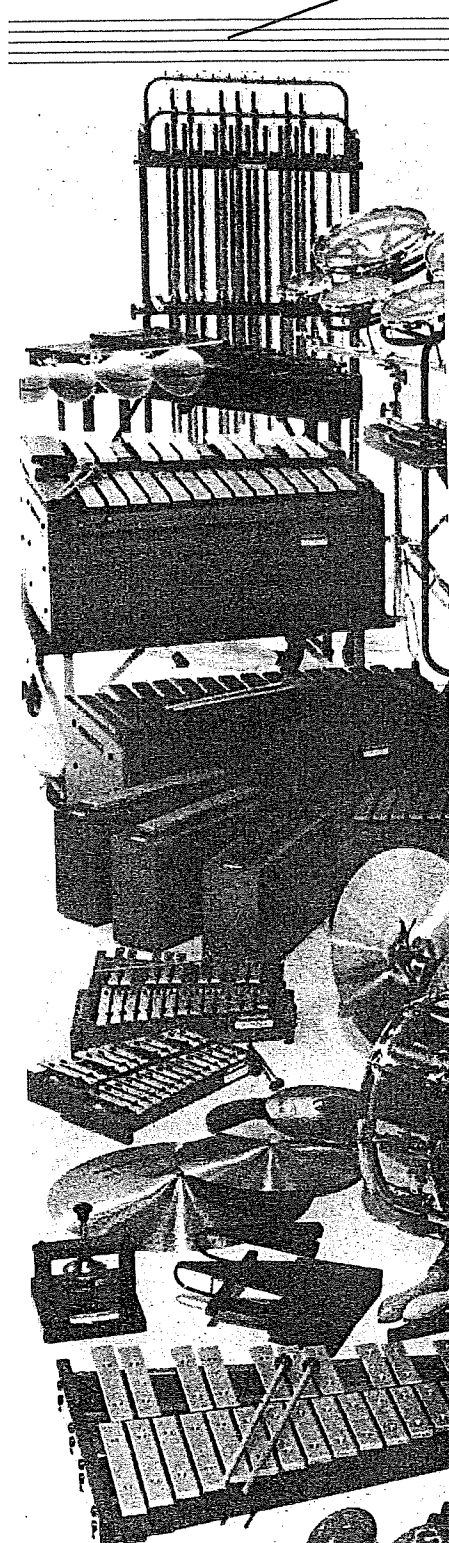
-Boo Miller, Santa Fe, NM

Practitioners of Orff Schulwerk have at least some acquaintance with the Schulwerk volumes, either the original German publications or the British, Canadian or American editions. **Do you consider these volumes to be obsolete, or are they at the core of the Schulwerk?**

What do **you** think? Please respond by February 8, 1997. All letters must be

signed, but you may request that your name not be printed with your letter. Please keep in mind that there is limited space available for each response, so concise comments are appreciated. 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. Send e-mail to [bxfn94b@prodigy.com](mailto:bxfn94b@prodigy.com)

## PERCUSSION *Plus*



Contact your music dealer  
or NES Arnold Inc  
Tel 410 553 9700  
Fax 410 553 9502

## Experience the authentic *rhythms* of **Africa**

Third Annual Summer Course  
in African Music and Dance

June 23 to July 15 1997

Travel to Ghana for an exciting  
Experience of African Music and Dance



### Focus:

- African Women and Their Music
  - Language as a Formative Element in African Music
  - Understanding the African Concept of Improvisation
  - Contemporary Idioms in African Music and Dance
  - African Roots in Jazz and the Music of the Americas
  - Exploring the Authentic Rhythms of Africa
  - African Music and Dance in Religion
- 
- Village Study Tours
  - Interaction with the National Dance Companies of Ghana
  - College Academic Credit Option

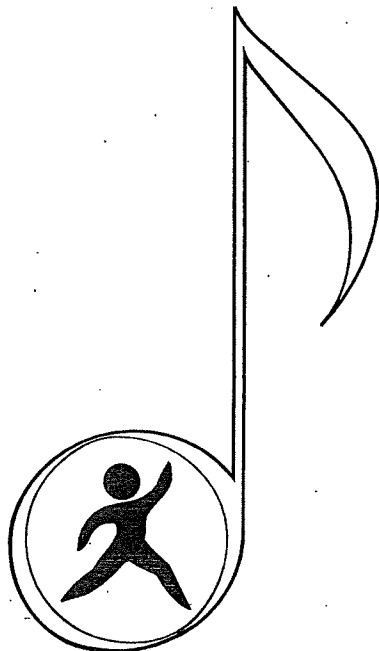
### Contact:

Summer Course in African Music and Dance  
Att: Sylvia Chambers Miller  
Manager, Conference Services  
403 Knapp Hall, P.O. Box 6031  
West Virginia University  
Morgantown, WV 26506-6031  
Phone (304) 293-4013 FAX (304) 293-8755  
E-mail [smiller3@wvu.edu](mailto:smiller3@wvu.edu)

## The Orff Echo Editorial Calendar

Issue	Focus	Submission Deadline
Summer 1997	Recorder	March 1, 1997
Fall 1997	Folk Tales	June 1, 1997
Winter 1998	Singing	September 1, 1997
Spring 1998	Jazz Routes	December 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' guidelines are available.



## Index of Advertisers

American Recorder Society	35
Backyard Music	41
The Book Lady	35
Brain Dance Ink	18
Brook Mays Music	25
Colorado State University	6
General Music Store	27
High/Scope Education	inside front cover
HSS, Inc.	inside front cover
HSS, Inc.	30
John's Music Center	41
Kindermusik International	19
Lyons Music Products	36
MEG	2
Memphis Musicraft	40
MMB	38
Muse Manifest	16
Music Is Elementary	29
Musical Awakenings	25
Alice Olsen Publishing	16
Paul Winter's World of Living Music	39
Peacemakers Inc.	35
Percussion Plus	43
Peripole Bergerault	4
Peripole Bergerault	back cover
Presbyterian Association of Musicians	39
Remo, Inc.	14
Rhythm Band Instruments	10
Schott Music Corporation	27
Suzuki Corporation	22
Sweet Pipes, Inc.	6
University of Memphis	19
Warner Bros. Publications Inc.	32
Waterloo Music	35
West Music	inside back cover
West Virginia University	43
World Music Press	41

### Classified Ad

#### WANTED:

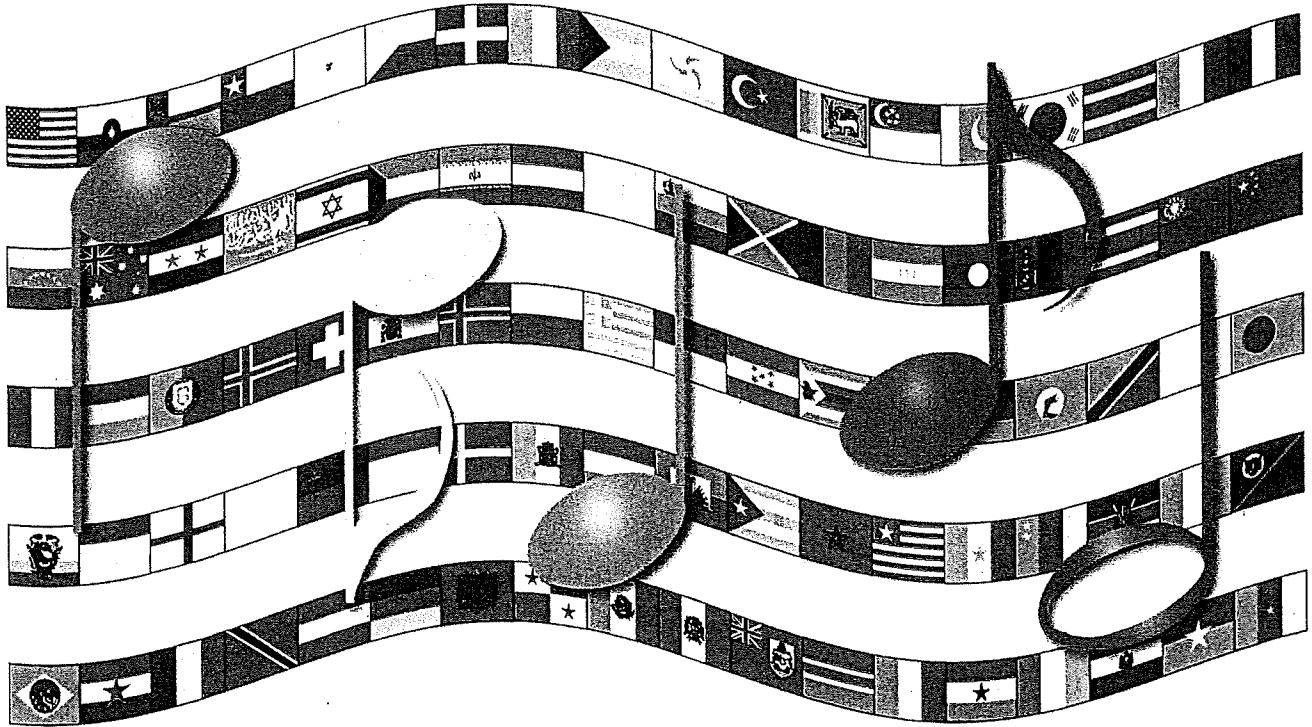
Used Orff instruments. Xylo-  
phones, metallophones, glocks.  
(630) 690-3741 or  
e-mail [MarkMoring@aol.com](mailto:MarkMoring@aol.com)

#### Correction:

The telephone number in the above ad as it appeared in the Fall 1996 issue was incorrect. We apologize for any inconvenience.



Printed on recycled paper



# *From Around the World to Your Classroom.*



As the world of music grows, West Music grows with it. We have instruments and music materials from around the world available for anyone from the young child to the well-elderly. We also specialize in Orff instruments and recorders, materials for church musicians, and everything from music therapy products and instruments to music software. And as always we have material for our general music teachers.

To discover more about the world of West Music, call for our free new 1996-97 Music Education catalog today!

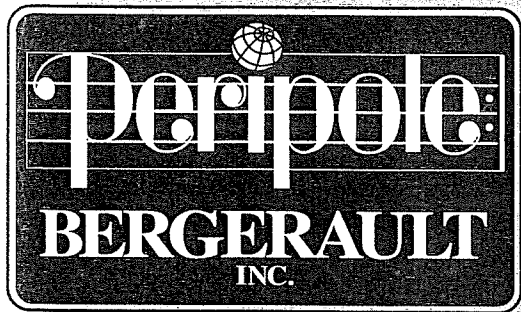
**West** music

**(800)397-9378**

fax: 319-351-9318

1212 5th St., Coralville, IA 52241

e-mail: [service@westmusic.com](mailto:service@westmusic.com) / internet: [www.westmusic.com](http://www.westmusic.com)



2041 State Street Salem, OR 97301

**1-800-443-3592**

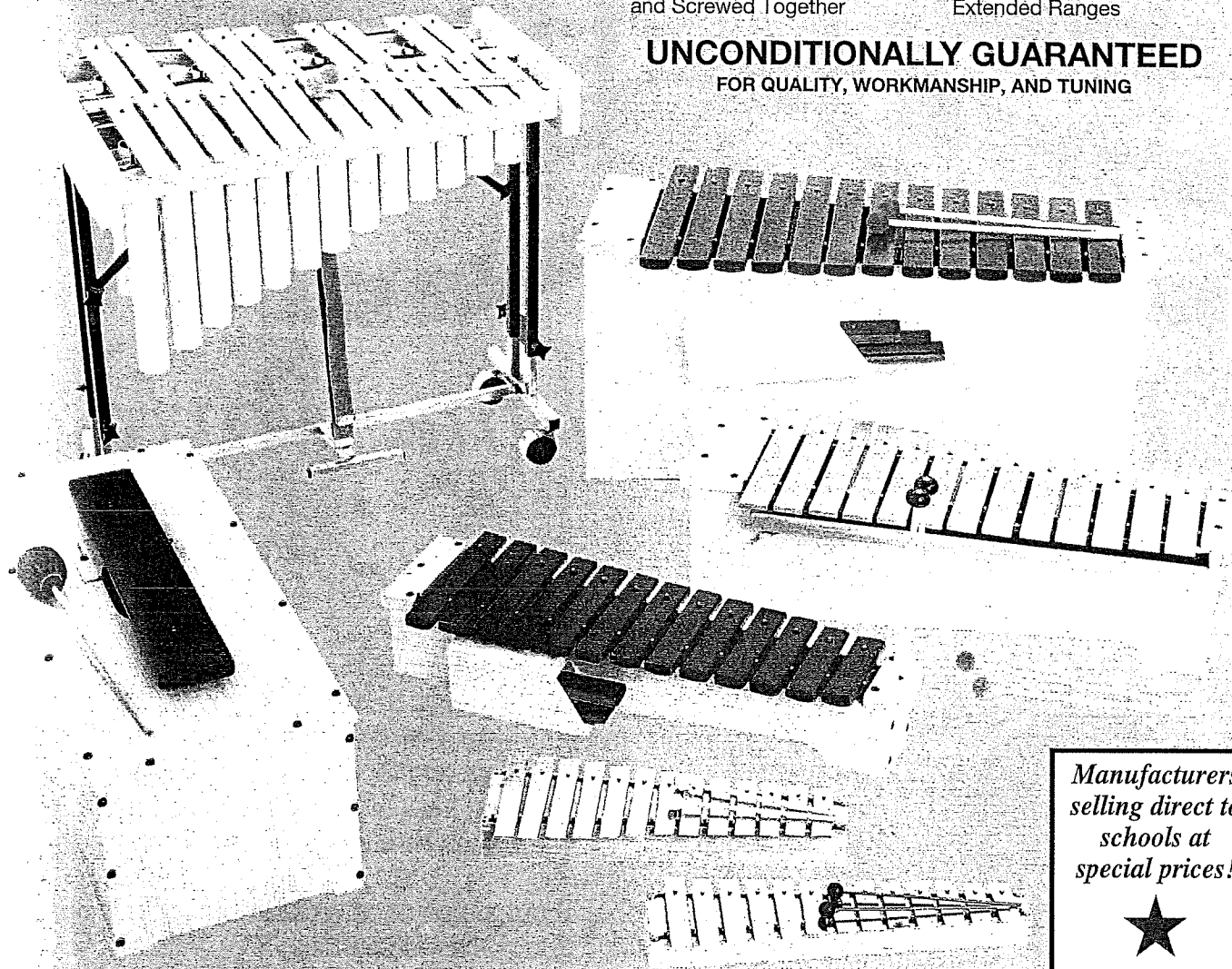
Fax (Toll Free) 1-888-724-6733

*Always the Leader  
in Quality and Price!*

**Special Features (Included Free of Charge):**

- Overtone Tuning
- Dampers on Metallophones
- Extra-Wide Bars
- Only Prime, Aged Rosewood used on Xylophones
- Formica-Laminated Construction, both Glued and Screwed Together
- Heavy-duty Metal Posts with Solid Neoprene Bar Rests
- Precisely Tuned to A440
- Attached Storage Boxes for F# and B<sup>b</sup> Bars
- Mallet Storage
- Available in Fiberglass and Extended Ranges

**UNCONDITIONALLY GUARANTEED**  
FOR QUALITY, WORKMANSHIP, AND TUNING



**• XYLOPHONES • METALLOPHONES • GLOCKENSPIELS • CONTRABASS BARS •**

*Call today to receive our NEW color catalog with our complete line of Peripole-Bergerault Orff instruments, classroom instruments, early childhood music materials, and our Peripole "Angel" Recorder.*

*Manufacturers  
selling direct to  
schools at  
special prices!*

★

*Founded by  
music educators  
to serve  
music educators.*

American Orff-Schulwerk Assn.  
P.O. Box 391089  
Cleveland, OH 44139-8089

\*\*\*\*\*3-DIGIT 462  
015 PKG 123  
SACK 47  
0-1269

NON PROFIT ORG.  
ZIP + 4 BARCODED  
U.S. POSTAGE PAID  
CANTON, OHIO  
PERMIT NO. 207

972  
FWT & RET Postage Guaranteed