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

Spring 1999 Volume XXXI Number 3

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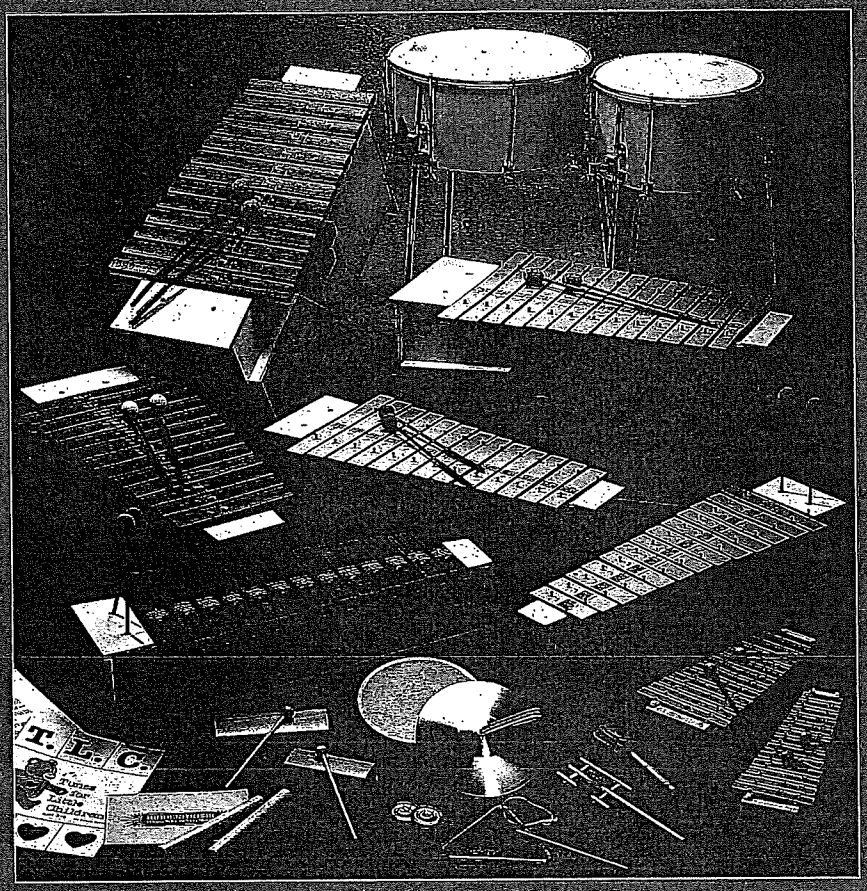

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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about music – learning to sing and play, to hear and understand, to move and create – should be an active and joyful experience.
Our mission is:
• To demonstrate the value of Orff Schulwerk and promote its widespread use.
• To support the professional development of our members.
• To provide a forum for the continued growth and understanding of Orff Schulwerk that reflects the diversity in contemporary American society.

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On our cover: Painting by Amanda Sills, Mayfield High School, Mayfield, Ohio. Student of Maureen Cavotta

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From the Editor

In this issue of *The Orff Echo*, we take a look at the spoken word and its manifestations in Orff Schulwerk, in the classroom, even in the concert hall. From the simplest nursery rhyme to the most sublime text, "the word," in partnership with music and movement, imparts meaning far beyond its literal sense.

We explore this power of words in articles by Doug Goodkin, Alice Pratt, Carol Huffman and Ruth Hamm (who also coordinated this special focus section of *The Orff Echo*). Our attention to words extends to two of our regular columns, From the Classroom and Video Previews, and to Manuela Widmer's article, "Music Drama, Elemental Style."

Those of us at the opening session of the AOSA national conference in Tampa last November saw first hand just how moving words can be when students Janet Wightman, Kate Masiak and Justin Stadtlander spoke eloquently about the place music has in their lives. On my way out of the auditorium I was stopped countless times by audience members, some with tears in their eyes, who asked that these words appear in *The Orff Echo*. Thanks to the children and their teachers, we're pleased to print their speeches here.

We give tribute to "the word" on our cover as well. You won't have any trouble guessing which nursery rhyme gave artist Amanda Sills inspiration for her painting. A junior at Mayfield High School in Mayfield, Ohio, Amanda aspires to be a fashion designer.

Speaking of covers, we received many nice comments on our "Focus on Movement" cover from people who wanted to know who did it. That was the handiwork of Bill Geracci, the designer who does the layout for our journal. Next time, look for some Florida sunshine beaming from the front of your *Orff Echo*.

-Donna Marchetti

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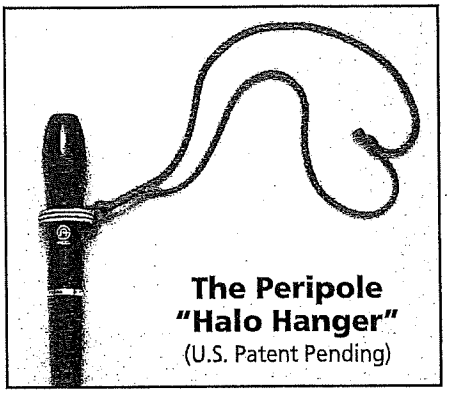

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President's Message

Jack Neill, AOSA President

Jazz pianist Erroll Garner was in a recording studio in the late sixties. The red light went on and Garner started to play. After several minutes the red light went off but he continued playing. Everybody frantically waved to him from the booth and when he eventually finished, the exasperated recording engineer exclaimed, "Erroll, we turned off the light. You were supposed to stop." Garner shrugged and said, "I couldn't stop. I wanted to find out how it would come out."

As I watch the students who enter my classroom today, I find myself wishing that I had a crystal ball that would allow me to see if what we're doing today will genuinely make a difference in their tomorrows — to see how their music and movement education will "come out." How effective is my program in the students' intellectual, social, emotional and aesthetic development? Pablo Picasso once said, "Every child is an artist. The problem is how to remain an artist once he grows up." Are my efforts addressing that problem in a significant way? How can I prove it?

The efficacy of a teacher's work is only evident over time, and so, like Erroll Garner, we can't stop. But much of that evidence can never be quantified. How frustrating it is in a product-oriented, bottom-line world to be unable to show definitively how it all "comes out." We can't tell the community that creating movement for a story will lower the trade deficit, or that improvising on the recorder will raise the Consumer Price Index. Even though it might possibly do so.

In recent years much research has infiltrated the popular media regarding the value of the arts in education. From the emotional appeal of "Mr. Holland's Opus" to the authoritative reporting of network news correspondents, evidence of the importance of the arts has been eloquently presented. Surely by now every right-thinking American must be convinced of the urgency for excellent arts programs in our schools. Yet every spring (budget time in many localities) we hear new horror stories regarding cuts in music and movement education.

During Adlai Stevenson's 1956 presidential campaign, a woman called out to him, "Senator, you have the vote of every thinking person!" Stevenson replied "That's not enough, madam, we need a majority!" Until every community has a majority of citizens who fully understand the critical importance of arts education — citizens who passionately support quality arts education with their votes as well as their dollars — we must persist in our advocacy efforts.

Too many of our colleagues think of arts advocacy as an emotional and articulate presentation made to a group of decision-makers during a moment of crisis. Others rely solely on a continuous series of student performances to garner support for the arts. The latter approach can be especially risky in my view. In addition to reinforcing the popular notion that "music equals entertainment," in this approach the learning process is often sacrificed for the performance. And, as Richard Gill said in his keynote speech at the 1982 AOSA National Conference, "Just because you reproduce a piece from one of the Schulwerk books, and your children can play all the parts, there is no guarantee that a) they understand anything they have done; b) they can hear anything they have done; or c) they can take those ideas and use them in another creative way." While the value of an impassioned speech before the PTA or an impressive performance for the school board shouldn't be underestimated, I believe that genuine excellence in the classroom is the strongest argument that any arts advocate can make.

Central to any advocacy campaign is the joyful work, based on a well-informed understanding of the Schulwerk, that we do in creative interaction with our students. Whatever crafty and inventive things we do on the stage — and there are many — none is as central, none as elegant, none as powerful as a teacher guiding a student's mind toward discovery, understanding and growth. Indeed the Schulwerk's primary objective is to amplify that grand sense of imagination and invention that can only be nurtured through a unique synthesis of the arts. An effective advocate appreciates this and consistently plans instruction to facilitate this objective.

In the speech he delivered at the opening of the Orff Institute, Carl Orff described the Schulwerk as "never conclusive and settled, but always developing, always growing, always flowing," while cautioning that "further growth presupposes basic specialist training and absolute familiarity with the style, the possibilities and the aim of the Schulwerk." Sadly, we can no longer ask Carl Orff or Gunild Keetman and their colleagues about their aims, or what was meant by this statement or by that example. But make no mistake — we need to know these things as we build upon the foundation that Orff and his associates gave us. An understanding of the past is perhaps the clearest window on the future that we can possess. James Baldwin wrote, "Know from whence you came. If you know whence you came, there are absolutely no limitations to where you can go."

An advocate for the Orff approach must be thoroughly conversant with the elements of a high quality music and movement education. For those new to our approach this means familiarizing oneself with the Schulwerk literature, participating in chapter activities, beginning the sequence of teacher-training courses. For the experienced teacher it means continuing to attend conferences and workshops, serving as mentor to a beginning teacher, attending post Level III courses which offer advanced instruction on specific areas of the Schulwerk.

The education of an Orff Schulwerk advocate, like the process of advocacy itself, is continuous. If we stop, we'll never know how it comes out.

The Word

The pleasure I've had over my years of association with Orff Schulwerk has been particularly gratifying in the area of speech. It was the magnet that drew me to the approach as I perused Margaret Murray's Volume I and II of *Music for Children* brought to me from Munich as a gift in 1960. Strangely, I learned much later that Miss Murray had the same first allure, saying, "It was Orff's use of words as sound and imagery that first attracted me to his work."

The most succinct description of the Orff approach, to me, is a statement in the liner notes of the Angel Recordings entitled "Music for Children."[1] It asserts, "The purpose of Orff Schulwerk is to develop in children a sense of rhythm, form, melody, beauty of sound, the spoken word and humor."

However, have we given consideration in our presentation of Schulwerk to maintaining the spoken word at the level of activity and accomplishment that we afford the other tenets? Does the above quote suggest the role of "the word" has a greater status than we are ready to give it? Perhaps the spoken word need not always be in partnership with the other features and aspects of the Orff approach, or forever be in an auxiliary position. But on occasion, may it have a fair share in the lesson as a primary thrust? Are we loath to practice its key presence to any extent, especially in the upper grades?

There are probably any number of reasons for the reluctance — perhaps the paucity of appropriate and appealing upper grade materials, or lack of interest in poetry enrichment on the part of classroom teachers. Could it be the absence of a strong position for speech/poetry beyond "words to put rhythms to, or rhythms to put words to" in teacher training courses? Perhaps music teachers have had such little experience in their lives with choral speech that they are not interested in pursuing it beyond a minimal level. Probably, the lack of time is the excuse most often heard. But no matter the sum total of the time available, shouldn't each tendril of Orff's wildflower receive the same attention? Speech/poetry may have a primacy we have not been willing to give it, especially in later stages of Orff Schulwerk.

I hope that the many ideas in these fine articles will create a new enthusiasm for "the word" and be an inspiration to you — that you will thrill to the excitement of the sound, the spoken word, in Orff Schulwerk. The energy and fervency you bring to your students for speech/poetry will give them an enrichment they will hold dear all their lives.

-Ruth Hamm

[1]The recordings "Music for Children" contain wonderful performances of poetry with superb elan. Teachers will find the speech on these recordings so beautifully expressed that the spoken pieces may well make excellent models for children to hear when preparing for their own renditions. Unfortunately, the album is no longer sold. If your school has had an Orff program for some time, the recordings may be in your school library. Ask members of your local Orff chapter if there is an album somewhere among them you may borrow. It is worth the effort!

Editor's note: For other articles on speech and language, check the "Index" of The Orff Echo *under "subject," page 86. (The index includes volumes 1-23, November 1968 to Summer 1991.)*

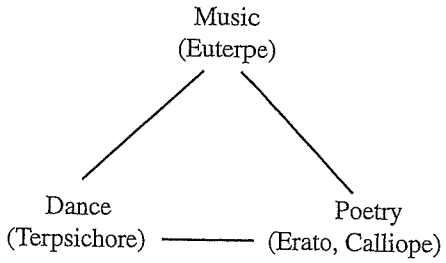
Musica Poetica: The Word in Orff Schulwerk

Doug Goodkin

Between 1963 and 1975, Carl Orff and Gunild Keetman made a series of recordings summarizing their body of work composed for children. Orff chose the phrase "Musica Poetica" for the title of the overall collection and described his decision thus:

"The title emphasizes that in the preparation of Schulwerk material for the series of records the word — from ancient children's rhymes to the poetry of Sophocles, Goethe and Holderlin — acquired more and more significance."[1]

If we had to describe (and we often do) what it is that gives the Orff approach to music education its distinct character, we might most succinctly define it as a contemporary incarnation of the ancient Greek ideal of *mousike* — the meeting point of music, movement and speech. Personified in four of the Muses — Euterpe for music, Terpsichore for dance and Erato and Calliope for lyric and epic poetry — the Greek conception was a triangular unity. Orff intuitively understood the innate connection between each point of the triangle and built an entire pedagogy around that understanding.



Music ⇨ Movement/Movement ⇨ Music

The movement and music link may seem so obvious that it needs no elaboration. Yet Orff found them so severely disconnected in European musical training that he had to consciously try to make whole that which had been torn asunder. Joined at the hip through rhythm, movement and music are two expressions of the same impulse: to make audible and visible the innate rhythms of the body, the natural world and our experience of time.

Music is sounded movement, movement is danced sound. Even when we have trained ourselves to sit still at concerts, we are dancing inside the body. The outward macro-movements of the three-year-old running around the room to "The Flight of the Bumblebee" may narrow down to the more subtle and abstracted micro-movements of the adult at the orchestra concert, but only the size changes — the connection remains the same.

Language ⇨ Movement/Movement ⇨ Language

The union of movement and language may seem less obvious, but observation and research make clear that they also are intimately joined in our evolutionary development. The ear, the primary organ of hearing and thus, language development, serves a double function as the center for body balance and muscular coordination. Based on observation of the evolutionary ladder and fetal development in humans, evidence suggests that the vestibular system (the movement function) grows first, followed by the cochlear system (the hearing function). In humans, they join in one integrated system, fusing the two sound-based intelligences — musical and linguistic — with movement. Walter Ong, in his book *Orality and Literacy*, suggests the term "verbomotor" to make clear this union.[2]

For living examples of this evolution at work, one need only consult the nearest three-year-old child and observe him or her tell a story: the face will rise and fall with the drama of the tale while the hands punctuate each verb. When teachers sing songs with motions with young children, they may think it is simply a clever strategy to focus children's relentless activity, but at root it is a more profound wisdom: an alignment with the child's natural impulse to connect word and motion. Though we can train ourselves to sublimate the movement, this impulse is not mere child's play. *All* effective language — whether it be conversation, a teacher's lecture or a political speech — must keep the marriage intact, punctuating phrase with gesture and gesturing the word alive.

The theme of this article is the relationship between music and speech, the third leg of the triangle. But it is impossible to do it justice without mentioning the other two (each of which deserve separate elaborations). Keeping them in the background of our thinking, we can now explore the role of language in Orff Schulwerk.

Music ⇨ Language/Language ⇨ Music

Both the word and the tone originate in the ear and are sounded in the voice. Both require the ability to duplicate and remember what we hear and demand attention to the nuances of volume, inflection, accent, rhythm, intonation. Both begin as a fascination with the sheer delight of sound — the baby's babbling exploration of language is sung, and early experiments with song is spoken. Language begins to use sound to make sense — "hot" becomes more than the pleasure of an aspirated "h" closed off by a sharp "t"; it defines the pain of exploring the stove-top and a way to store that memory so that we might avoid future danger. When we hear our parents shout it as we reach toward the burner, those three short sounds take on a very specific — and useful — meaning.

Music, by contrast, is concerned with the sensuality of sound and organizes it to "make sense." But this "sense" is entirely open-ended and self-referential — it can never "mean" anything as

continued...

specific as "hot," "stove," "pain," and "I told you so!" The languages of calypso, canon, counterpoint and cool jazz each give the *illusion* of sense, telling "stories" that we learn to understand: "Once upon a time there were four notes and a rhythm. They traveled through several keys, accompanied by various companions and speaking in many voices. They walked, they ran, they rested. When they came to the final V chord, they fell into the arms of the I and lived happily ever after." Once we learn the basic story structures of a style, then we can listen for the variations in the telling. Each piece in the style makes sense.

Orff understood that the language of words could be a useful tool in constructing a meaningful language of tones and rhythms. He also understood (along with Dr. Seuss, Gertrude Stein, James Joyce and writers of nonsense-word songs) that language could be a music in itself entirely separate from its sense. Though we can have sound without a developed sense and sense without a developed sound, the peak of language, exemplified in our best poets, writers and public speakers, comes at the pinnacle where sound and sense join. Likewise, the peak of music, exemplified in our best composers, improvisers and performing artists, comes from the ability to tell a well-crafted story.

Speech in *Music for Children*

If we want to know specifically what Orff had in mind in re-uniting speech and music, the Volumes *Music for Children* (Margaret Murray edition) provide an excellent starting point. Below is a brief overview:

In Volume I, Part 1, we find speech utilized in a variety of ways.

- Rhymes converted to two-note calls with body percussion accompaniment (p. 3)
- Two- and three-note rhymes accompanied by Orff instruments (pp. 4-9)
- Texts for the students' own compositions (pp. 10, 16, 21)
- Full pentatonic melodies of rhymes with Orff instrument accompaniment (pp. 11-48)
- Rhymes in 3/4 time (pp. 18- 23)
- Rhythmic speech set chorally without pitched accompaniment (pp. 25-27)

Part II begins with Speech Exercises (pp. 50-52). Here is the summary of Orff's thinking:

"The speech exercise comes at the beginning of all musical practice, both rhythmic and melodic. Single words, grouped together, according to sound or meaning, names, sayings and proverbs, should be, as these examples show, worked out and written down in their equivalent note-value. In speech exercises it becomes easy to teach duple and triple time, the meaning of bar-lines and upbeats, and sudden time-signature changes. The combination of clapping and conducting with the speech exercises will make it easier to learn musical notation. *Further exercises with similar word-groups should be made up.*"[3] (emphasis mine)

Last summer a student of mine confessed honestly, "I know just enough about Orff to be dangerous." Here is where the unprepared teacher can be dangerous, taking a profound idea and making it trivial. Invited into the water by Orff himself, the novice teacher jumps in with both feet and comes out with "Musica Pizzetica":

"Pizza, hot dogs, French fries, Sprite.
Hamburgers, cheeseburgers, give
me a bite!"

This use of speech is purely utilitarian, blatantly "using" language to achieve a rhythmic understanding and ignoring the quality of text — any old words will do as long as the rhythm works. If we can throw in a rhyme or make sure the last word is one syllable to give a sense of cadence, we feel satisfied that we've done sufficient homework. Yet listen to Orff's next injunction:

"See that each word is spoken in such a way that it becomes alive, and concentrate particularly *on the sound of each word.* (emphasis mine) "Crocus" compared with "fritillary," the sharp sound of "blackthorn," and "buckthorn" in contrast to the legato "winter heliotrope"; the gentle " daffodil" compared with the dark-sounding "rose."[4]

When asked to defend the constant use of "pizza," most music teachers would reply, "Because the kids like pizza" instead of discussing the explosive opening of "p" followed by the sizzling "zz's" and the satisfied " aa." By insisting on attention to the *sound* of language (and this theme reoccurs regularly through his writing and in his choices of texts as well), Orff is crossing over to the linguistic intelligence that produces the aesthetic beauty of poetry. The poet who agonizes for hours over the choice of a single word is akin to the composer trying to decide the precise instrumental timbre or voicing of a chord needed at that moment. Poetry is musical language and music is communicating through sound — *that* is what Orff means by "Musica Poetica."

Orff begins this journey in Volume I, appropriately enough, with nursery rhymes. (Here we must thank Margaret Murray for her tasteful selection of English rhymes to parallel the original German ones.) Nursery rhymes have survived the ravages of time precisely because of their intense musicality, rhythm and fantastic imagery. Recognizing the need for the child to ascend up the literary scale, Orff turns to proverbs and sayings in Volume II and sets two "lullaby" poems by Sir Walter Scott and William Blake (pp. 55-59). He continues this progression with Riddles (p. 25) and more sophisticated nursery rhymes and folk song texts in Volume III. Volume IV includes "weather sayings" and some religious text, including an excerpt from The Song of Solomon. By Volume V, we have not only arrived at the full-blown poetry of Goethe and Hölderlin, but a distinct style called "Sprechstucke." Now text *is* the music, is at the forefront of the speech-music texture. These types of pieces were developed further in two volumes: "Stücke für Sprechchor" (Pieces for choir of speakers) and "Stücke für Sprecher, Sprechchor und Schlagwek (Pieces for speaker, choir of speakers and percussion). Orff describes them thus:

"They are a compendium of different kinds of speech forms, solo and choral, with and without supporting and characterizing instrumental accompaniment. They widen the horizon of the educational work and can be understood as a signpost to free artistic work.

Although these pieces appear to be the furthest removed from the starting point of the Schulwerk, it should not be overlooked that a big arc stretches from the first speech experiments... to these end forms of speech compositions."[5]

Applications for preschool through middle school

In my own program for three- to fourteen-year-olds at The San Francisco School, language is a primary strategy for developing musical intelligence. Using words to teach rhythm, the most common tactic in Orff classrooms, is just one of many ways that we use speech to serve musicality. Each rhyme and poem speaks to the alert listener of multiple possibilities, and my job is to tune into those potentials with the children. Some poems suggest images, some highlight forms, some accent particular consonants or vowels. Some beg to be moved, some want to be sung, some invite accompaniment and some ask to be left alone. The following are some of the motivating ideas that inform my beginning speech work with children:

Expressive qualities: Poems with clear contrast are an excellent vehicle for exploring opposites. Working with opposites draws the boundaries of our expressive range while introducing children to general principles of contrast. Once they experience loud and soft, smooth and choppy, the foundation is laid to name the parallel terms in music — forte/pianissimo, legato/staccato — and in movement — strong/light, sustained/ sudden. "1, 2 Tie My Shoe" is a good opposite rhyme, with its clear distinction between numbers and words; "Bate Chocolate" contrasts quarter and eighth notes; and "Whoops Johnny" differentiates "Whoops" from "Johnny" to begin its journey into variations.[6]

Rhythmic Training: We pat the beat while reciting text and clap the rhythm of words. These standard activities are effective devices to solidify rhythmic skills. Yet rhymes provide more interesting opportunities to reveal overall rhythmic texture. In a poem like "Pease Porridge Hot," one group pats the beat lightly on the knees (beat); another pats the floor on the word "pease" (downbeat/ meter); another snaps whenever the text stops (rest); another only claps on "porridge" (ostinato); another claps sharply on all rhyming words —"hot, cold, pot, old" (accent); another sounds the rhythm of the words in the first three phrases with a "ch" sound in the voice (rhythm); and still another walks the final phrase, "nine days old" (contrasting rhythmic phrase).

By shifting the emphasis to text, we awaken rhythm through concrete language, an experience nearby and accessible to all, rather than abstract counting, an association only workable for some. Furthermore, the text provides a delightful contrast by setting up the expectation of a rhyming word on beat 3 and rest on beat 4 in the first two phrases and then surprises us with the rhyming word (pot) on beat 4 in the third phrase with no rest. What could have been a dull rhythmic exercise turns into a small rhythmic composition.

Free Interpretation: Music is so tied to the beat for success that the term for loosening its stranglehold and achieving a more expressive flexibility is *tempo rubato*, literally, "stolen time." If music has a short chain, language has a roll-up leash, letting phrases stretch out, languish, hesitate, rush forward as the text suggests. "Wee Willie Winkie" is a good starting point for such expressive contrasts, following the contours of the text: "runs through the town," "upstairs and downstairs," "rapping at the window." A poem like "Night Comes" by Beatrice Schenk de Regniers is full of suggestive images for a non-metered sound carpet on Orff instruments: over a tremelo drone, the phrases "leaking out of the sky," "stars come peeking," "shaking, shivery-quaking," and more are "spoken" by various instruments. Carl Sandburg's "The Fog" works well with a free reading of text over the metered ostinati of the Orff instruments. We use a *re* pentatonic mode to suggest the ambivalence of fog hovering between major and minor pentatonic, day and night.[7]

Moving poetry: Last year, I organized various classes around the theme of "Circles." I asked the third grade to come up with as many descriptive words for moving in circles as they could imagine. We wrote the words on the board and I then read Paul Fleischman's poem "Whirligig Beetles."[8] Every time they heard one of the words on the board, they raised their hands. Up they shot for "spinning, swerving, whirling, weaving, wheeling, swirling, gyrating" and more. (This made the children feel like they had co-created the poem!)

They then individually made up a different motion for each word, first using different body parts, then moving through space. They repeated the process working with partners, with hands or other body parts joined. After a long collaborative process of combining, ordering and shaping their collective ideas, they choreographed a set movement piece. Most children danced, while some recited the poem and others added some sound accompaniment using instruments played with circular motions — swung flexible tubes, a cranked hurdy-gurdy, a snare drum swished with a brush. (Last fall, the class that had performed this piece in the spring went on a field trip to a nature center and came back bursting with exciting news to tell me: they had seen whirligig beetles under a microscope!)

Dramatic interpretation: Creating an event based on the text of a poem edges the whole experience closer to the child's first love — fantasy play. With a simple rhyme like "Come Butter Come," we've created a multi-faceted event based on children impatiently waiting for Peter to finish churning the butter. They wait for a while and then run off to play, each group inventing a hand-clapping, ball-bouncing or jump-roping game to rhymes related to the many uses of butter: "Pease Porridge Hot," "Bate Bate Chocolate," "Patty-Cake" and others. The children create a simple pentatonic melody to the main rhyme and accompany with classic drone-ostinati devices on the Orff instruments.[9]

Body Percussion: Integrating speech with body percussion is a unique performance medium. With children as young as second grade, I've used Keith Terry's ideas to express text with the poem "Hickory Dickory Dock" — clap chest chest front (of thigh) front back (of thigh) back (step step). With "I saw Esau sitting on a seesaw, Esau, he saw me," partners create a hand jive pattern with each clap falling on the sound "saw (sau)."[10] Using body percussion to complement, accent and fill in text, the adult Orff performing group Xephyr created a speech/body percussion piece based on a fragment from the Dr. Seuss classic, *Fox in Sox*.[11]

Poems for older children

There is an interesting book by Allan Chinen titled *Once Upon a Midlife*[12] in which he suggests that certain fairy tales are tuned to resonate at certain ages and stages of life. A parallel treatment of nursery rhymes waits to be written. I have

continued...

found that some nursery rhymes seem to catch better at some ages than others. Third through fifth graders seem especially enamored of tongue-twisters, and I've had great success with Betty Botter, Peter Piper and Moses (who supposes his toeses are roses) at those ages.

Some rhymes would appeal to the most macabre of video-gamed middle schoolers ("There was a man of double deed...") while "The hart he loves the high wood, the hare she loves the hill, the knight he loves his bright sword, the lady loves her will" would be a stimulating opener to any discussion of nature and gender issues (and also point to the important feminist tale, *Sir Gawain and the Loathly Lady*). The rhyme "Missing Commas" that begins, "I saw a peacock with a fiery tail I saw a blazing comet drop down hail," is not only a great lesson in punctuation, but could inspire a fantastic art project. "For every evil under the sun, there is a remedy or there is none. If there be one, try to find it. If there be none, never mind it" can open the door to profound philosophical discussion. Nursery rhymes are truly ageless and timeless.

Yet there is no question that children long to feel that they have graduated from the nursery and the move from rhyme to poem is an important one. The above principles of development remain valid, but now choice texts will evoke new creative responses. The following are some that have worked well for my middle school students:

"Chrysalis Diary": I thank my colleague Rick Layton for turning my attention to this poem in Paul Fleischman's collection *Joyful Noise: Poems for Two Voices*. Rick had found that the theme of change and transformation ("My body's not mine") spoke to the experiences of his middle school students. I read the poem to my sixth graders and then had each write a short piece on their reaction to it.

Seeing that the text did indeed move them, we proceeded to divide into three groups. Each group was responsible for composing music to two of the six sections to both support and draw out the text. Because they had many experiences over the years in small group compositions, I was able to release them fully to the task and step out of the way. Their choices of matching tempos, timbres and textures to text were impressively artistic and musical. The opening section begins with a tremelo, ringing cymbal, slow xylophone ostinato and a quiet piano running up and down the whole tone scale while the readers recite, "Cold told me to fasten my feet to this branch..." as the caterpillar begins its transformation. The tension mounts in the next section with a strong rhythmic underpinning to the caterpillar's growing consternation: "The color of leaves and life has vanished..."

Three glockenspiels were chosen for the next section's entry into winter: "I can make out snow falling..." The three-part counterpoint in major tonality sings a sense of wonder. The next section uses minimal sounds: "hungry for words in this silent world," foregoing ostinati in favor of textural accents — Tibetan cymbals for "an ice storm," a slapstick for "boughs cracking." The driving ostinati of section two returns in new form: "I feel stormy inside... My body's not mine," as the transformation takes place.

Finally, a sense of peace descends as the opening orchestration returns in major tonality and concludes with an ascending scale: "last night I dreamt of flying."[13]

Gertrude Stein: One of her poems was a jumping-off point for an experiment in twelve tone music. An excerpt uses three phrases: "If I told him," "Would he like it?" "Would Napoleon?" We assigned a letter to each phrase and made a grid of its form as follows:

Form	Text	Pitches
A B B A	A= If I told him	E C F B
B C C A	B= Would he like it	A Bb D F#
C A A C	C= Would Napoleon	Ab Eb Db G
B A A B		

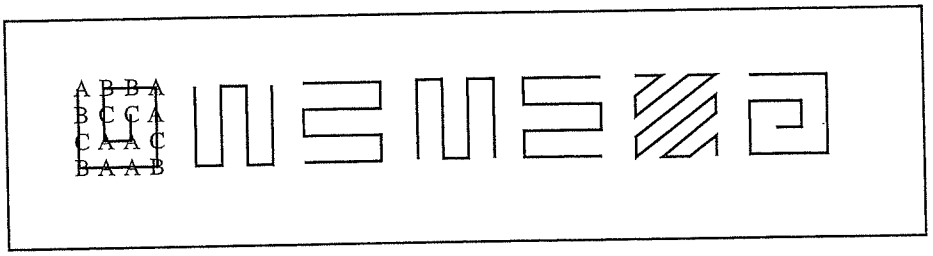
Since each phrase consisted of four words/syllables and there were three phrases, students chose one of twelve tones for each (as in example above). We followed the text as written and then made up different routes through the text.

Finally, some played ostinati based on the four-note cells, each at a different duration value (halves, quarters, eighths) while the whole text was spoken.[14]

At the other end of the Western art music spectrum, I've experimented with medieval love poetry (some from *Carmina Burana!*) and had students recite them over improvised glockenspiel in the Dorian mode with a dulcimer drone. This year, sixth graders memorized and recited the opening to Chaucer's *Canterbury Tales* in the old English. (For this idea, I am indebted to two Orff colleagues, James Harding and Susan Kennedy, who separately impressed me with their recitations learned from their English classes.) Here we come to the poetry that is perhaps best served left alone, letting its innate musicality sing forth.

Because Chaucer and later, Shakespeare, are difficult to understand at first hearing, the sound tends to override the sense. Though we often make the mistake of leveling down to the popular level of language abuse in an effort to give the kids what we think they like, I have never met a single student who was not ultimately enthralled by the experience of speaking Shakespeare. Inspired by a wonderful drama teacher who makes it all come alive, our eighth graders perform a Shakespeare play every year and emerge (as Frank McCourt reported in his book *Angela's Ashes*) feeling as though they've had "jewels in their mouth."

In our eighth grade study of jazz, Langston Hughes offers many marvelous poems that speak the sonnet-contrasting language of the blues. His miniature masterpiece, "Harlem," from *Montage of a Dream Deferred*, never fails to unleash a powerful and expressive free movement interpretation. "Blues at Dawn" begs to be sung, and I've had many a chill up the spine from the adult students who interpret this at the end of our week in my "Jazz and



Orff Schulwerk" summer course. "Easy Boogie" asks for an instrumental accompaniment, while "Children's Rhymes" invites a body percussion and scat-sung arrangement.[15]

In addition to the above examples, I've had a great deal of success with Japanese haiku, especially with movement and textural music interpretations. I've done some work with the children's own poetry and with poetry of other children (especially from the marvelous book *Miracles*, by Richard Lewis). I recently came across a song by Tom Lehrer poetisizing the list of chemical elements by ordering them according to sound and rhythm. It begins:

"There's antimony, arsenic, aluminum, selenium,

And hydrogen and oxygen and nitrogen and rhenium,

And nickel, neodymium, neptunium, germanium,

And iron, americium, ruthenium, uranium... "[16]

and continues thus for twenty-two more lines! This reminded me of Orff's invitation to make lists and provides a fantastic model light years beyond the "Pizza, hot dogs..." or "Ford, Chevy..." fare we unthinkingly dish up to our students.

Finally, no contemporary investigation of "the word" can justifiably ignore rap. I've taken my turn at bat making content-appropriate rap — the Earth Day Rap,[17] The School Values Rap, the Introducing Teachers Rap — but the art of a rap is more than merely saying rhymes to a heavy backbeat. The lightning speed and linguistic genius of the best free-style rappers is a marvel to behold. Content is of course an issue and an important one. For those looking for a possible model, I've enjoyed the CD "Curves of Life"[18] by saxophonist Steve Coleman, not only for the unique integration of jazz and rap with appropriate text, but for the excitement of three different rap artists putting themselves on the high wire of live improvised performance and making it across without a fall.

Poetry and music is a marriage made in the womb, and we can thank Carl Orff for his vision in leading us back to the altar to bear witness. When he said, "I have done my part. Now you do yours," he was passing on the legacy of reuniting music with elevated speech and elemental movement. We would do well to pay closer attention to his charge.

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Notes

[1] Orff, Carl. *Documentation, Volume 3: The Schulwerk.* (Schott, 1978) p. 251.

[2] Ong, Walter. *Orality and Literacy.* (Routledge Press, 1982).

[3] Orff, Carl and Gunild Keetman. *Music for Children*, Vol. I, Margaret Murray Edition. (Schott) p. 141.

[4] *Music for Children*, Vol. I. p. 141.

[5] *The Schulwerk.* p. 252.

[6] Elaborations on these and other poems can be found in my book *A Rhyme in Time.* (Warner Bros. Publications, Inc. 1998).

[7] Both poems in *The Random House Book of Poetry for Children*, Edited by Jack Prelutsky. (Random House, 1983).

[8] Fleischman, Paul. *Joyful Noise: Poems for Two Voices.* (HarperTrophy, 1992).

[9] A more detailed version can be found in my session notes from the 1997 AOSA national conference in Seattle/Bellevue.

[10] I shared a version of this in the closing session at the 1998 AOSA conference in Tampa.

[11] Xephyr performed this piece at the Dallas/Fort Worth AOSA conference in 1996.

[12] Chinen, Allan. *Once Upon a Midlife.* (G.P. Putnam's & Son, 1992).

[13] This piece is recorded on The San Francisco School tape "Who Stole Cookies from the Cookie Jar?", 1998.

[14] The full lesson is in my self-published book *Mango Walk.*

[15] Hughes, Langston. *Selected Poems of Langston Hughes.* (Vintage Classics, 1990).

[16] Cited in *Le Ton beau de Marot* by Douglas Hofstadter. (Basic Books) p. 200.

[17] One version is published in *Share the Music*, grade 5. (Macmillan).

[18] *Curves of Life: Steve Coleman and the Five Elements*; track seven: "I'm Burnin' Up." (RCA Victor).

The Magic of Words: Using Language to Enhance Musical Skills and Response

Alice Pratt

One of the first things that captivated me while attending my first Orff workshop was how musically empowering it was to play with words. I use the word "play" because that describes the sense of fun I felt. The scintillating nuance, the lure of intricate rhythms left me with the goosebump-filled, mind-tingling effect of exciting learning and aesthetic response. What thrilled me even further was how words translated themselves into musicality and artistry, and how the experience freed the participants into levels that amazed all. It is not surprising to me that my students have had the same appreciation and thirst for words and language in our classroom.

For many teachers, using speech in ostinati patterns has been the starting point for helping students keep a beat, play instrumental parts, encourage independence of the parts, and for the exploration of timbre. Instant ensembles can be created this way. It is a valuable tool for teaching. Those who never take language beyond this point, however, are depriving themselves and their students of many rich and rewarding experiences. For me, the greatest release of musical response from my students has been through the use of poetry, both in a rhythmic and arrhythmic way. In addition, we have used the students' original writings and ideas, quotations from historical figures, and vocabulary from material to be learned in the classroom as part of our creative endeavors.

Poems such as "Kitsilano Kid" and "The Ice Cream Store" by Dennis Lee, from his collection also titled *The Ice Cream Store*, provide an instant springboard for rhythmic work. An interesting text which is appealing to children can serve as a framework for pulse, phrasing and form. It can reveal the intricacies as well as the predictability of rhythm while providing a focus for the development of inner hearing and concentration. It can create a foundation for improvisation with body percussion, voice, instruments and movement.

Because these poems have rhythms that are more complex than those most students can read, children are brought to a new level of achievement and feel the joy of success. This transfer is easy for most, but there are always children who do not yet have the skills for this task. These children may add interesting layers of timbre inspired by words I have highlighted from the poem. The word is then both the performance cue and the stimulus for exploration of instrumental possibilities.

The Kitsilano Kid

Who's that stepping
Down the street?
It's the Kitsilano Kid
With the ricky-ticky beat.

Children leave the schoolyard,
Coppers leave the beat,
For the Kitsilano Kid
And the ricky-ticky beat.

People know he's near
By the tickle in their feet—
It's the Kitsilano Kid
With the ricky-ticky beat, *hey!*
The Kitsilano Kid
With the ricky-ticky beat!

-Dennis Lee

Most exciting is the impetus for improvisation and exploration that these poems can bring. With the feeling of pulse and phrasing so firmly established, the student is then free to try variations. With "Kitsilano Kid," my students performed ostinati with both barred and non-pitched percussion instruments as the chorus spoke the upbeat lyric. A group of eight boys performed a funky, bouncy walk during the choral reading of the poem. They were dressed in garbage bag costumes designed and conceived by one of the boys and decorated with interesting scraps from the art room, For the B section, the boys paired up and performed an improvised movement as the conga and bongo players took turns improvising. The momentum built until they all improvised together over the barred instrument ostinati.

It takes high quality literature to inspire a high quality response. While speaking and moving to poems such as "Stopping By the Woods on a Snowy Evening" by Robert Frost, the students are able to develop nuance, timbre and expressiveness. Exploration on instruments is made easier for them, for they have a mood or vocabulary to guide them in their choices. Students may compare their choices for creating snow-filled woods with the choices made by Debussy in his work, "Snow Is Falling." Movement becomes more artistic, creative and confident as the kids move with "snowflake" sheets and "starlight" scarves — simple props made from chiffon-type fabric. Students watch the "conductor" so that they can match dynamic levels and tempi. I do not allow my students to fall into a sing-song recitation of this lovely poem. They must watch carefully for *accelerando*, *ritardando* and dramatic breaks. The character "Robert" rides in awe through the make-believe woods on his stick horse with jingle bells around the neck. All the drama ends with "Robert" walking reluctantly away, then kneeling to lay his sleeping head against his horse. The silence following this activity is pure magic.

Activities using Chris Raschka's book

Charlie Parker played bebop (Orchard Books, 1992) have had a powerful impact on my students. I read the book to them, letting the words ring and growl, rush and lag, and lift and fall in the style of bebop. I then read it to the children in traditional picture-book style and enjoy the students' groans and rolled eyes. They immediately recognize the significance of musical expression in the spoken word.

I take this opportunity to provide jazz listening experiences for the children. In particular we listen to "Night in Tunisia," which was Raschka's inspiration for his book. Recurrent throughout is the admonition, "Never leave your cat alone." We talk of cool cats and hep cats. We move like cats. We talk of how cats and dogs move differently. The children conclude that for jazz performance they must adopt a cat-like posture and attitude. Next, we examine some of the words: "Boppitty, bippitty, bop. BANG!" What instrument is this? If you were a drum, how would you say this? "Reeti-footi, reeti-footi, reeti-footi, ree." What instrument do these words represent? How would a trumpet say these words? What if you were a saxophone? How would you say them differently?

After putting the text on a chart with symbols of musical expression, the students learn to speak it carefully in unison with intricate rhythms and inflections. This delightful book provides a readiness mode for students to learn about, listen to, and try jazz themselves. Once they are confident, they attempt to play the rhythm of the words on the snare drum and cymbal using a brush as I improvise standard jazz progressions on the piano. This lesson creates long-term learning. My proof is that on more than one occasion, former students, gone for several years, recite the book without flaw!

I've shared here a number of sources for wonderful texts to motivate and inspire musical learning, but the greatest resource of all is the students themselves. They have much to say, and setting their words musically gives validity to their ideas and feelings. Recently the sixth grade teachers in my school asked for my help with their unit on ancient Egypt. They provided, as my only resources, a list of vocabulary words and the social studies text. From the simple list of words came poetry, song, dance and art. One girl wrote this introduction to our Egyptian pageant:

Egypt

There's scorching heat, and the sand blows.

How did the Egyptians endure this?

Nobody knows.

The sphinx guards, the pyramids stand tall.

It is a shame that the ancient empire did fall.

In our minds, this ancient place still exists.

So sit back, and visualize this.

-Banke Awopetu

We used the vocabulary list as the starting point for creating original lyrics through class consensus. Ideas were tossed about and shaped until we all agreed on "Way Down in Egypt Land." You will have no difficulty in spotting the vocabulary words in these lyrics:

When pharaoh ruled so very long ago
Way down in Egypt land.
They crossed the Nile built pyramids, you know
Way down in Egypt land.

Oh, Egypt land ancient treasure of gold.
Oh, Egypt land
Land of beauties untold.

Mummies in the tomb all wrapped
Hidden rooms and things like that
In ancient Egypt, oh so long ago.
Hieroglyphics, Cleopatra
There's the Sphinx, he's winkin' at ya
In that ancient land so long ago.

Then there's Tut, oh what a winner
Kept his treasures under, inner
Now his secret's out for all to know.

It was also class brainstorming that produced an instrumental setting and a group dance. The student design for both the accompaniment and the dance included improvisational sections. The classroom teacher, Ms. Joan Cowles, and I worked with the students to create costumes, props and sets. From a simple vocabulary list came the opportunity to explore form, movement, timbre, improvisation and singing.

Using language is a non-threatening and familiar way to begin the art of musical expression as an individual and as part of an ensemble. Language, like music, reaches the heart, soul and mind, and is a most potent tool for the educator.

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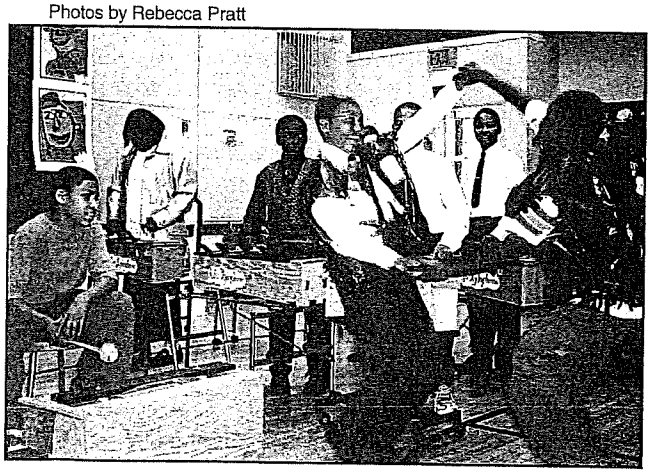
Photos by Rebecca Pratt



Connecting the Word

Carol Huffman

According to the New Webster's Dictionary of the English Language, "word" means: "a speech sound or combination of speech sounds, or its representation, used as the smallest unit of meaningful communication by language; the text of a song or other vocal musical composition." Word is expression. But beyond using words for their concrete meaning, Carl Orff wanted children to play with their sounds.

Playing with words can help a child gain in two areas: music and reading. What we do with words while speaking, listening, reading and writing helps us to better relate to the world around us. What we do with words in music helps us create rhythm, dynamics, texture, lyrics, quality of sound and quality of mood. To combine this play benefits the student in both areas of study.

If, in fact, the teacher stresses writing within the context of musical rhythm, repetition and rhyme, the child begins to bridge the gap from emerging literacy to fluent language. If the teacher asks the students to speak the word in chanting rhythms with a focus on texture and dynamics, the student grows in reading fluency. When the student is asked to reflect on a shared performance given by his or her peers through speaking or writing, the student grows in vocabulary development and awareness that the word is the basic unit that conveys meaning.

We must create conditions in our Orff music classes that allow students to speak, listen, read and write while they are manipulating rhythm, dynamics, texture, lyrics and quality of sound. There are many ways in which the process of reading can be enhanced through Orff strategies. These include focusing on the symbol-sound correspondences that create words and helping students gain a working knowledge of consonants and long and short vowel sounds.

"Reading is a mechanical process in which the reader either decodes letter symbols to sound correspondences or the reader uses a sight vocabulary to recognize words and to string words together to form sentences. If we were to observe a classroom in which the teachers and students were engaged in traditional beginning reading instruction, we would probably hear students reading in a hesitant manner as they decode words or as they try to deal with words which are not in their sight vocabularies."[1]

What can be done in the music classroom to make this process easier? If we put the printed word on charts in front of the music room and have students echo as we flow our hands under the sentences, the students begin to: a) develop sight vocabulary and reading fluency, and b) understand the text. If we choose material that is rhythmic, repetitive and rhyming (which Orff teachers tend to do), students are intrigued by the rhythmical phrases and remember the decoding of some of the words because of the nature of rhythm and rhyming and, of course, the repetition of the words. If we choose text that is predictable — that is, the students can tell from the picture on the chart, or because of the repetitive format, what comes next — students feel an accomplishment in "reading" the text.

The tendency of some teachers to reduce reading to a skill-oriented or drill-oriented endeavor often makes children despise it. Reading needs to be fun, to relate to the child's life. Can't we do this in our Orff classes? Playing with words gives students strategies for memorizing beginning, middle and ending sounds while helping them look for patterning. Through manipulating sounds, exploring sounds and making up new words with delightful sounds, children can become aware of how letters and sounds create words and give new meaning to what they are reading. It also gives them opportunities to create new rhythms, new phrase-lengths, new meters.

Locale memory

In order for children to make sense of what words mean, they need mental maps called "schema" which create locale memory. What happens in our lives is remembered; later, when we read, we relate to the printed word from our past experiences. This is called locale memory, a mechanism that places information, skills and emotions into our long term memory without practice. Some of this memory fades with time, but the stronger our connections to these experiences, the longer our memory will be. This is the concept of whole language acquisition. It is based on instructional activities that use students' locale memory. Reading teachers have discovered that not all students can acquire reading through this approach alone, but need phonics instruction as well. Using a balance of these activities can touch each child in your classroom. Orff classes can do both through using a print-rich environment and playing with words. We are fortunate that the possibilities of these two approaches can make our music classes fun and beneficial for the students we teach in reading and in music.

Short term memory

Reading needs to be interactive. What better way than the Orff Schulwerk way? When students stumble through a poem for the first time, hesitating at words here and there, by the time they have finished the selection they have forgotten the words they have read and cannot tell you what the selection is about. Short term memory limits the student's capacity to hold the meaning of the words while decoding the unknown information. When presenting speech, try presenting it visually, letting the students read silently first to "practice" their reading. Then flow your hands under each line of print while the class reads in unison. Students will have more opportunity to read the selection, giving them more confidence, more recognition of the words and thus more fluency, helping them finding meaning to the text. Echoic reading comes next. This gives the students more "practice" reading and allows us to give them the desired rhythm of the text. Each time they are asked to read the words, their short term memory is extended and reading becomes more fluent. The ultimate goal is comprehension.

Phonics

How can Orff teachers use phonics to help emergent readers? Consonants! Initial consonants are relied upon the most when decoding a word in context. When students are armed with quick consonant decoding, they master most words. Short vowels can be added to consonants so students get used to blending sounds. Long vowels say their names, so they can be taught in isolation. Students need lots of practice in reading text with examples of the skills they are mastering. The goal is for these skills to be automatic, so that once students understand basic phonics, they can translate and read effortlessly. When Orff teachers and classroom teachers give students many examples of texts with the phonics skills that they need, reading becomes easy and fun. Literacy around the country would be helped greatly just by more reinforcement of these skills.

Think of alliteration when you are selecting speech pieces to teach your students. Use tongue twisters. They are great fun and besides being very rhythmical, they inspire students to write new ones. Let them also write their own alliteration stories. Think of manipulating not only the beginning consonants, but the short vowel sounds when you are presenting a speech piece, or a song. One song that comes to mind immediately is the "Banana" song in which the vowels are changed each time a verse is sung. Instead of banana, it's benene, then binini, then bonono, then bununu. You can make the vowel sound long if you wish, too.

Writing Words

My older students enjoy rewriting their own verses to songs, using the format of the original song. This encourages vocabulary development, exercises their locale memory and gives them opportunity to own their songs. There are many songs in our heritage that repeat a pattern each time a new verse is sung. One example is "Hush Little Baby." Students use the original format: "Hush little baby don't say a word, Papa's gonna buy you a _____. If that _____ don't _____, Papa's gonna buy you a _____." When I did this activity in my classroom recently, I had planned to spend only fifteen minutes with it, but I found the children so caught up in the activity and singing their new verses to their classmates that we never put the accompaniment to the song that day. We will add the accompaniment next class time. Is this a real-life use of language? Perhaps one of these students will become a lyricist. More importantly, this activity facilitates language development for all students and benefits musical independence in singing and rhythmical skills.

Language Arts

Disciplines of language arts, reading, writing, listening and speaking develop together and support each other. These disciplines are processes. They should be developed and strengthened through use in all subjects. The next time you plan your music lesson, consider a reading chart for your speech piece or song. Use echoic reading, choral reading or paired reading with teams or a partner. Use Reader's Theater in which the readers become the characters in the story. Students can become the narrators so that each child has a reading part in the story. Ask older students to listen to younger students read. When using predictable text, try cloze procedure, a method in which the reader leaves off the final word of a sentence and through the context students guess the last word. Consider using materials that allow students to manipulate the sounds of the words, or to rewrite them, using the format of a predictable poem, story or song.

I believe aural memory is important for our students, but visual memory can help them better understand the unknown word if used frequently in Orff classes. Connecting the words that they see in our music classrooms gives students an edge on reading and finding meaning in the printed word.

Carol Huffman is a certified K-12 reading and music teacher. She currently teaches music to grades K-6 in the Parma City Schools, located in a suburb of Cleveland, Ohio. She received her bachelor's degree in music education from Indiana University and a master of education degree in reading from Baldwin Wallace College. She teaches an Orff Schulwerk teacher training course at Hofstra University and does workshops around the country linking literature, reading and music. She is a consultant for the Kennedy Performing Arts Center in Washington, D.C., and has been a member of the AOSA National Board of Trustees in various capacities.

[1] Bridging A Gap. Jan & Gary Duke, Fresno Pacific College correspondence course.

The Spoken Word in Music: Certain Choices

Ruth Hamm

Music written by composers who were inspired by poetry and story are legion. Many examples are suitable listening for children. Over sixty years ago the conductor of the New York Philharmonic Orchestra, Walter Damrosch, performed Saint-Saens' "Carnival of the Animals" in a concert broadcast for children, inserting animal poems by Ogden Nash between the Saint-Saens pieces. This was so successful he continued the idea. It may have been a beginning of music and speech as companions for children's concerts. Today, poetry and story spoken in some sort of unity with music listening is acceptable programming for children's concerts. Probably the most popular of all is Prokofiev's well-known "Peter and the Wolf," a children's favorite that has been repeated on concerts again and again over many years.

As early as 1910 Carl Orff created music inspired by the poetry of Franz Werfel, author of the famous classic "Forty Days on Musa Dagh." (Werfel's wife was the widow of Gustav Mahler, the composer.) Much later, Orff's two speech compositions, "Speech Choir with Percussion" (1969) and "Pieces for Speech Choir" (1977), became available from publisher B. Schott's Sohne. Orff's interest in theater was intense. He enjoyed giving dramatic readings to an audience without accompaniment.

Long before Andrew Lloyd Webber found T. S. Eliot's "Old Possum's Book of Practical Cats," the English actor Robert Donat recorded a marvelous reading of six of these cat poems. (For you fans of old classic movies he made his fame in "The Count of Monte Cristo" and "The 39 Steps," and won the Academy Award for "Goodbye Mr. Chips.") The reading appears on Angel Recording 3000002 over the orchestral composition composed especially for the poems by the English composer Alan Rawsthorne and designed for a children's concert. Here the music complements the poems and would not carry the message well without the poetry reading. These poems still hold magic for children today and are acceptable to use in an Orff classroom. They have a wonderful rhythmic "swing" to them. Unfortunately the recording is not available, but there are CDs of the poems being read, particularly by Sir John Gielguld, that possibly could be found in your public library.

Sir David Willcocks, a contemporary English composer, wanted to support both English literature and music in the schools. He composed "Glories of Shakespeare," a collection of five songs, in which a student gives a reading from Shakespeare between each song. Texts of the songs are also from Shakespeare, but not necessarily connected to the speaking texts. (He conducted one of these songs, "Full Fathom Five," with the Phoenix Boys Choir at the MENC Conference there in April 1998). This use of speech with song seems close to a commonality of verse and music.

Some ideas expressed in words and music by modern artists are for adults willing to listen with open minds. In 1923 Dame Edith Sitwell recited her "Facade," a cycle of twenty-one poems, accompanied by the music of Sir William Walton, using only seven instruments. The first performance in United States was in 1949, in New York City at the Museum of Modern Art. He later arranged some of the music into an orchestral suite. Then there followed a second suite. His "Facade" music is quirky, full of tricks and much humor. Obviously his music reflects the "flavor" of Edith Sitwell's whimsical and unusual verse.

Sitwell's "Facade" poems are abstract poetry; they are patterns in sound. I first heard a recording of her reciting "Facade" poems in the early '50s. The *sense* of the poetry is in how the poems *sound* because actually they are nonsensical. The "Facade" poems are experiments of inquiries into the sound of words on rhythm and on speed, at the beginning and in the middle of lines, as well as at the ends. Assonances and dissonances put at different places within the lines, and intermingled with equally skillfully positioned internal rhymes, have immense consequences upon rhythm and speed. She experimented also with texture, in subtle variations of thickness and thinness. She questioned, "Is it really to be supposed that two words, each with one syllable, is equal to one word of two syllables?"

In 1932 Schoenberg wrote the text to his powerful opera "Moses and Aron," based on the Old Testament books of Exodus and Numbers. He uses speech for the character Moses, while the role of Aron is sung. Then, in 1947, he wrote the text of "A Survivor from Warsaw," the words drawn from the horrors of the Nazis against the Jews in Warsaw during WW II. The speech wrenches strong emotions from the listener, and the powerful music matches the same depth of feeling.

Stravinsky's "The Soldier's Tale" uses speech alone among the characters in some of the scenes involving the Narrator, the Soldier and the Devil. The story, from a Russian tale, is a Faustian account of the soldier's selling his soul to the devil. It is an exciting listening experience, with suspenseful twists and turns that make a very interesting drama.

In the late '50s Langston Hughes, the prestigious black poet, read his poetry to the accompaniment of jazz bassist Charlie Mingus and his quintet. There were many such sessions of his poetry reading backed by several famous jazz artists, and he recorded a poetry and jazz album, "The Weary Blues with Langston Hughes." On NBC he read his poetry supported by jazz pianist Billy Taylor, a program that was so successful that he was "swamped" with demands for more poetry and jazz concerts. He handled this situation by simply unplugging his phone!

In 1967 Glenn Gould was asked to make a series of radio documentaries. He always had been fascinated by "the idea of north," and he felt people who lived there were changed over time because of the nature of the place — loneliness of existence in the long winters and the stark quality of isolation — and in the change he felt they had become philosophers. He created a contrapuntal sound composition in spoken words about the life led in such a

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place. He interviewed a nurse, a worker in the Department of Northern Affairs, a British anthropologist, a professor of sociology and an aged surveyor who loved to quote Shakespeare.

None of these people ever met. The nurse seemed to represent her profession with her attitude of solicitude while the university professor was an independent thinker and expressed reasonable notions. The civil servant was full of dogmatic opinions. Perhaps all were anti-establishment types. Glenn Gould worked and edited assiduously. He said that his contrapuntal radio, as he called his shows, was "like a spoken vocal polyphony and the chromatically constructed counterpoint of a quartet." He compared his arrangement to the tone-rows of Anton Webern.

Barbara Frum, a critic from the Toronto Star, said, "I found myself listening at two levels — to patterns of sounds Gould wove out of his speakers' voices, over a hypnotic drone of moving train wheels." Janet Somerville, the producer, was "fascinated by the aesthetic elegance and technical precision of what Gould was doing." He made a similar "contrapuntal radio" program with voices of people in Newfoundland. Sounds from the ocean were used here much the same way as the sounds of the train wheels. Another program of the "contrapuntal radio" shows was the intriguing voice of conductor Leopold Stokowski, with his slightly affected foreign accent, speaking over some of his highly colorful musical interpretations in his orchestral recordings.

John Cage, of course, used many types of sounds including human speech. Harry Partch perceived musical sound with a scale of forty-three notes to the octave. His intentions were to extend the consciousness of audiences to a wider range of pitches; thus it was necessary for him to create his own instruments, and teach students to play them. In some of his compositions, he uses speech in a surrealistic fashion, a type of droning, or intoning — of graffiti, billboard advertisements, slogans and such.

Then there are composers who use not human speech, but animal "speech," such as Alan Hovhaness, who uses tapes of humpback whale "voices" in his composition "And God Created Great Whales."

To bring us closer to the present, in 1988 Philip Glass, known as a minimalist composer, and Allen Ginsberg, the poet, performed a combination poetic reading by Ginsberg with a piano accompaniment created by Glass, at the Schubert Theater on Broadway. This experience led to the 1989 composition entitled "Hydrogen Jukebox." The words by Ginsberg expressed all the counter-cultural ideas for which he was famous (or infamous, depending upon your opinion). Glass had used language before in composition, and he has always sensed music in words. Here he uses keyboards, winds and percussion with six singers. Glass felt taking the piece "on the road (1990) was a way of taking it back to where it was born."

In 1993 Steve Reich, another highly regarded contemporary American composer, created his first opera, entitled "The Cave." That year it had performances in Amsterdam, Berlin, Brooklyn, Brussels and Paris. It is hardly what we think of as opera: a multimedia audiovisual with music based on interviews with Jews and Muslims discussing their common ancestor, Abraham. The tape with the words of people interviewed is fragmented — snipped and shredded — and set to the natural rhythms and speech pitch levels of the speakers. Reich has "played" with the sound of music heard in the inflections of the human voice. (His work entitled "Come Out" was built on speech fragments.) Will this change opera in the 21st century? Or merely broaden its horizons? Here speech literally has become part of the music. In the past, the voice singing pure vowel sounds has been used as another timbre within the texture of the orchestral instruments. This music takes the human voice into new territory.

When we find spoken words and music together in compositions *not* associated with Schulwerk, does it suggest another good and proper reason to use *the word* "with a broader brush" in our teaching than perhaps we have been accustomed? Also, it is important to keep in mind that the 21st century is upon us, and we must at least catch up with some of the new and interesting ideas that took place in the second half of the 20th.

Ruth Hamm is a founding member and past president of AOSA. She serves on the Editorial Board of The Orff Echo.

Music Drama, Elemental Style

Manuela Widmer

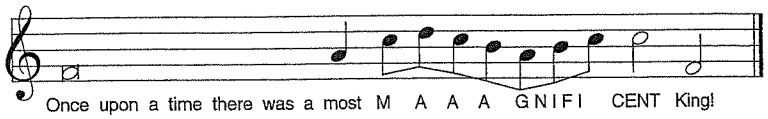
Translated by Miriam Samuelson

Songs, dances and movement games are activities familiar to teachers and children today. Role-playing has also found its place in schools.

Plays derived from artistic expression, however, are not so widespread. Wilhelm Keller, my father, teacher and colleague, calls them MUWODA, or MUsic, WOrds and DAnce, all having equal emphasis and working together in a dramatic play. In 1975, Wilhelm Keller published his concept for mini-drama productions in the fourth and final volume of his series *Ludi Musici*. He calls it *Kleinstschauhörspiele*, which means little-look-and-listen-plays. The presentation of the materials that Wilhelm Keller describes in detail in his book is summarized here and is intended to be motivation for work in elemental music drama.

Singing narration

This involves the recitative, which is well known from church liturgy and opera. At first, this idea may seem a bit intimidating, but let me briefly explain why this particular form of handling speech is used in elemental music drama. Everyone knows from experience that a layperson in the theater often finds it difficult to declaim a text naturally. What usually happens is that an unnatural quality creeps into the inflection; breathing comes in the most unlikely places and leads to stammering. Adults sometimes have similar problems expressing learned texts freely. The singing narrative provides a kind of security because it comes directly from the material itself. One can sing on a single reciting tone until there is a word in the text that requires more emphasis. At that point, the special word can be embellished with different pitches and the narrator can return to the main reciting tone again.



By stretching out words and coloring them in this way, one can perform the singing narrative. Singing should never be ground out as though from the box of an organ grinder. With singing, the breath flows undisturbed, the singing carries further and the singer/actor will be better understood. The singing narrative is always performed by a soloist, and a chorus can repeat what the soloist has related. The reciting tone is most effective when used with a text that reports something. The rhythm of the spoken word and the tempo are retained by the chorus.

Songs

These are the most familiar form of singing, are musically complete and usually have a rhyming text and a lyrical quality. Songs within the framework of a play may be sung together by the whole group. Well-known songs can be incorporated into a story — even with a slight change of text — and new songs can be composed. When a story consists only of one song after another, the form becomes rather that of a *Singspiel*. Therefore, a good balance of all elements — including the voice as one of the musical expressive possibilities — should be combined in our play.

Speaking

Inserting pure speech into the play must be carefully planned in order to avoid the problems mentioned earlier. There are different kinds of rhythmic speech to consider: metrically bound and free-form. Choral rhythmic speech is very expressive and dynamic. Older children can speak in canon.

"Oh how good that no one knows
that Rumpelstiltskin is my name!"

cries the little man from the famous Grimm fairy tale, as he dances around his fire. All around stand the trees of the Great Forest and behind them hide all the animals of the forest whispering,

"Oh how good that no one knows
that Rumpelstiltskin is my name!

Oh, how good that . . .

Oh, how good that . . .

Oh, how good that . . . "

In the same story, the news is spread that the miller's daughter can spin straw into gold. It is effective when such a rumor is spread freely in an atmosphere of excitement rather than spoken rhythmically. This should have a refined form, however. For example, each speaker might say the following sentence three times and then listen until the last person has spoken:

"The miller's daughter can spin
straw into gold"

The "rumor scene" then comes to a natural conclusion.

Dance and movement

In elemental music drama, each player moves as in a dance and creates his or her own mime as a rhythmic depiction of a typical movement element. For

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example, if a child were portraying a king who has to make an important decision, the heavy responsibility of his work might cause his step to be slow, dragging and hesitant (perhaps supported by a musician with a suitable quality of drum beat), but after every four steps he might stop and make a gesture of deep thinking. Children will find many ideas for movement given the time to try them out. This sequence should be repeated to create a form and the desired characterization of the situation.

Instruments

Instruments are most effective when used for entrances, exits and interludes, to characterize scenes without texts and, of course, to accompany all forms of movement as mentioned. Orff instruments, hand-made instruments and other sound-producing materials can be incorporated in the drama.

Make-up, costumes and scenery

These elements must not be overlooked. In our plays, it has to be made absolutely clear that the main focus is on exhausting the possibilities for expression in music, speech and movement. Only after this has been accomplished can the imagination and handicraft talents of the artists, painters and costume makers find unlimited expression. Parental help is most appreciated here.

Elemental music drama can also be viewed as a study in pedagogical innovations for group work in music, dance and drama. Here are some basic principles for work in this area:

• Large group activities (introducing a song, an instrumental interlude, a concluding dance) should alternate with small group assignments and with soloists.

• A good balance between singing, speaking, playing instruments and performing movement and dance is sought as the basis for many different roles and assignments.

• The best suited role and specific task for each child should be guaranteed. This is not a piece already written with

carefully notated songs, texts and instrumental pieces made to order for the children. Teachers find materials suited to the strengths and weaknesses of the children. All phases of the play can be developed with the children, even the very youngest.

• Accepting a role or an assignment means the child is taking on the responsibility for the whole play. Teachers can gradually take a back seat, "little by little becoming unnecessary for the duration of the piece," which Wilhelm Keller always emphasized as promoting a meaningful process for learning.

• Integrating children with very different abilities and ages in a play is possible in elemental music drama. Because we deliberately keep away from standardized goals for learning and content, such an elemental play can be achieved with a heterogeneous group.

• All entrances and exits within the framework of our play come from a circle, or semicircle if played for an audience. Even those waiting for their entrances are visible and audible. According to Wilhelm Keller, this is the most valuable side effect of this kind of play — that even players of small roles remain in the circle with the other players.

Short poems and game songs can serve as initial exercises for performing. Short stories, well-known fairy tales and picture books may provide the basis for a wide variety of music dramas.

Manuela Widmer was born in Germany, but presently lives in Salzburg, Austria, where she teaches at the Orff Institute. She is the author of many books and articles on music and dance education. She took her first steps into "Music drama, elemental style" twenty years ago when she studied and worked with her father, Wilhelm Keller. In 1997 she was invited to introduce her work at the AOSA national conference in Seattle/Bellevue.

Photos by Manuela Widmer

The Orff Echo would like to thank Carolee Stewart for her help in bringing this article to print.

The Sun, the Source, the Schulwerk: Children's Voices

Janet Wightman, Kate Masiak and Justin Stadtlander

Editor's note: What follows is the keynote address given at the opening session of the AOSA national conference in Tampa, Fla., November 12, 1998. The speakers were three students, who shared with the audience their experiences with Orff Schulwerk and music.

The Sun:

Generous giver of warmth and light to help us see and grow.
A place to sing and dance...

Music has illuminated my life since I was in the womb. It makes me sing and dance, often uncontrollably. I'm always humming or singing a song, no matter where I am. I've been known to sing — quite loudly — in the halls at school and while doing work in class. I get teased about it, but I don't mind. I love music and I have to sing.

Music has not always been my dream. My earliest memories are of wanting to act. Old friends tell me stories from when I was a toddler about how I would deliver long monologues in a language known only to myself, but with lots of feeling and expression. I was acting even before I could talk. But music and acting, as well as dancing, went hand in hand for me. I'd act out impromptu dramas in my room and add singing and dancing for extra expression. Even now, when I have some spare time by myself I make a reprise performance on my childhood Broadway stage. I've never had any dance training, but somehow when music plays in my home, it flows through my limbs, causing me to whirl around the house like a leaky balloon.

I started formal music training at the age of five because of a bribe from my grandfather. He paid for my sister's first year of Suzuki piano lessons, and after watching her I decided that I wanted to play the violin. Though performing wasn't my favorite thing to do, I did enjoy sharing my work with those who hadn't had the same opportunity. I remember as a second grader having a line of fifth graders waiting for me to let them play my violin. When I look back on that experience, I think I understand a little better why teachers devote their lives to unruly kids year after year with little material reward. It is truly wonderful to share knowledge with fascinated children who are eager to learn. I know that kids love and respect their music teachers, because I've seen even the worst-behaved of my peers at some point give away how much their music teacher means to them. Even though I understand a little of how wonderful it is to watch children learn, I'm still amazed by teachers who persist through all kinds of adverse circumstances.


Janet Wightman

I've always had difficulty getting past the hard times in my life. With violin, I sometimes sank into frustrating times of depression over not playing well and hating to practice. One time when I was in one of these ruts, my dad suggested that I quit if it was so painful. I was shocked at the suggestion and I found myself saying, "Quit? I could never do that! I love it too much." It was then that I realized that music was going to be an integral part of my life.

After six years of playing violin, I decided to start another instrument. I had narrowed it down to the oboe or the bassoon, and settled on the oboe after my twelve-year-old sister told me I couldn't play bassoon because it was twice my size.

Playing oboe has been the most challenging thing I have ever done. It has brought the most frustration and pain, and I've had to work harder at it than at anything else. In spite of its difficulty, or perhaps because of it, oboe has remained my favorite instrument as I work to overcome the challenges it presents. I remember my teacher once asking me when I was going to get angry at some scale exercises that I couldn't play. I told him I WAS mad at those impossible exercises, but to that he replied, "but not enough to defeat them." He was right. I was letting the scales control me rather than the other way around. That week I set out to defeat them. I'm sure my teacher didn't think twice about his comment and was just happy that I could play the exercises by my next lesson, but I learned more than just the exercises from that experience. I learned the discipline and attitude I now use in my everyday life.

So many times it is the little unconscious things that teachers do that change the lives of students the most. I do well in almost everything I try

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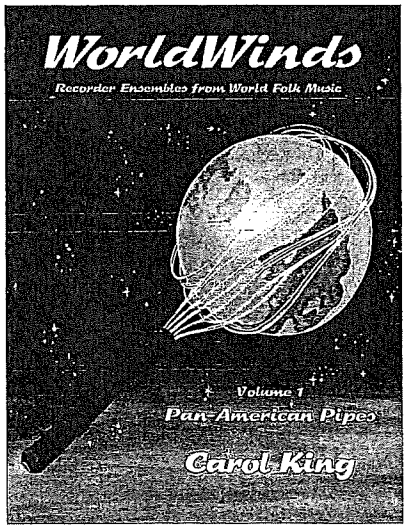

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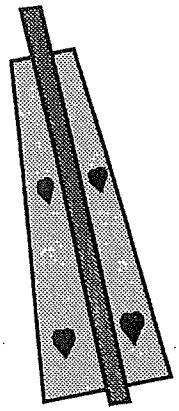

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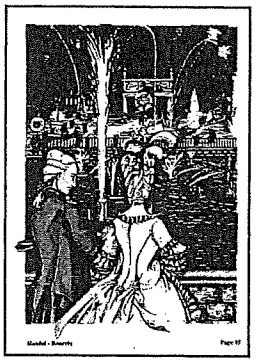

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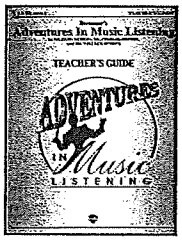

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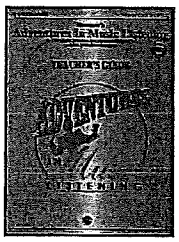

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The Sun ... *continued from page 24*

because my music studies taught me how to work hard and efficiently while enjoying my work. Many people look at what I've accomplished and say that I have a lot of talent. They fail to realize what I learned a long time ago: Success comes from hard work, not from an abundance of talent.

Very few of my peers understand me when I try to tell them this. Many people make fun of me for spending so much time at home practicing and working rather than going to movies or bowling. They look at me like I'm crazy when I go ballistic listening to classical music and tease me for not knowing the most recent pop songs. But these same people envy my accomplishments and credit them to talent alone. It is hard on me, but I always have my music teachers to turn to when things get overwhelming. They always have an understanding ear, a sympathetic heart and an encouraging word. Their warmth has helped me grow, their light has helped me see, and they have given me a place where I can sing and dance.

A Teacher: Generous giver of warmth and light, to help kids see and grow; a classroom to sing and dance.

-Janet Wightman, grade eleven, Lake Brantley High School, Altamonte Springs, Fla., former student of Debbie Clifton

The Source:

Soulful giver of meaning, different for each of us.
A reason to sing and dance...

I remember sitting through classes waiting for the seconds to tick by. I remember waiting to walk through my favorite doorway into a world of music and amazing discoveries. I've always loved music class — the instruments always having that special glow and waiting to be played. I can imagine the way the Orff instruments were always placed side by side with the mallets neatly set beside them. The conga drums always waiting to be hit and the gong always waiting to chime. It was a world only in my dreams, but it was a reality. Without music in schools, I wouldn't even be here today. Hi, my name's Kate Masiak. I attend eighth grade at Landrum Middle School and I live and breathe music.

Kate Masiak

I've always been interested in instruments and how the different keys of the piano could create such beautiful songs, and music in school helped me to discover that world. What I learned in kindergarten still helps me today. It's funny to think that even today, while playing the piano, I sometimes catch myself reciting beats that I learned in kindergarten, such as blue-jello-blue and cake-chocolate-cake. Plus, I'm always learning new things to help me in the future. Music in schools has helped me so much.

Music helps improve my academic scores, dancing skills, musical numbers and singing performances. I also believe that school musical performances have made me stronger as a person and as a performer of the arts. Without music in school I would not have accomplished half of what I have done in my life.

Not only does music benefit me in school but also out of school. Beats and rhythms that I learned in elementary school helped me to pass the theory test and become part of the Florida 1998 All State 7-8 Treble Choir. In tap classes, steps become easier when I can recognize beats in a song. In school musical shows, performances are easier when I can hear the notes. Everywhere I turn, music benefits me more and more, not only in school and activities but in life as well.

One thing that sometimes seems forgotten is that it is not just the music you are taught that is important, but the teachers who teach you that music. Those teachers have become a part of my life never to be forgotten. They introduced me to my life as I consider it today and they deserve so much of the credit for what I have accomplished. I remember being so excited the day that I came home and told my mom that the music teachers actually let us play the instruments! Nothing could have made me happier!

Once I wrote a story about my music teacher. In the story my favorite music teacher left and the school had to get a replacement. The replacement was so mean and wouldn't let any of us play the instruments. My friends and I were so upset that we made signs and put them up all over town. We were looking for our favorite music teacher because we missed her so much, and we wanted her to come back.

My music teachers have meant so much to me in my life. It takes a great teacher to teach a great course and that is just what I have received. Throughout my life I have received great teachers with a gift to draw me in and make me want to learn. They have added a special glow to my life and to me.

When I got older I began to sing in the church choir. I was amazed to see how much music and notes had to do with my voice. My piano and music reading skills

continued on page 30...

helped me to proceed much faster with my singing ability. I was surprised to discover how all the music I had learned tied together.

As I went on with my life and began taking music classes at the middle school level, I realized how much music classes in elementary school are a necessity when wanting to proceed farther. If I hadn't had classes when I was younger, I would have been lost in middle school.

From preschool to middle school, music has been an important part of my life. From my teachers and family to personal interest I have proceeded with a life of excellent discoveries and exciting accomplishments. I have created a life of my dreams where music and the performing arts dominate. So thank you, thank you to everyone who contributes to music, from the performers who give me dreams to the teachers who inspire me to try harder and reach for the stars.

I would never have gotten here today if it weren't for my music teachers. They taught me so much, not only about music, but about life as well. Music was always one of my favorite classes and it always will to be. So thank you, especially teachers, from the bottom of my heart. You do so much for so many. Continue to do what you do always and never stop believing in the power of music.

-Kate Masiak, grade eight, Landrum Middle School, Ponte Vedra Beach, Fla., former student of Gwen Hargrove and Debby Etheredge

The Schulwerk:

Constant giver of spontaneous possibilities and creative happenings
A chance to sing and dance!

Hello, my name is Justin, and I am a fifth-grade student at Michigan Avenue Elementary School in St. Cloud, Florida. I have been involved in our school chorus for three years. There are many students who could be standing here today, telling you that they can also sing, dance and play the musical instruments. But, I am a special musician because I am an "ADHD" kid.

Let me explain what that means. The "A" stands for "attention," the "D" stands for "deficit," the "H" is "hyperactivity," the last "D" stands for "disorder." I must tell you that being ADHD has put a big damper on my life. Many people in education think that ADHD kids are total behavior problems, but the music experiences in my life have proven that that is not necessarily true.

My success in chorus has led to my success in the classroom. Music has improved my behavior dramatically. Before I became involved in chorus, I did not behave well. Being in the regular classroom made me feel bored, fidgety and antsy. However, I found that being

Justin Stadtlander

in the music room made me feel happy and alive! After I became involved in chorus my behavior improved. Music improved my focusing and helped me to shut out other things. Also, it improved my listening skills. Music makes me want to listen. Because of all the musical experiences I have been exposed to, My listening skills have greatly improved in all other areas as well.

Being successful in chorus helped to improve my self-image. I found that once I got involved in improvisation in chorus, that creativity helped me to become more creative in other areas of my life.

When I was told to write about my encounter in music, I began to think of the many adjectives that could describe the way music makes me feel. As a hyperactive kid, I have to say that first of all it makes me happy, more responsive, and much more successful when I am around music. I begin each day with chorus and it just starts my day off better.

Reflecting back on the many musical experiences in my life, I can once again say: I am thankful for the sun, a generous giver of warmth and light to help us see and grow... a place to sing and dance; the source, soulful giver of meaning, different for each of us... a reason to sing and dance; the Schulwerk, constant giver of spontaneous possibilities and creative happenings... a chance to sing and dance.

When you go back to your classrooms, look for me. I am the one who is looking for a place to sing and dance, looking for a reason to sing and dance... and a person who needs a chance to sing and dance.

-Justin Stadtlander, grade five, Michigan Avenue Elementary School, St. Cloud, Fla., student of Donna Dixon

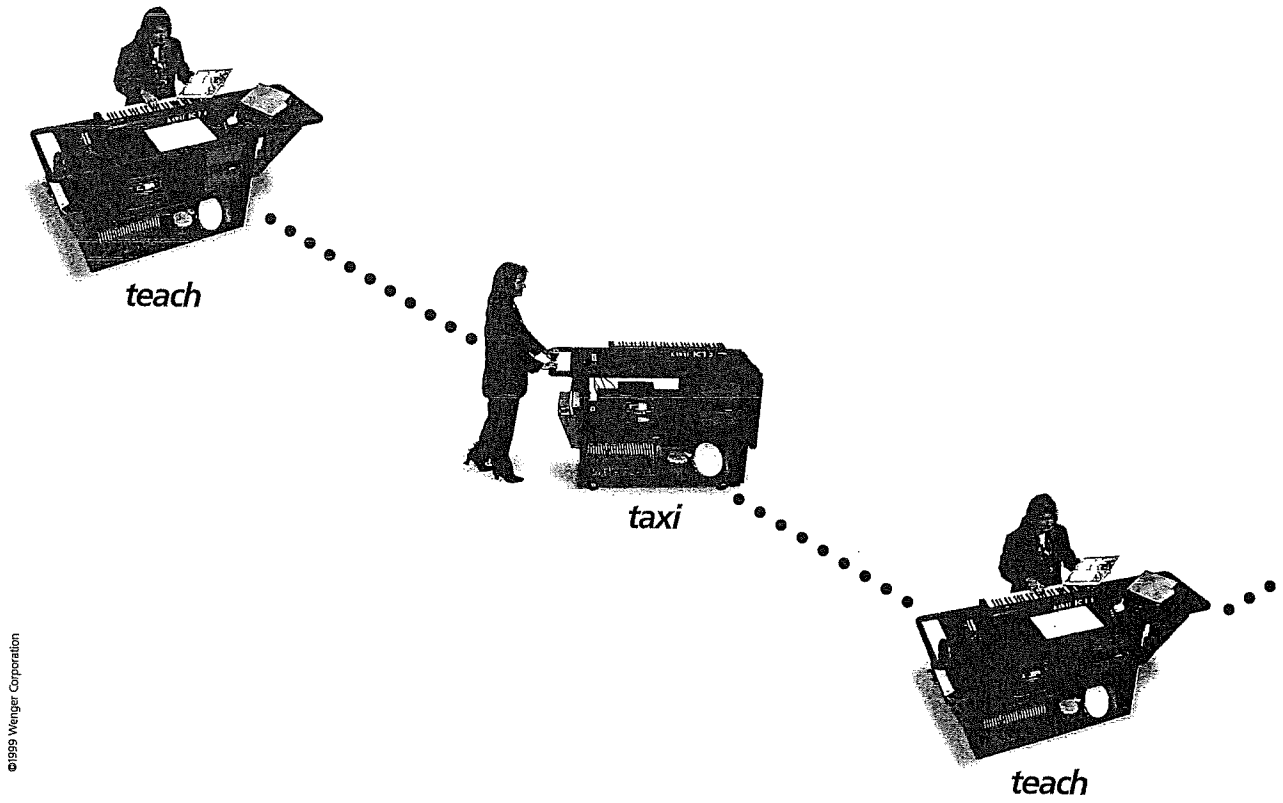
For the Love of Words

"Again!" my daughter would shout as she pushed her hand against the book, preventing me from turning the page. "Goat, girl, goo-goo goggles, G, G, G," I would read. I usually had to repeat this page of Dr. Seuss' A B Cs eight or nine times before she would allow me to proceed to the "H" page. It was not meaning that made my daughter want to hear the same thing over and over. It was the pure joy of sound.

In school we are so caught up in word decoding and word meaning that we often forget to enjoy words just for the sounds they make. Just as every instrument has its own unique palette of timbres, so each word has a special sound and even a particular feel as the tongue, teeth, lips and breath unite to create it.

One of my students' favorite songs is "Froggy Went A-Courtin'." Though charmed by the silly tale of the marriage of a frog and a mouse, the students always save the greater portion of their enthusiasm for the chorus, "Kimaneero down to Cairo, Kimaneero Cairo, Shaddleaddleadababa, laddababa linktum, Rinktum body minchy cambo." They delight in hearing this again and again, and they feel a special sense of power when they conquer the phrase and can sing it at warp speed.

The most fun this teacher ever had in the music room was with an activity I call "Stuff and Nonsense." Each child is given a three- by five-inch index card and a writing utensil. Students are divided into groups of three or four. Everyone writes the first syllable of their name on their card. The group then arranges the cards to form new invented words. For example, Marilyn (mar), Melanie (mel), and Cindy (cin), could make marmelcin, melmarcin, cinmelmar, cinmarmel and melcinmar. Every now and then I have a group made up of children with one-syllable names. They are allowed to drop the initial or final consonant on any or all of the names. In this way Chris, Tim and Matt can become Christima. Each group chooses their favorite word and writes it on several cards so that they may keep one and give one to each of the other groups. Each group then uses the invented words to create a word chain. For "artistic" purposes, they may eliminate a word or



abbreviate it by deleting a syllable. They then practice their chain with a body ostinato of their choice and perform it for the class. Here is one created by one of my fourth-grade classes with the steady beat indicated by the slashes:

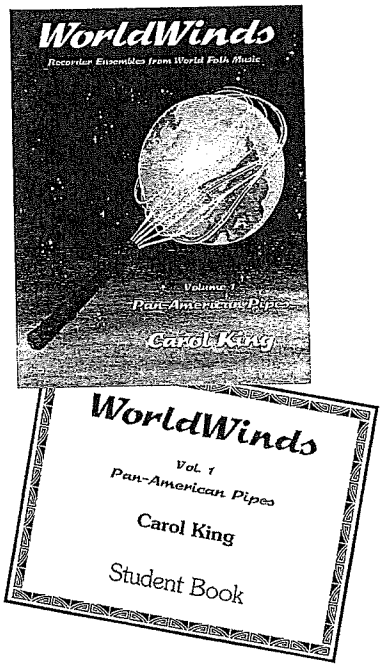
/	/	/	/
Brit-	lie-	bri-	ben
/	/	/	/
Caste-	par,	Jacor-	ma
/	/	/	/
Sammi-garmi,		Cormi-corsam	
/	/	/	/
Tymen-kar,		Jack	(rest)

Groups use the rhythm of their word chain to experiment with both pitched and unpitched percussion instruments as well as movement to create the final form of their original piece. Although each group was working with virtually the same material and the same instrumentariam, the diversity of the final products was stunning. The success of this activity was made most evident one afternoon, however, when I took a shortcut across the playground and heard the children playing jump rope as I passed, "Brit-lie-bri-ben, Castepar, Jacorma..."

Reviews

Ruth Hamm and Marina Gorny, Editors

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.



WORLD WINDS
Vol. 1; Pan-American Pipes
by Carol King
Memphis Musicraft Publications.
$18.95, teacher's book and four student books

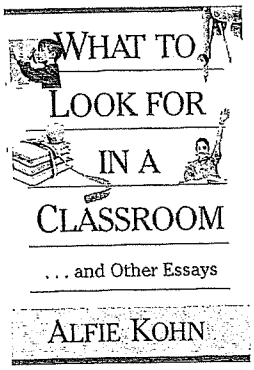
This is a delightful selection of songs and dances from Mexico, Chile, Ecuador, Brazil, Bolivia, Peru and the Andes. The book begins with a simple arrangement of "Las Mananitas" for two soprano recorders accompanied by "um-pa-pa" guitar chords and an easy bass bar part doubling the chord roots. The second soprano recorder doubles the melody in thirds, and is reserved for the second statement of the tune. Then comes a Chilean song for soprano recorder and alto recorder with guitar in parallel thirds and sixths throughout. The following Brazilian "De Laterna na Mao" is much more complex rhythmically, with counter-rhythms in the accompanying claves, chocolla and conga, and independent parts for alto recorder and tenor recorder. The following "De Colores" uses two soprano recorders playing in thirds over an intermittent alto recorder part and a larger accompanying ensemble of maracas, claves, conga and guitar. The remaining pieces are increasingly demanding rhythmically as the ranges of the recorders expand.

The book is very well laid out, with lists of the required instruments at the top of the page for each new number and clear, uncrowded notation. There are some complex "road maps" on some of the scores — presumably in the interest of saving page turns — that take some figuring out. In most cases there is an outline of the form to clarify the score, as in the Ecuadorian "Guambra Ingrata." By the time we reach the last number, the score requires a soprano recorder solo, a simpler soprano recorder part, alto recorder, soprano xylophone, alto xylophone, bass xylophone, conga and guitar. The recorder ranges expand as the book progresses, and the accompanying parts become more demanding as well.

A sensible innovation is the inclusion of four copies of the student book to discourage pirating. Additional sets of four are readily available. The student books contain only the recorder parts and are large enough print that two players could share a copy if necessary.

This collection would be an excellent choice for fifth- and sixth-grade students with Orff and recorder training, for teachers in training, and for relatively inexperienced adults as well. It fits perfectly into the Functional Harmony stage of the Orff progression (corresponding to Vol. III of the Schulwerk), with a welcome element of novelty.

-Isabel McNeill Carley, North Carolina



WHAT TO LOOK FOR IN A CLASSROOM
...and Other Essays
by Alfie Kohn
Jossey-Bass. $25.

What To Look For In a Classroom, by Alfie Kohn, is a collection of essays originally published in various prestigious journals and magazines, including Educational Leadership and The Atlantic Monthly. Some of the essays serve as preludes to books dealing with issues Kohn has identified as central to problems in our schools and society. Kohn's ideas are thought provoking, visionary and radical. He supports a constructivist view of learning, and is opposed to all forms of competition, both in and out of the classroom, whether between individuals or groups. He questions commonly held assumptions and practices in ways that may cause teachers to rethink the methods and techniques they may themselves have been taught to "manage" and "motivate" children. For Kohn, both behavior management and motivation must come from within the individual and must be developed within a truly caring community.

The book is organized in five parts, each part consisting of several articles

continued . . .

Reviews ... *continued from page 35*

with a common theme. The organization is not sequential, so the book is ideal for the reader who enjoys skipping about, selecting topics of interest randomly. Kohn states in the introduction that the "diversity of topics" comprising the book is due to his personal choice to pursue "whatever questions seemed compelling to me." This frees the reader to approach the book in the same way, and I enjoyed this very much. To get a sense of the whole agenda (and there is one), Kohn says, "It offers an invitation to reconsider some of our most basic practices and premises as educators (and, incidentally, as parents)."

Here is a sampling of various themes and chapters within selected themes:

In Part One, "Classroom Mismanagement," the chapter titled "Beyond Discipline" (also the title of one of Kohn's earlier books) points out the negative aspects of approaches such as Lee Cantor's Assertive Discipline and Rudolph Dreikur's system of "logical consequences," concluding that it's "critical that we overcome a preoccupation with getting compliance and instead involve students in devising and justifying ethical principles."

"A Lot Of Fat Kids Who Don't Like To Read" (Chapter 6) is what happens as a result of programs like the Pizza Hut-sponsored "Book It," which rewards reading with pizza. In the end Kohn states that such programs diminish or destroy intrinsic motivation. He quotes various studies to support this view, which is expanded in another of his books, *Punished By Rewards*. Other chapters in this section deal with cooperative learning, which Kohn encourages, and grading, which he believes often constitutes a negative reward system detrimental to intrinsic motivation.

Under the theme "Unquestioned Assumptions About Children" (Part 3), Kohn questions the effectiveness of programs designed to increase self-esteem. Chapter 11, "The Truth About Self-Esteem," is one of the longest in the book, with extensive end notes providing references for continuing study of this question. Kohn concludes that "many of the programs billed as self-esteem enhancers fail to have any appreciable effect on how children feel about themselves" and goes on to ask, "What *does* make a difference?" To answer the question he quotes two psychologists, Edward Deci and Richard Ryan of the University of Rochester, who propose that human beings have three fundamental needs: "first, to feel autonomous or self-determining; second, to have a sense of oneself as competent and effective; and third, to be related to others and be part of a social world." In support of this statement, Kohn says that our best chance of giving students real self-esteem is to make sure they "acquire a sense of significance from doing significant things, from being active participants in their own education."

The last chapter of the book presents ideas reflecting the title, "What To Look For In A Classroom." This is in the form of a chart which shows graphically potential indicators of whether a classroom is "learner-centered or not."

My teaching has been impacted by the questions Alfie Kohn presents. As I observe in classrooms and work with students who are preparing to enter the field of music education, I often see practices of behavior management and student coercion/manipulation which I have come to question. Often these practices are so firmly established they are taken for granted as being sound, and they are therefore not questioned. Alfie Kohn can help us ask the important questions — that is why I am inspired to read his books and think more deeply about the issues he raises.

I highly recommend this book. Along with others by the same author (among them, *No Contest: The Case Against Competition* and *The Brighter Side of Human Nature: Altruism and Empathy in Everyday Life*), it is essential reading for all teachers who aspire to help their students develop into caring, confident individuals and self-directed, curious life-long learners.

-Judy Bond, Wisconsin

Peter Sidaway: "Working the Word"

Beth Iafigliola

Beginning with a simple word, Peter Sidaway charms his students with gentle humor, a presentation that shows a clear progression of learning steps, and teaching suggestions that are based on his experiences and keen observations as a master teacher. As the first chairman of the British Orff Society, Mr. Sidaway brings to the session authenticity and authority carefully concealed in the playful presentation of word, song, movement and non-pitched instruments.

The way to show progression in a lesson is to start with a song used "in the nursery," states Mr. Sidaway. He beguilingly smiles at the session participants, bends and pats the floor as he indicates the place to begin is at the bottom. The participants soon realize that exploring basic concepts is the appropriate place to begin for all ages, and that materials and pacing can be adapted to fit the interest and experience of the learner.

The participants first listen to a song as he quietly sings and demonstrates, saying, "clap your hands like this, (clap, clap)." Mr. Sidaway encourages the participants to respond during the second repetition of the song by clapping hands twice and saying the words "clap, clap" at the end of the phrase. Mr. Sidaway comments that he has found that saying the word while doing the action brings better understanding.

In the beginning, the first spoken word is monosyllabic and repeated only twice, explains Mr. Sidaway. The rationale for using such a limited response is that a string of steady beat sounds may be too much for younger children. By limiting the number of syllables, repetitions and types of motion, the concept of steady beat is approachable through careful learning steps. The joy of the Orff Schulwerk process is that the teacher can use any word as a place to start, thus enabling the teacher to start anywhere in the curriculum.

The process continues with the introduction of a silly, cumulative chant that now requires three monosyllabic responses. The leader says, "bananas, bananas" in 6/8 meter while the group responds with three repeating words and movements, such as "clap, clap, clap, (rest)." The lesson progresses with the gradual replacement of spoken word with rhythm sticks and sound gestures. The rhythm of the words, though silent, remains as the controlling device.

The presentation continues with additional songs and chants that use limited rhythmic sequences of three or four. The rhyme and circle game "Twenty Robbers" becomes an example of a way older children can practice a limited steady beat through speaking, movement and instruments.

Movement is the key as participants explore rhythm concepts on many levels in this circle game. Each phrase contains a three- or four-beat rhythmic response, while the rhythm of the text contrasts with the steady beat movements of the game. Instrumental sounds again replace the sound of the words. This time, however, the instrumentalists must match their pattern to the rhythmic movement of the participants. The participants conduct the instrumentalists with their movements, while the word continues to be the internal guide.

Older children can also use proverbs, suggests Mr. Sidaway. The words of the proverb can be divided into sections, such as "Make hay," "while the sun," "shines." These word patterns become the basis for the exploration of expressive speech and movement.

Mr. Sidaway divides the group into three sections and assigns one word pattern from the proverb to each section. The participants use their own expressive speech and movement when their assigned word pattern appears in the proverb. From many individual expressions, Mr. Sidaway chooses one example to represent each word pattern. The groups adopt these new movements and respond in turn as Mr. Sidaway leads the proverb.

Another variation of rhythmic play is to use a canon. Mr. Sidaway prepares for this new step by dividing the assembly into four groups. Each group speaks and moves only during one section of the proverb. The proverb pieces pass from one section in the room to the next, and as the three-part proverb ends, it starts anew so that every group in the room eventually experiences every section of the proverb.

Tape(s) requested _____

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- All tapes are the property of the American Orff-Schulwerk Association. No tape may be reproduced for any reason. We regret that tapes cannot be shipped outside the U.S.
- Order from Beth Iafigliola, A/V Librarian,
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PO Box 29247
Cleveland, OH 44129

The group is ready for the canon. Each group is responsible for the entire proverb, but will start the speech and movement at different times. Mr. Sidaway states that it is interesting to begin starting the canon at the bar and the half-bar in the rhythmic notation. He also suggests ways to adapt the canon for beginning students.

The session ends with an activity that takes the working of the word beyond just an accompaniment, but as a comment, or reply to quoted texts. This new step is a challenge for all levels and raises new interest in the participants for the creative use of speech.

The keen observation of simple life experiences and the gentle guidance of a master teacher make this session by Mr. Sidaway an important addition to the AOSA A/V Library. (Tape 63 W W)

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 *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 *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 — 11GK16 (incomplete)

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 **13 RD2**

Peggy McCreary
14 CO *Caring for Your Orff Instruments*

Beth Miller
Introduction to Schulwerk
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*

Margaret duGard
24 AF *Afro-American Culture*

Pat Hamill
26 AA *Arts Alive*

Sue Snyder
28 AE *Educating Administrators*

Grace Nash
29 WH *Winter Holidays*

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

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*

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*

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

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*

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*

65 FS *First Steps in Music Readiness for Literacy*

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*

Peter Sparling
70 PS *Dance as Music*

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*

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

Byran Burton
76BB *Entering the Circle*

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

Carol King
78PP *Process for Primaries*

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*

Sarah Guterman
84 FF *Fireflies and Other Inspiration*

Chris Judah
85 HD *Hand Drums and More*

Lynn Kleiner
86 SS *Small Solos for Mini Musicians*

Vivian Murray
87 OB *Opening the Book*

Roger Sams
88 SS *Singing, Saying, Moving, Playing*

Anne Troutman
89 CM *Positive Classroom Management*

Marilyn Wood
90 CE *Choral Music for Children in the Elemental Style*

John Lake
91 HA *Native Hawaiian Culture*

Jon Madin
92 MM *Marimba Making with Jon Madin*

Manuela Widmer
93 MD *Music Drama - Elemental Style*

Anne Green-Gilbert
94 DA *Creative Dance for Children Aged 8 to 15*

Rita Shotwell
95 CM *Classical Music for Early Childhood*

Donna Otto
96 MS *Hands-On Middle School Music-Making*

Gloria Fuoco-Lawson
97 FO *Making Music with Found Objects*

This is a partial list of videos available from the AOSA A/V Library. In addition to other tapes of interest for the classroom, the library contains many tapes of historical value. For a complete list write to Beth Iafigliola, A/V Librarian, AOSA A/V Library, PO Box 29247, Cleveland, OH 44129.

Summer Study 1999

George Mason University

Fairfax, Virginia 22030-4444

Orff Schulwerk Certification

LEVELS I, II, AND III

July 19-30. Monday-Friday, 9 a.m. to 4:30 p.m.
3 graduate credits each
Faculty: Carol Erion, Donna Fleetwood, Danai Gagné, Richard Layton, Jacqueline Schrader, Carolee Stewart

SUPPLEMENTAL STUDIES IN ORFF SCHULWERK

July 12-16. Monday-Friday, hours and credits vary

George Mason will once again offer a group of one-week courses designed to enrich and extend experiences, skills, and knowledge gained in Orff Schulwerk Teacher Training. These courses may be taken before or after the three levels have been completed, except as noted below.

- WEAVING THE STRANDS OF LITERACY: MUSIC, MOVEMENT, AND CHILDREN'S LITERATURE
Instructor: Elaine Larson. 9 a.m. to 5 p.m. 3 graduate credits
- MUSIC IN EARLY CHILDHOOD
Instructor: Janet Hofmeister. 12 to 4:30 p.m. 2 graduate credits
- THE CHILD VOICE—THE CHILDREN'S CHORUS
Instructor: Sheri Neill. 12 to 4:30 p.m. 2 graduate credits
- CREATIVE MOVEMENT FOR CHILDREN
Instructor: Dixie Piver. 9 to 11:30 a.m. 1 graduate credit
- EXPLORATIONS IN RAGTIME AND EARLY JAZZ: MUSIC, MOVEMENT, AND CULTURE
(Orff Level I recommended)
Instructor: Chris Landriau. 9 to 11:30 a.m. 1 graduate credit
- IMPROVISATION
(Orff Level II required)
Instructor: Richard Layton. 9 to 11:30 a.m. 1 graduate credit
- RECORDER ENSEMBLE
Instructor: Carolee Stewart. 12 to 2:30 p.m. 1 graduate credit
- COMPOSING AND ARRANGING FOR ORFF ENSEMBLES
(Orff Level III recommended)
Instructor: Carol Erion. 3 to 5:30 p.m. 1 graduate credit

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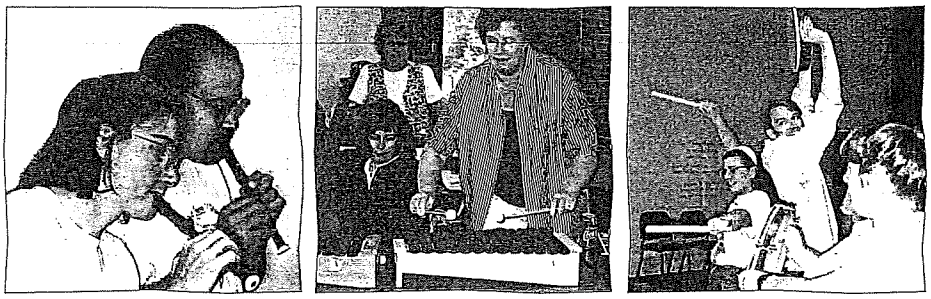

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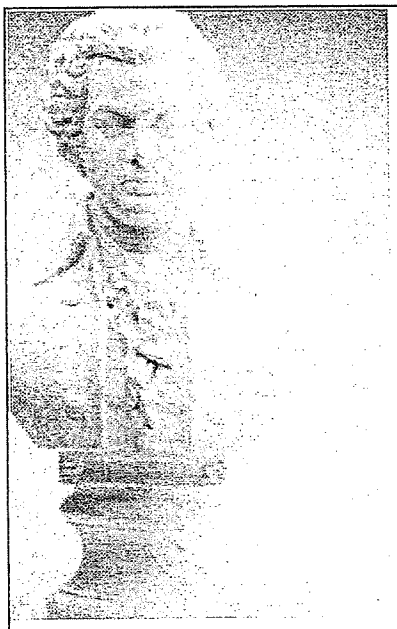

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For more information, please contact: Dr. Cecilia Wang, UK School of Music, Lexington, KY 40506-0022
Phone: (606) 257-8203, e-mail cecilia@pop.uky.edu

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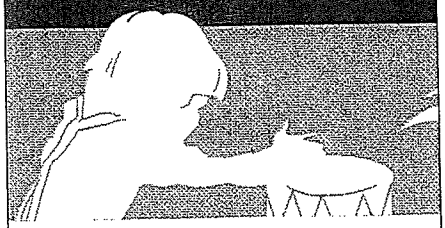

19th Annual Orff Schulwerk Training Courses

- **Introduction to Orff Schulwerk**
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- **Teacher Training, Levels I & II**
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- **Extensions in Orff Schulwerk**
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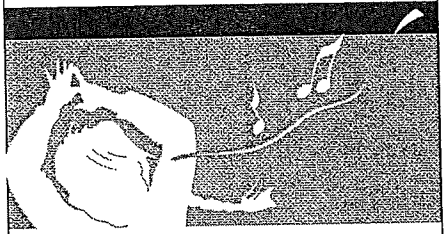
Levels courses are approved by the American Orff-Schulwerk Association



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Instructors: *Julie Scott and Matt McCoy*
June 21 – July 2

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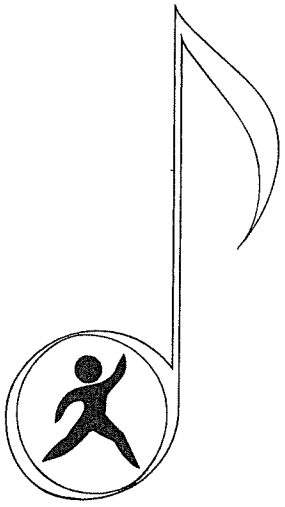
Study 1999

The Orff Echo Editorial Calendar

Issue	Focus	Submission Deadline
Fall 1999	Games	June 1, 1999
Winter 2000	Early Music and Dance	September 1, 1999
Spring 2000	Modern Art Forms	December 1, 1999
Summer 2000	Improvisation	March 1, 2000

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

Classified Ads



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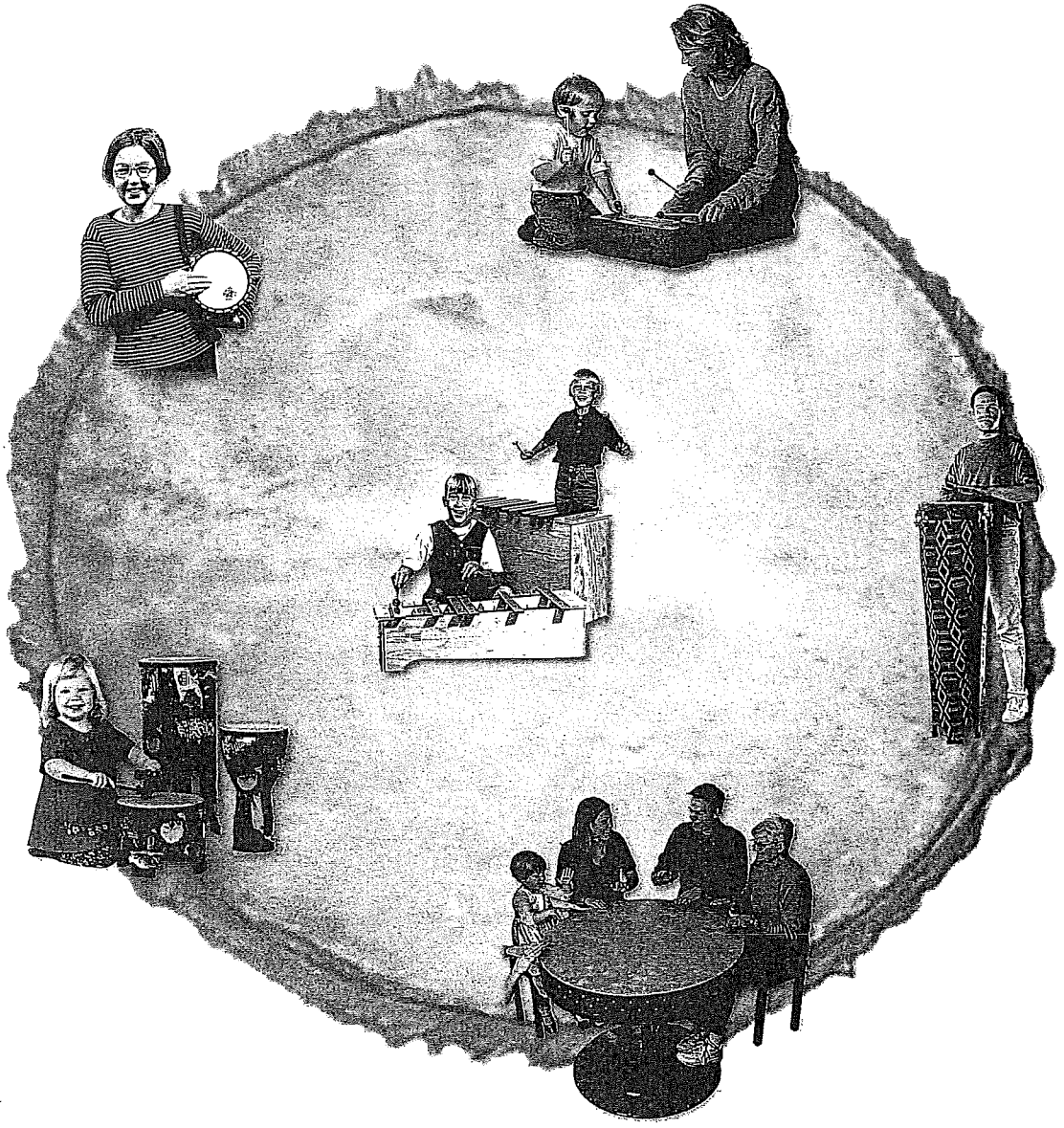

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