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Music and Movement Education

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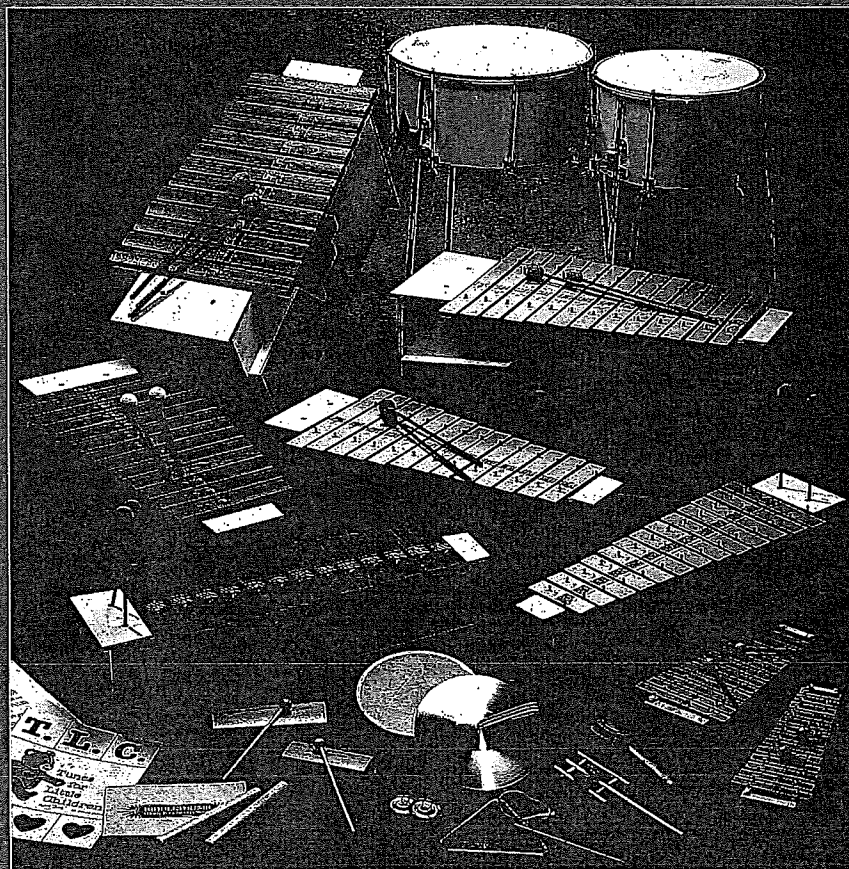
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The American Orff-Schulwerk Association is a non-profit professional organization of music and movement educators dedicated to the creative teaching approach developed by Carl Orff and Gunild Keetman. We are joined by our belief that learning about 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 Chris Valentine, grade 5, Durrance Elementary School, Orlando, Florida. Student of J. Conquy

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From the Editor

For most, classes are over, schools have temporarily closed their doors, mornings start a little later, the pace slows a bit, we spend more time with our families. It's a special time of year — summer.

This issue's summer-bright cover was painted by Chris Valentine for the children's art exhibit at last year's Tampa conference. At the time, he was a fifth grade student at Durrance Elementary School in Orlando, Florida. Many thanks to art teacher Nancy Coyne for helping bring Chris' painting to print.

Though this can be a hectic time of year for those who teach and attend summer courses, for many people summer provides more time to think, more space for introspection and a chance to take a closer look at what we — and others — are doing in the classroom.

We hope that in this issue you will find food for thought that will help you do just that. Our focus on the upper

elementary grades, coordinated by Marilyn Gunn and Martha Riley, delves into the rewards and challenges of working with this group of children who seem constantly on a whirlwind of change.

Though *they* may be moving ahead at breakneck speed, Veronika Schultz offers a reminder of just how important it is for us to stop and look around ourselves, seeing familiar surroundings with new eyes. Renewal and rediscovery are the theme of her article, "Wandering for Our Roots: Wildflowers!"

We've chosen this issue to introduce a new column, "Teacher to Teacher." Edited by Liz Gilpatrick, the column will provide an opportunity for teachers to share knowledge and experience with one another when facing difficult issues in the classroom.

"Music Makes Kids Smarter!" This exclamatory slogan has been taken to heart by everyone from ad executives promoting products to advocates for

music education. But is it true? What does current research tell us about the relationship between music and the mind? In this issue's Focus on Research column, Lori Custodero sheds light on the latest findings of researchers such as Frances Rauscher, whose work has drawn interest from academia and the popular media alike.

Incidentally, Dr. Rauscher will be a featured presenter at Southwest Renaissance, AOSA's national conference to be held this November in Phoenix. Find out more about this year's line-up in the first of two articles appearing in our newsletter, *Reverberations*.

Have a great summer!

-Donna Marchetti

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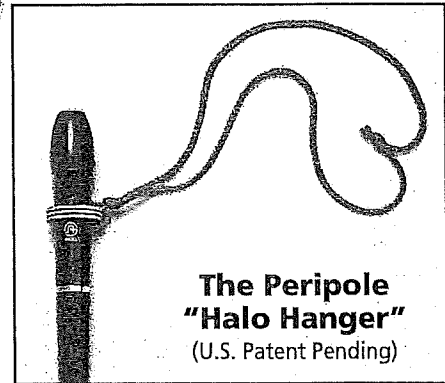
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President's Message

Jack Neill, AOSA President

"Improvisation gives me the greatest challenge and the greatest pleasure. I never know from moment to moment where I'll end up, and sometimes I'm scared to death. Yet, with all the risks, being on the edge is always the most fulfilling place to be."

-Bobby McFerrin

My students are probably quite tired of hearing me repeat these words that were written by the astoundingly inventive Bobby McFerrin for the liner notes of his first album. Improvisation excites me. It is the aspect that first attracted me and many others to the Orff approach, precisely because it is so fulfilling, to teacher and to student alike. According to Carl Orff, "Improvisation is the starting point for elemental music-making." But, in spite of national standards that insist on its significance, improvisation is the aspect of music education that is most widely neglected in this country.

Why is that? Certainly, part of the blame rests on the fact that many teachers have not had the benefit of training and practical experience in improvisation, an advantage provided in Orff Schulwerk teacher training courses. Another reason, it seems to me, is our society's preference for proficiency over creativity. We don't necessarily want our children to be

innovative — we want them to bring home the highest test scores, to sing the lead role, to score the winning points. If they can do these things while showing a certain degree of inventiveness, that's fine. But focusing on creativity in the classroom often is perceived as somewhat aberrant or at least unproductive by some parents, teachers and administrators. As a result, too many music teachers choose to focus instead on producing prodigious performers.

These thoughts came to mind while reading an interview with Howard Gardner in the *New York Times*, February 14, 1999. (Dr. Gardner is an eminent psychologist

who is probably best known for the book *Frames of Mind*, in which he described his theory of "multiple intelligences.") "Some people use the word 'creativity' for anybody who does anything well," Dr. Gardner remarks. But he makes the important distinction between creativity and prodigiousness, observing that most people "who work a long time at something can become experts."

Indeed, most groups of children can perform "Street Song" from Volume III, or "Connemara Lullaby" from Volume IV, or any number of challenging pieces, if given sufficient rehearsal time. But this is clearly not what Carl Orff had in mind when he and Gunild Keetman began publishing *Musik für Kinder* nearly fifty years ago. Orff explained, "It is not the playing from notation but the free making of music in improvisation that is meant and demanded, for which the printed examples give information and stimulus." His goal was not to produce musical prodigies, but rather to arouse children's natural creativity.

"Prodigiousness has nothing to do with creativity," Dr. Gardner continues. "To be creative, you have to go against the grain, whereas a prodigy is somebody who's honored precisely because he does exactly what society has established as a set of accomplishments. He's a child who acts like the adults are supposed to act." Of course, going "against the grain" often results in rejection, or at least being ignored by that society. Mozart was the perfect example of an artist who was immensely treasured as a child prodigy. But the body of work that defines him as a creative figure in the history of music was composed during his adult years, a time when he was largely overlooked by the public, to the point of being nearly penniless at his death.

Certainly some degree of expertise is required in order to improvise music and movement; improvisation involves performance technique and a knowledge of the idiom being used. But it goes far beyond that. It requires a teacher skilled at creating and maintaining a safe atmosphere for creativity, a teacher who is alert

to give positive signals for divergent responses that a majority of the community might reject or ignore.

This is the most important thing we teach and learn in our teacher training courses. Most of us received our initial training in a literacy-based program: we learned by reading and then reproducing someone else's music or dance. We tend to replicate this experience in our own teaching. The three-level sequence of courses aims to accustom the participant to an experienced-based program that is open ended, one that is, as Carl Orff intended, continually developing and growing. The participant learns to provide the healthy climate necessary to encourage students' creativity as well as the pedagogical principles that stimulate its expression.

Dr. Gardner maintains, "Anybody who thinks that creativity just sort of happens is mistaken because when you do things that are different from other people, you usually get rejected." This may be the case in some places, but not in the Orff Schulwerk classroom, because the spirit of the Schulwerk is exploratory rather than directive. It is what Werner Thomas called the "continuous *ars inventendi*, a spontaneous art of discovery with a hundred ways and a thousand possible structures."

"The roots of innovation," Dr. Gardner believes, "lie in taking seriously and developing something which nobody else has paid attention to, and which you and the rest of the universe might be inclined to ignore." Refuse to allow your students to ignore it, lest they never discover how fulfilling the edge can be!

To paraphrase Bobby McFerrin, being AOSA president these past two years certainly gave me the greatest challenge and the greatest pleasure. It couldn't have been done without the considerable support of my wife and daughters, and the gracious assistance of so many of you. Thank you for affording me the opportunity to serve AOSA and Orff Schulwerk.

Upper Elementary Views

One of the privileges of being an elementary general music specialist is the opportunity to watch children grow up. Many of us have the same children for the first five to seven years of their school experience. Those young learners in kindergarten and grade one admire us as guardians of the land of music. They fling their little bodies at us full steam, wrap their arms around our legs, and tell us they love us. Then they grow up. Their growing up is also a growing away. Each year, their hearts and minds belong less to us and become more and more their own. They have definite opinions about what is right or good or fun. Our strategies for these older learners must

honor these profound developmental changes.

In this issue, we provide some creative ideas for working with those fascinating upper elementary grade students. Tim Brophy has researched the physical and emotional changes that the emerging adolescent experiences. He provides some good rules of thumb for appropriate practices and expectations for this special population. Marilyn Wood brings us her joyful experiences with training singers, offering many practical suggestions for improving their part-singing skills. Rick Layton shows us how to take a myth and turn it into a creative adventure using music, dance and drama. If you've ever wondered why some individuals remain musically active through adulthood and others try to distance themselves

from musical activity, Karén Jensen offers some insight into this phenomenon. And finally, Jim Solomon describes his project D.R.U.M. which fulfills that innermost longing of young people to belong while developing musicianship. We hope these articles will inspire renewed enthusiasm for your upper elementary classes!

*-Marilyn Gunn and
Martha Riley*

Orff Schulwerk in Middle and Late Childhood: Developmentally Appropriate Practice

Timothy S. Brophy

As music specialists we often teach the same students over a period of years. From as early as age five, we observe the emergence of our students' personalities and preferences as they become increasingly influenced and changed by social, cultural and biologically driven forces. Children in middle to late childhood — ages nine, ten, eleven and twelve — have undergone fundamental and irreversible developmental changes in their physical coordination and mental operations, becoming capable of engaging in intricate and accurate performances, high level musical thinking, and the purposeful, creative application of musical knowledge to achieve specific goals. There are three primary artistic processes through which our students experience music — performing, creating and responding.¹ When children perform music, we place them in the role of musical interpreter, a role requiring specific musical skills. When children are creating music, they experience the roles of composer and/or improviser. When children respond to music, they assume the role of listener or audience member. Using these artistic processes as a guide, this article presents some of the theory and research that tells us what children in middle and late childhood should be able to do in the music classroom, and how these findings can influence daily teaching practice.

The Performing Child: singing and playing instruments

Singing: vocal pitch accuracy and range

Numerous researchers have shown that vocal pitch accuracy — the ability to match a specific pitch with the singing voice — improves as children get older.² Acquisition of vocal range has also been shown to be an important and requisite component for pitch accuracy.³ However, vocal range acquisition itself may not be

linked to age. Levinowitz et al.⁴ administered Joanne Rutkowski's *Singing Voice Development Measure (SVDM)*,⁵ a nine-point rating scale for classifying developing singers based on the range of their singing voices, to 200 students in grades one through six. The criterion songs "Row, Row, Row Your Boat," a major-mode song, and "In the Sea," a minor-mode song, were taught over a period of one month. Student solo performances were then judged using the SVDM. These researchers found that the major mode song was better controlled, yet the children's singing voice acquisition did not significantly improve across grades one through six, calling into question the developmental nature of this trait.

Playing instruments: mallet control

As part of a recent study of the rhythmic, melodic, and structural characteristics of children's melodic alto xylophone improvisations,⁶ I tested 280 children ages six through twelve for their mallet facility by having them complete five ten-second trials of three mallet exercises at an alto xylophone. Speed, accuracy and the ability to alternate the mallets increased steadily with age. There was a significant increase in facility from age six to age seven, and the highest facility was demonstrated by the nine- through twelve-year-olds.

What this tells the Orff Schulwerk teacher

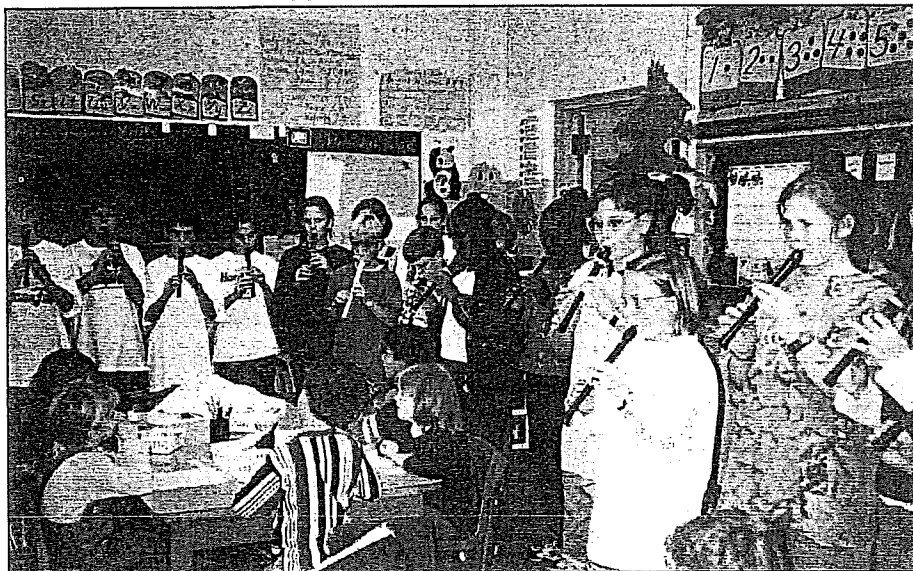
This research suggests that while a child's vocal pitch accuracy may improve with age, a child's control of the singing voice may not necessarily follow suit. We can expect our older children to sing on pitch, but they may not have the vocal control to sing songs with wide ranges. Improved accuracy suggests that part-singing and the performance of vocal melodic ostinati will be easier and in better tune with the older children, but the range in which these occur is vital to their accuracy. Teachers can quickly check the level of children's acquired control of the singing voice by having them sing (as an entire class) a well known song such as "America" in several keys while listening for pitch accuracy. The best accuracy will occur in the most controlled range. Teachers must be careful not to incorrectly label students as inaccurate when the real problem is that they have not acquired full control of their vocal range.

Older students also possess the ability to play more intricate mallet pieces at the barred instruments. Alternating technique is easily achieved by upper elementary children, and increasing facility makes possible the performance of more rapid passages, tremolos and special effects. This increased level of control also



Older students enjoy performances that give them a sense of being more mature

continued...



Sixth graders as role models: performing a recorder piece in a second grade classroom

suggests that three mallet technique should come more easily to the older children. This increased physical control also makes the introduction of recorder at about age nine both logical and developmentally appropriate.

Audience perception and personal acceptance of the performed materials takes on new meaning for upper elementary children. Older children need and want to participate in performances that appeal to their growing sense of their own maturity, and their developing view of themselves as “different” from the primary students. They enjoy being musical role models for the younger students.

The Creating Child: composing and improvising

Swanwick and Tillman found that around age nine there is a shift toward “convention” in the musical characteristics of children’s compositions: children’s original music begins to demonstrate more common musical elements, such as sequential patterns and repetition of phrases.⁷ Around ages ten through twelve, children’s compositions begin to evidence greater consideration of formal musical structures such as phrases.

The musical improvisational behavior of children has been generally described in one of two ways: process-oriented or product-oriented.⁸ While the product-oriented improviser finds satisfaction in the spontaneous creation of a well-formed and structured work that an audience will

enjoy, the process-oriented improviser thrives primarily on the experience of the creative journey. I have shown that around age nine, children’s improvised melodies become significantly more rhythmically and structurally organized.⁹

What this tells the Orff Schulwerk teacher

As children grow and develop musically, their musical creations are influenced not only by their skill and musical knowledge, but by their perception of what is “good.” This marks a fundamental change in creative purpose, and the research suggests that children in middle to late childhood are coming to terms with the field that judges their creative works — parents, peers, and teachers.¹⁰ Figure 1 presents a composition with an accompaniment composed and notated by fifth grader Whitney A. The careful attention to detail, structural organization, and conventionality of the piece are the hallmark of child composers at this age. Figure 2 presents the alto xylophone improvisations of a seven-year-old and a ten-year-old. It is readily apparent that the ten-year-old is very interested in conforming to audience expectations — the phrases are balanced, the tonality is supported by the closure on the tonic pitch of C — and the seven-year-old is creating a musical piece that is unique, personal and generated without concern for musical convention.

This shift in creative intention also affects the upper elementary child’s attitude toward creative engagement. The

need to conform to acceptable norms heavily influences their reaction to the materials and approaches that teachers use. Older children must sense that their creative efforts will result in an audience-pleasing product, and are very sensitive to the judgments of others. Whereas the primary child will create for the mere joy of creating, the older child will create music and movement only if it is contextualized within a well-defined and structured event. For example, compositions must “sound good” (a quote borrowed from countless students over the years), and teachers should plan these experiences to ensure that completed compositions are “audience worthy.”¹¹ Improvisation must occur within meaningful contexts, such as instrumental rondos, story arrangements, or within specific harmonic sequences that are both challenging and appealing. Older children will create wonderful movement if it is goal-oriented and intended to demonstrate a particular event or action that they can interpret in a meaningful way. Teachers should avoid misinterpreting the reactions of their older students to creative activities as “self-consciousness,” when in fact the children do not sense the goal or purpose of their creative involvement, or fear that their creation will not be judged well by its audience.

The Responding Child: listening, evaluating, reflecting

One of the most fundamental changes that we readily observe in older elementary children has to do with metacognition, the ability to reflect upon one’s own growth and learning. Children in middle to late childhood gain a sense of their past and present, and can begin to compare their past performances with present ones. The developing ability to engage in this type of thinking is one of the most distinguishing characteristics of this population. Metacognitive skills are facilitated by the employment of musical critical thinking skills,¹² and the core thinking skill of pitch ordering has been shown to improve steadily with age.¹³

Serafine has shown that cognitive processes relevant to music develop rapidly between the ages of eight and ten, and by late childhood (age eleven) these processes are fully in place.¹⁴ These processes permit the upper elementary child to apply more global, abstract

Figure 1. Fifth-grader Whitney A.'s composition for recorder and bass xylophone

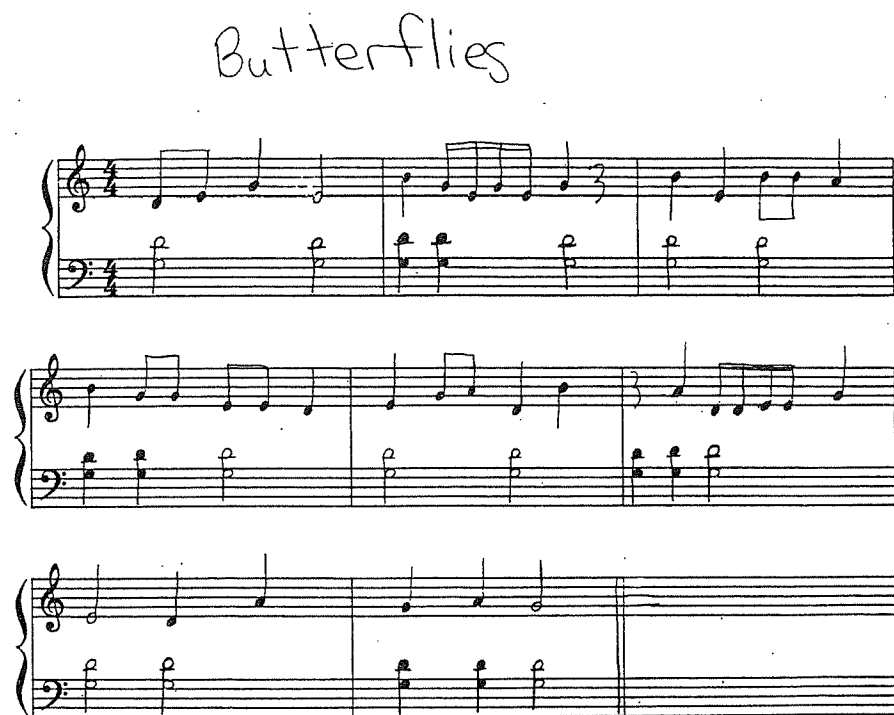


Figure 2. Eight-measure alto xylophone improvisations by a seven-year-old and a ten-year-old

seven years old:



ten years old:



Focus on Upper Elementary

thinking skills during listening experiences, distinguish musical textures, aurally and visually identify harmonic changes, and to discern larger sectional and developmental forms.

What this tells the Orff Schulwerk teacher

The upper elementary child's developing metacognitive ability is a valuable tool for teachers of Orff Schulwerk, because engaging older children in regular written reflection of their musical growth serves to embed learning in a new and fundamental way. Journal keeping and critical thinking exercises are common methods of undertaking these types of activities. Here are fifth-grader Whitney A.'s reflections on her musical progress from fourth to fifth grade:

"In fourth grade, my writing samples were not as complicated. They were also more difficult to understand. The things I had just learned in fourth grade were very familiar to me in fifth grade. Writing in fifth grade was easier because I had experience from fourth grade.

"I have definitely improved in composing and notating music. I composed a piece at home. In fourth grade, my songs were very short and simple. In fifth grade they were long, difficult, and interesting. I have much more confidence in composing and notating music now.

"In fifth grade, music has become a much bigger part of my life. I have learned many more things on recorder. Much music terminology that I didn't understand in fourth grade I now understand. It is obvious to me that I have made much progress from fourth grade to fifth grade."

Sixth-grader Jake reflects on his musical progress from fifth to sixth grade:

"My progress in writing music has been tremendous. I have seen quite a development in my skill. In fact, it has become easy for me. Also the songs I write have become more complicated and they have begun to sound song-like.

"My progress in composing and notating music is now one of more efficiency. I feel

continued...

Focus on Upper Elementary

I notate with less mistakes in sixth grade and write with greater ease. Composing and notating is now an assignment I do not dread.

"With sixth grade came more general knowledge of music. It is easier for me to recognize the works of different composers when played as opposed to fifth grade. I feel I have a more developed ear for music."

Both examples reveal the older child's ability to retain a sense of their past accomplishments and compare them to their present levels of achievement.

Whitney C., a sixth-grader, comments on Mozart's Rondo Alla turca for piano:

"The purpose for Mozart using the same rhythmic motive across the piece is to create a Turkish effect and to balance the piece.

"He achieves balance in the form by repeating A, B, C, D, E once each and by using the same rhythmic motive over and over.

"I think he did achieve a 'Turkish effect' because the music is fast paced but not always right on the beat."

Her writing gives evidence of careful consideration of the repeated rhythmic motive and its connection throughout the sections of the piece, as well as larger formal features. She makes note of the "Turkish effect" by pointing out the sections that are not "always on the beat," referring to the distinctive arpeggiated grace notes that embellish the chords at the end of the piece; in the performance presented in class the pianist slightly elongated the arpeggiation, giving the feeling of being "off the beat."

Summary

The upper elementary child belongs to a distinct population that is unique in a number of ways. Older children must sense and accept the purpose and meaning of their musical work, and will produce their finest performances and products when they have a clear understanding of the goal of the musical activity. They are highly sensitive to their

audience, and the opinion and reaction of their audience is of paramount importance to their perceived success. When feeling successful, challenged and engaged, musicians in middle to late childhood are the best evidence of what we do as teachers of Orff Schulwerk.

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Upper Elementary Years: Beautiful Singing in Parts

Marilyn Wood

During my twenty-five years of teaching, I've been fortunate to teach students from the ages of three years to adulthood. I've had many different, joyful experiences from each of these ages. As I reflect on fourth through sixth graders, there are many joys, indeed. The fact that these students are musically capable of almost anything that I present to them in an understandable way is so exciting and challenging! An area that is absolutely one of the highlights of working with young people this age is the singing voice. What an incredibly beautiful sound these children can produce! To watch their faces when they sing well in three-part harmony brings chills to me every time it occurs. For many of these children, it is the first time they've had the joy of singing in harmony. We often forget how incredible that experience is when first accomplished!

How do we successfully prepare our classes for this wonderful experience of singing in parts? I can think of no better preparation for this than what Orff Schulwerk teachers do all the time. In this article I would like to explore some of these ideas.

Orff teachers use language and movement

We teach music concepts in the Orff Schulwerk by starting with the known and leading the children to the unknown. When we begin teaching rhythm, we begin with language. When we begin teaching part singing, we can also begin with language. When our children are speaking chants and poems in canon in the lower elementary years, we've already begun the process for singing in canon, one of the first "part singing" experiences.

Keeping the steady beat is one of the most difficult problems children have when singing in canon. We begin working on canons with the spoken chant, but can add another fundamental part of the Orff Schulwerk process into

this: movement. Whether it is a simple fingerplay or movement that involves the whole body, adding movement to these language experiences in canon helps the children keep the beat. They are not only *hearing* other parts, but are also *seeing* movements being performed in canon. This is such an important part of the whole concept of part singing: being aware of what others are doing in relation to what you are doing, but not being "led astray" by the other parts. Speaking and moving in canon can lead to singing and moving in canon as the children become third and fourth graders.

Another activity that Orff teachers often do is helping the children "think" parts of the chant or poem or song. Some examples of this would be singing only "special" words, or taking out phrases one by one so that more and more of the song or poem is heard inside the head. This ability to hear and feel the music even when it's not being sung or spoken out loud is very important for successfully singing in tune and singing in parts. Again, movement enhances this and helps ensure success.

Orff teachers stress good listening skills

An important part of learning to sing in harmony is being able to sing a melody *a cappella*. I never use the piano to teach a melody to my children. I find that children get very lazy when the piano plays their melodic line. They stop using their ears and musical minds. They basically just sing a split second after the piano plays their note. They are not singing the melodic line independently, and they are certainly not developing their aural memory, which is necessary for part singing. If you use the piano to teach melody, ask yourself what happens when you switch over to the accompaniment when the accompaniment does not include the melody. Most of the time the children struggle, and we find ourselves playing the melody as we try to play part

of the accompaniment. After learning the choral parts of music that is set for choir and piano, I do add the piano, but not playing the children's singing parts.

Orff teachers use *ostinati*

The use of *ostinati* in the Orff Schulwerk is great preparation for part singing. When children learn to perform several different *ostinati* simultaneously (verbal or instrumental at first) they are preparing their ears for harmony. One of the easiest forms of part singing can be found in *ostinati*. The best ones for singing are at least eight beats long, as the four-beat *ostinato* tends to lose its musicality and appeal very quickly.

When children can hold several vocal *ostinati* together, they are ready to try a two- or three-part song that has independent melodies for each part. Occasionally a child will fail at this. Even though she or he can sing the melodic line alone perfectly or with his section when no other parts are sung, he cannot stay on his part when the other parts are added. Usually when this happens it is because the child can no longer hear himself singing and he "loses" his own voice.

A simple tool to solve this problem is what I call the "music phone." This is a device made out of PVC pipes in the shape of a "C," or you can use one of those "whirl tubes" (that you twirl vigorously over your head to make a pitched sound). A child can put one end on his ear and sing into the other end of either of these devices. The child will hear his own voice amplified greatly, but still be able to hear the other parts. Once he hears that he is indeed on "his" melody, he will gain confidence that he can do this! Most children don't need the device after one or two rehearsals. Other ideas that work: take a large, empty plastic milk carton that has most of one side cut away. While holding the handle, place the cut-away side over your ear and mouth and sing into the milk carton.

continued ...

Focus on Upper Elementary

Or, by slightly cupping one hand over your ear and singing "into" your other hand, you can hear yourself a little better. This is not quite as effective as the others, but is always available.

Orff teachers teach all parts to all children

I think it is very important to teach all vocal parts to every child, another Orff principle. At this age, there are no alto or soprano voices, and all children should have the experience of singing the high, middle and low parts.

Musicianship as well as vocal range grow from this experience. I don't assign parts on a song until all groups can sing all parts well. If one group ends up singing part one on a song, then they will probably sing part two or part three on the next song.

Orff teachers use warm-ups to teach

Harmonic singing during warm-ups is a great way to prepare the ears for part singing. When students can sing a three-part chord and tell if it is in tune, they've reached a very important step toward success.

One activity with chords is to outline melodically the I, IV, and V chords on solfege (Example 1). Next,

one group holds *sol* while the other two groups progress down to *mi*, then the second group holds on to *mi* while the third group sings *do*. I do this with the IV chord and the V chord as well. Eventually, we work on the singing exercise in Example 2. One group sings the top part melodically, another group sings the middle part, and the third group sings the lowest part. We discuss whether our chords were in tune or not. If not, how do we "fix" them? Was the top part too high? Too low? The middle part too high? Too low? Be sure to switch parts so that all children experience singing the high, middle and low parts. This takes several rehearsals, but when they can

sing this in tune, they know they've done something special!

Another way we approach part singing is using a "waterfall" approach from a single pitch. (see Example 3). This is also a great exercise for singing in tune as you descend on pitches. It takes a great deal of energy and thinking to keep that chord in tune while descending. Begin by having all of the children sing the five-note descending scale (*sol, fa, mi, re, do*). Work on physically pulling up as you sing each pitch that descends. Use your hand, and even come up on your toes just a little bit to help. Once they can do this, have one group hold on to *sol* while the other groups descend to *mi*. Have a second group hold *mi* while the third group descends to *do*. If everyone has worked carefully down the scale, you should have an in-tune chord. Be sure to change the groups around so that different groups hold *sol*, etc. This is particularly nice since you have the sound of harmonic tension and release as you go down the scale.

Example 3.

Example 1.

Example 2.

Orff teachers choose appropriate, quality literature

When you are beginning to introduce singing in parts to your upper elementary children, look for choral literature that uses canon or ostinati or that has two or three parts that are melodic, rather than music with two- or three-note chromatic "also" parts.

Choose excellent music for part singing. It is going to take a little longer to teach, but with good music,

the children don't get tired of singing it. However, don't pick music that will take a whole year of tedious drill to master, leaving you little time to do anything else. Pick some good challenges, but make sure they are "reasonable" challenges considering the children's age and musical abilities. Try to find a few arrangements or compositions that are very nice, but quite easily accomplished as well. Children need success as well as challenges, so vary the level of difficulty, including some unison, some two-part, and some three-part music.

If you are planning on performing with fewer than thirty children, you might want to concentrate on unison and two-part music. Having at least ten to fifteen children per part usually works best when you are performing three parts. If your class has fewer than thirty children, but you have more than one class that will be performing

together, then you can learn three-part songs. Teach all three parts in each class. When the groups are put together for a final rehearsal or two, the children will gain the extra confidence that more children on a part brings, and the performance will be a treat for them.

Orff teachers have patience

When we put Orff pieces into their final forms, it usually takes some patience and care (and practice!) to get them ready for performance. This will be true of part singing. If you are singing in three parts, you have to be sure that all parts are secure when sung alone. You should also practice singing only two of the three parts together (such as part one and part three; part one and two, etc.) before you try all three parts together. Even then, it may take a few times before it is secure. Don't try all of the above in one or even two rehearsals. You will be

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exhausted and so will the children. Remember, have patience. The reward is worth it for the children and for you.

Marilyn Wood is a member of the faculty at Middle Tennessee State University in the Department of Recording Industry. She presents workshops throughout the United States and is frequently a guest conductor of children's choir festivals. She also teaches Orff Schulwerk Level I and Level II courses in the summers at various universities. Her past teaching experience includes college teaching at Oklahoma Baptist University, general music at the elementary and middle school levels, and choral music at the high school level. In addition, she has worked with preparatory students from the ages of three through high school, and directed a select children's choir for eight years. Marilyn's degrees are from Oklahoma Baptist University and the University of North Texas.



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The Schulwerk, Mythology and the Upper Elementary Student

Richard D. Layton

As Orff Schulwerk teachers, we are all intimately aware of the powerful connections between music, dance and literature. Without question, Carl Orff's best known mature work is *Carmina Burana*. What better example could an Orff Schulwerk teacher have? For in this one adult, yet elemental composition we experience the drama (literally!) of exciting music and exhilarating dance — all conceived to bring to life the power of a very old, yet still relevant body of literature.

Indeed, whether the classroom example might be a first grader working with literary forms as short and simple as riddles and proverbs, or an upper elementary school student using music of the Schulwerk to bring to life a story from the Mayan creation myth *Popul Vuh* (as my students did last spring), Orff Schulwerk at its best is always linked directly to the written and spoken word.

Toward this end, at The Key School, where I teach, the spring Orff Schulwerk performances are always plays, not concerts. Each year the selection process for the story is an exciting and challenging experience, for though it is certainly fun to pour over even just a few of the endless possibilities of stories available, my colleagues and I feel the full weight of choosing a story that is deserving of the high-quality music written by Carl Orff and Gunild Keetman. It is for this reason, that we seem to come back time and again to what the Public Broadcasting Service series with Bill Moyers and Joseph Campbell called "The Power of Myth."

When one thinks of the music of the Schulwerk, be it a child-like pentatonic melody from Volume I or an ethereal and sublime Phrygian melody from Volume IV, the effect is the same. I am speaking of the power of these beautifully (brilliantly!) crafted pieces, so elementally and elegantly conceived that they seem somehow to transport us, as

listeners and participants, to some other place and time.

It is, I think, this almost "out-of-time" quality of Orff's and Keetman's music that pleases my students so much. The children in Key's Orff Schulwerk classes never ask to play popular, classical or jazz music. This is not because they do not enjoy or appreciate other types of music, but because they are so enamored of the unique quality of the music from the Volumes. Since the students are not able to place the music of the Schulwerk directly within some specific chronology or genre, they are unencumbered by any prior imagery; hence they can improvise melodically, rhythmically and most importantly — through movement in a manner that is fresh, new, and again, almost "out-of-time."

As in many schools, language arts classes at Key include mythology. No doubt there is a direct link between my students' enthusiasm regarding these timeless stories that is so well supported by the unique quality of Orff's and Keetman's modal melodies and woven ostinati. Regardless of the geographical sources (Western or non-Western), Orff Schulwerk teachers know how perfect myths are for our students. We use them

they experience "The Power of Myth." By this I mean that I bring the improvisatory element to the fore in a literary sense. I present the beginning of a myth to my students, leaving them with the task of its completion.

My story begins something like this: "Long ago when the earth was very new, the mortals who dwelled there lived in fear. They lived in fear because every day at the same time a very frightening event occurred. The sun would set. The mortals couldn't understand what this meant. All they knew was that they were forced to live in darkness and coldness for hours on end. The mortals would wander blindly, numb with cold, in search of others, not knowing who they might find — friend or enemy. They would all huddle together, trying to stay warm, even though they feared the malevolent potential of their unknown company. And this is how they lived, long, long ago when the earth was very new..." This beginning grips my students every time, but not due primarily to the literary quality. The power of this beginning comes from another source.

I wait until the students can play this piece fairly well. Then, while they are playing softly, I tell the beginning of the

The power of these beautifully crafted pieces, so elementally and elegantly conceived, seems somehow to transport us, as listeners and participants, to some other place and time.

frequently, secure in the knowledge that we have given our students a quality experience, on both the musical and literary levels.

In the spirit of the Schulwerk and story telling, I have enjoyed going "backward" one step with my students as

story. It is this simple and haunting piece, working in conjunction with the beginning of the story, that engages my students and provides the motivation for them to move further in this Orff Schulwerk experience. (I like this piece with tenor recorder on the voice part. I also like to use both alto xylophone and

34. Melodies for singing to a xylophone accompaniment 77

Andante con moto

Alto Xylophone

Alto Xylophone

Alto Xylophone

ORFF-SCHULWERK MUSIC FOR CHILDREN, VOLUME IV

English version adapted by Margaret Murray

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bass xylophone, as well as a shimmering, well-placed use of hanging chimes.)

The next part of the process is movement. The form of the piece is a simple rounded binary (incipient ternary) AABA construction. As always, the movement should reflect the form of the music. The task for my students is this: The students lie on their backs. I turn off the lights. While I play the first two A sections (I use the piano, but a recording of the students playing the piece would be just as good, if not better), the students move one limb at a time, ever so gently — slowly raising an arm toward the ceiling, bringing it back down, etc. While they are doing this, I tell the beginning of the story again, up to the part about living “in darkness and coldness for hours on end.”

For the B section of the piece, the students’ challenge is to get up slowly and wander around the room, with their arms bent and hands up at about face level (no Frankenstein monsters!). I encourage the children to move slowly enough that they are comfortable doing

so with their eyes closed. When they make contact with other students (and they will), the task is to “recoil” slowly but intensely, as though in a low gravity environment. While the students are moving in this way, I play the B section and tell the next part of the story’s beginning... “The mortals would wander blindly in search of others, not knowing who they might find - friend or enemy.”

For the final A section, the movement task is simply to return to the posture they began with, except that each student must be touching another student in some way. Obviously, the students have to be comfortable with this — nothing that years of Orff Schulwerk classes shouldn’t have prepared them for! But, more simply, something as unthreatening as a foot touching another leg will suffice. The goal is to end this piece with the students clustered together. Again, during this part of the movement experience, I play the A section and conclude the beginning of the story... “They would all huddle together, trying to stay warm,

even though they feared the malevolent potential of their unknown company. And this is how they lived, long, long ago when the earth was very new.”

The culmination of this introductory activity comes when I darken the room completely except for a single black light hanging from the ceiling (the length of a standard fluorescent tube), with each student wearing white gloves. Between the lighting, music, movement, and a very simple story beginning, the students can already appreciate the “power” of the myth they are creating.

Presenting a contrast in the musical, literary and dance senses, I lead the students a bit further in the story. The myth continues... “But far away on the top of a mountain lived the gods and the goddesses. They had none of the same fears as the mortals. For the gods and goddesses had a strange and powerful gift... a magical gift that would provide them with light and heat when darkness fell and the warmth and brilliance of the

continued . . .

Focus on Upper Elementary

3 *Andante*

Alto Xylophone

Alto Xylophone

ORFF-SCHULWERK MUSIC FOR CHILDREN, VOLUME IV

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sun had gone away. The gods and goddesses had the power of FIRE!"

Once again, it is this piece in conjunction with the story that engages my students. (I like this piece with soprano recorder on the voice part and just alto xylophone for the accompaniment. I also use a suspended cymbal tremelo with occasional crescendos/diminuendos throughout.) The binary form of this piece is simply AB. (Clearly, one could also make the argument that the form is simply AA¹. But, there *is* a feeling of two distinct parts.)

In complete contrast to the first piece, the movement for this piece is a dance. I encourage the students to be somewhat programmatic as they create the dances. I remind them that they are gods and goddesses, that this dance should reflect the adoration of the magic of fire. During the introduction of the piece (again, I use the piano; I also extend the introduction for more than the four measures given), I tell the part of the story about the gods and goddesses, but it is not until I get to the word "FIRE!" that the students begin their dances. Eventually, the narrator (a student) will simply state something such as, "The gods and goddesses had a magical and powerful gift." Then the students themselves will speak in unison the word "FIRE!" For lighting, I use a

small single red bulb in a photographer's "clip light" fixture. With the black light turned off, there is just enough light to illuminate the dancers while giving a sense of anonymity to the students.

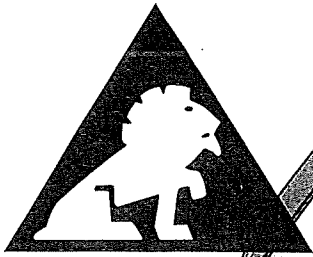
The question now is, "What happens next?" This is the fun part: the rest of the story is up to the students. They know that we (mortals) do in fact have fire. How did we get it from the gods and goddesses? Did we steal it, or bargain for it? Once the story's ending has been written, the students need to decide which parts will be narrated and which parts, if any, will require dialogue. (Of course the children must also decide who will play instruments and who will move/act.) I insist on only two major points as the students complete the process.

The first is that any other sounds or music required for the rest of the story must be improvised or composed by the students. I do not give them any more pieces, not just because I want the children to be involved with melodic and accompaniment improvisation, but more important because I think that shorter stories (this myth will last only about fifteen minutes) are best served by just a few pieces — two or three at the most. The second "control" I impose is the requirement of a reprise of the first piece at the end of the story, not necessarily with the same movement. I do this because the piece is so very powerful. I

know from experience that a return to this melody will provide the perfect mood for the end of the students' story; in other words, guaranteed success for the children.

I am often asked, "How long does a process like this take?" I respond, "Forever." Yes, I am joking, but the truth is that these types of experiences do require a lot of time; but this is time well spent. For, as I stated earlier, it was Orff's close connection to the "word" that inspired him to assimilate music and movement within his mature compositions, as well as within the children's music of the Schulwerk. When our students are developing "plays," they are working in the multi-faceted tradition of what Orff Schulwerk is meant to be, all within an improvisatory framework, conceived from an understanding of that which is at the very core of Orff's approach.

Richard D. Layton, Ph.D., is head of the Fine and Performing Arts Department, Pre-Kindergarten through Grade 12, at The Key School in Annapolis, Md., where he has taught Orff Schulwerk classes since 1979. For the past eight years, Rick has also taught undergraduate theory to music majors at the University of Maryland.



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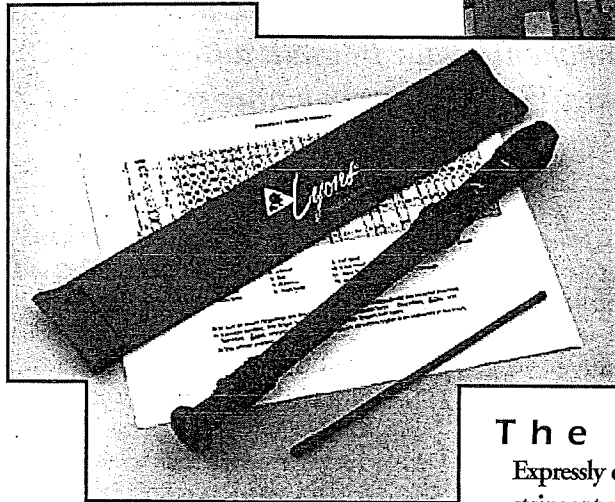
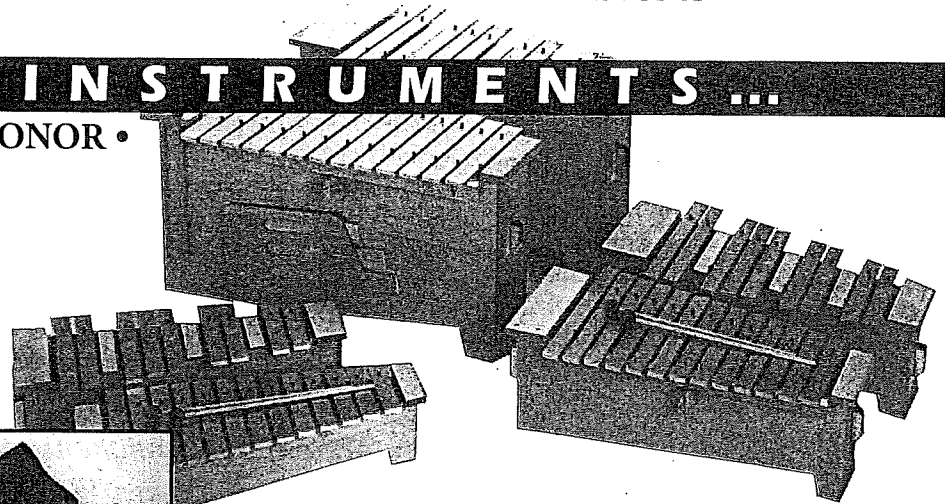
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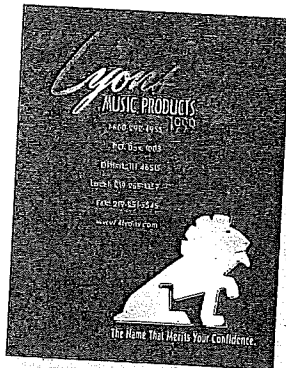
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Stuffing the Bag of Self: Early Experiences and Lifelong Effects

Karen Jensen

When do we define who we are? It seems to be a lifetime process. But significant events along the way lead us to the conclusions that outline our self image. Like tributaries contributing to a majestic river, the seemingly small occurrences in our lives can come to bear on who we are and how we perceive ourselves. Children encounter these defining moments everyday and we, as educators, add droplets of experiences to the flow. Little do we know how just how influential some of these events are. The raise of an eyebrow at the right time seems to be powerfully instrumental in the direction of future choices. What are those musically self-defining moments and when do they occur? In reading the writings of college students who were asked to reflect on those moments in their lives, I found some very interesting comments. Some things that we think are “no big deal” to young students stick tenaciously in the emotional makeup of the adult.

So what is a big deal? I asked my elementary education students taking a class in music for the classroom teacher. I had often wondered why so many of my elementary education majors seemed to lack confidence. What happened to them between the joyful music-is-fun years of early elementary school and now? Sitting in my classes were a few young adults with no love of music and even less confidence in their ability and yes, even hostility.

This led me to question our tendency to examine only those who continue to make music as a measure of our effectiveness. Yet the people who have abandoned music as adults constitute most of the population. Maybe we should find out why.

At the AOSA national conference in San Diego I attended a poster session in which the researcher had questioned adult students about their response to music. I decided to duplicate this study myself to gather some insight into adult response to music activities. Since I have students who are non-majors in one class and pre-service music education majors

in another, I sought to compare the responses and use the information to define specifically what events in childhood shaped their musical self image as an adult.

What I discovered is that music majors did not report a negative event as being the significant reason they participate as they do. But non-majors often cited negative events as influential in their present lack of participation in musical activities. Knowing how these adults feel, I thought, might help my pre-service music teachers understand the effect their actions have on the lifelong response people have to music. And so I continued to probe for answers.

Self selection begins early, exacerbated by the intentional and unintentional comments made by adult authority figures. A child who hears “he can’t carry a tune in a bucket” stops singing.

Early one semester I asked pre-service elementary classroom teachers to write a reflective paragraph or two on this statement: Describe the most memorable event that occurred in your early life that made you feel the way you do about participating in music. Students were asked to respond anonymously if they preferred and were given a short amount of time in class to compile their thoughts. Responses may have been different if this had been a take-home assignment.

After making this assignment for a few semesters to both music majors and non-majors, it became apparent that there was a pattern of responses. For instance, circumstances which are most often reported in conjunction with strong feelings occur in the upper grades, fourth to sixth, regarding an instrument, voice, solo or a program.

Many positive responses had to do with a solo. (Only non-majors mentioned solos. Majors seemed to have had more constant feedback and support of musical self-esteem throughout childhood. The

solos seemed to be a “given” with them.) The experiences involved with both vocal and instrumental solos had a lasting effect. These solos were almost always in the upper elementary grades.

“I was thrilled that my teacher had faith in me,” wrote one student. Another commented, “She allowed me to play the bass xylophone in the class concert. I do not have good rhythm, but I was determined to play that piece. Never once did she suggest I try something else or perhaps step aside for a more talented student. I can still recall the thrill of accomplishment that creating music inspired.” “She chose me as one of the soloists in our fourth-grade Christmas

Concert,” another student remembered fondly of her teacher, who would “praise us even if we couldn’t carry a tune. She said it was for our effort and that made me feel really good.” These adults still have positive feelings toward music and most of the time they do because they had a single experience in the fourth, fifth or sixth grade as soloist in class or in a program.

Negative feelings toward music also often involve solos. That is, solos that were forced, such as in the case of one student who reported, “The first time I felt a lack of self-confidence about ‘music and me’ was in the fourth or fifth grade. We had to sing individually for the teacher... her facial expression pretty much said it all.” “My only memory of music class in elementary school was sixth grade,” said another. “I remember that the music teacher made each of us sing alone with no accompaniment... I had already accepted the fact that I could not sing and I could just mouth the words and blend in with the rest of the group.”

Several students reported memories of never getting to play the instruments. One person clearly remembered wishing, since the second grade, to play the bass xylophone but never being chosen to do so even through the sixth grade. He expressed his great disappointment in this and he identified that as the reason that he had negative feelings about music. His perception was that he was not good enough to play the instrument; therefore he was not good in music, thus ending his pursuit of musical activities right at a time when he needed to make a choice about electives in junior high school.

At the age when children seem to care the least about music activities they indeed care the most because they are developing their lifelong self concept. How do they measure up to peers? What are the clues that tell them who they are musically? Where do they fit? How does it make them feel? Apparently these are the questions they are answering for themselves. This challenging age is also a critical population. The choices we make as music educators for this age group have long-lasting repercussions.

These four or five years of seeming indifference on their part are apparently a most crucial time of life when we foster or lose the love of music for a lifetime.

Self selection begins early, exacerbated by the intentional and unintentional comments made by adult authority figures. A child who hears "he can't carry a tune in a bucket" stops singing. Since children must continue to sing to improve, the result of this type of comment is counterproductive to our mission! But, of course, we wouldn't make that comment in front of the child. But we may ask him to stand in the back row of the group or just mouth the words. Or, when recording the class singing, ask the student to stand in another place when it was discovered that he was near the tape recorder. This is anecdote was told to me by a fifty-year-old who vividly recalls the incident.

Careless comments and actions rob people of the joy of feeling good about making music. If that is not bad enough, when we steal the joy we are stealing the money. These children grow to be adults who will sit on our school boards,

Focus on Upper Elementary

become our superintendents and parents of the next generation that will or will not support the arts in education.

As practitioners of the Orff approach, we are teachers who have chosen to provide students with positive experiences. But a misstep in the upper grades can be all it takes to undo all the good you have done. Not being chosen for a school choir, being forced to sing in front of classmates against one's will, not getting a chance to play an instrument of choice are a few things that adults stuff into their bag of self.

Karen Jensen is on the faculty at Missouri State College in St. Joseph, Missouri, and director of Griffen Junior Singers, a community choir for children second through sixth grade. She taught music K-6 in the St. Joseph public school for twenty-five years. Karen holds several degrees in music education and completed Orff Schulwerk teacher training at Northern Arizona State University. Karen is also course director and instructor of Orff Schulwerk teacher training courses at the University of Missouri-Kansas City.

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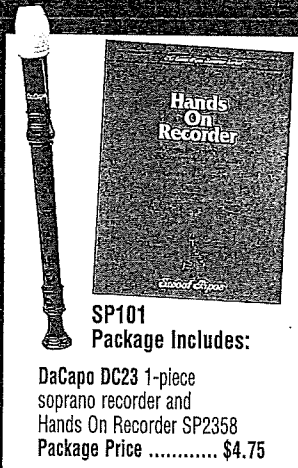
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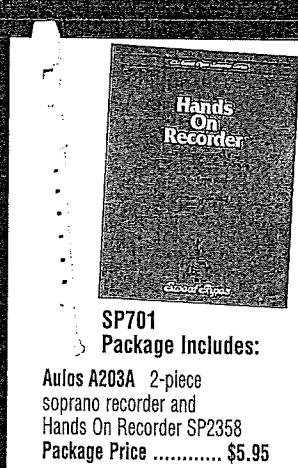
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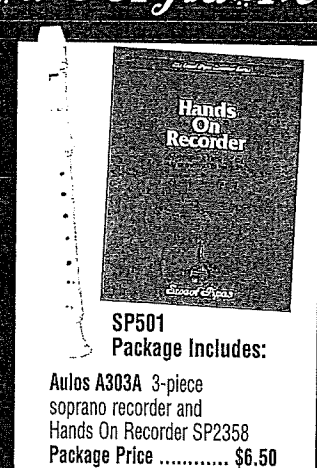
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D.R.U.M.: Discipline, Respect and Unity Through Music

Jim Solomon

Kids love drums! The sight, the sound, the power and the feel are tremendous motivators for many students. When played in ensemble, drums require the discipline of the participants to work together. The payoff is immediate: a dynamic, forceful, expressive sound that is greater than the sum of its parts. Whether it be with general music classes or with a special group, drum ensemble gives music teachers a powerful tool to build teamwork, discipline and excitement in their students.

D.R.U.M. was formed at my elementary school in 1995 to provide an ensemble experience for some fifth grade students who were not involved in any of the regular music groups. For a variety of reasons they were not in the chorus, recorder club or the Orff instrumental group.

D.R.U.M. is an acronym for Discipline, Respect and Unity through Music. The importance of teamwork and self-discipline is stressed as the members learn intensive percussion ensembles. They are expected to keep up with their school work and show good behavior to stay in the group. The group blends students with different behavioral, academic and social backgrounds. They play music from the United States, Brazil, Africa and China.

Congas are used as the lead drums. The conga drum is an ideal instrument for creating and performing parts in percussion ensembles with upper elementary and middle school students. By using only *Bass* and *Tone* (open tone), students and teachers can achieve instant success and play rhythms with powerful tonal contrast.

Drums provide unlimited potential for experience in rhythm, ensemble, movement, improvisation, meter and timbre — the musical learning can be extensive. Drum ensemble provides teachers with the flexibility to assign parts of varying difficulty to players of different abilities. Moreover, the

ensembles provide an invaluable social experience because the players depend on each other for the group to succeed.

Forming a group

The process of forming a percussion ensemble is unique to every teaching situation. At my school, students are “auditioned,” but not in a formal audition situation. Rather, I take notes throughout the fourth and early fifth grade years on which students can play the different percussion and Orff instrument parts that we work on during general music class. This process helps me become familiar with the students who can play difficult parts in ensemble.

It’s important to note that the skills required to play a conga, recorder, bass xylophone or glockenspiel are somewhat different. A good glockenspiel player is not necessarily a good conga drummer. Students who can play the samba agogo bell pattern and drum patterns with sixteenth notes come under strong consideration for D.R.U.M.

After the “auditioning” process is complete, permission slips are sent home. Usually, the group is limited to fifth graders, but occasionally fourth graders are invited. Our group size varies from twelve to eighteen students. We meet one hour a week after school or twenty minutes twice a week during school.

D.R.U.M. Code

At our first meeting, members are given the “D.R.U.M. Code.” They are asked to take it home, study it and put it in a special place. The meaning is discussed whenever needed at our rehearsals: for example, we examine how people with self-discipline really are stronger people, and that if they have self-respect they will make good decisions that will help them instead of create problems. If they show respect to others, others will like them. If they show unity in our group and work together, they will not be saying, “I want

D.R.U.M.

Name

D = Discipline - People with self-discipline are stronger.

R = Respect - People with self-respect make good decisions. People who respect others make the world a better place.

U = Unity - We work together. Say “we” not “I.”

M = Music !!!

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to play this, I want to do that,” but they will be talking about what is best for the whole group’s performance. Whenever a behavior situation arises in the group, we discuss it in reference to showing discipline, respect and unity.

If a student is having significant behavior problems in other areas at school, the student, his/her teacher and I have a three-way conference. We devise a plan. Noticeable effort towards improvement must follow. The student still attends rehearsals, but if the problem continues, he/she must work on the plan to improve the situation, write apology letters if necessary, finish important work if necessary, etc., instead of playing drums during the rehearsals. Usually the motivation to be in the group is so strong that this approach is successful.

The code is recited by our D.R.U.M. announcers at the beginning of each

continued on page 27...

PHOEBE

♩ = 120 ~ 132

Traditional
arr. by Jim Solomon

4
|

Conga

T T B T T T B T T B T T

Phoebe rode a nanny goat, Susy broke her leg.

T T B T T T B T B B B B B

Father took his wedding coat, and hung it on a peg

Recommended grade levels, 4th and older

T = "Tone" (Open Tone) Drum should ring out with a full sound.
Hit edge of drum with top edge of palm.
Hand should be flat and relaxed. Played with either hand.

B = "Bass" A powerful low-pitched accent.
Drive flattened palm into center of drum. Played with either hand.

ACCOMPANYING PARTS:

Shakers

Cowbell

M M M M

(M = Mouth of cowbell)

High Hand Drum with Mallet

(Mallet is recommended so they can be heard.)

Low Conga

B T T T

Bass Drum

FORM: _____

Introduction All congas play rhyme 1x and stop; then layer in other percussion one at a time; each plays 2 measures before the next enters

A Section All instruments 4x through the rhyme

Interlude Create with class (see below)

A Section Repeat

Interlude Create with class


A Section Repeat

Create your own interlude according to the strengths of your group.

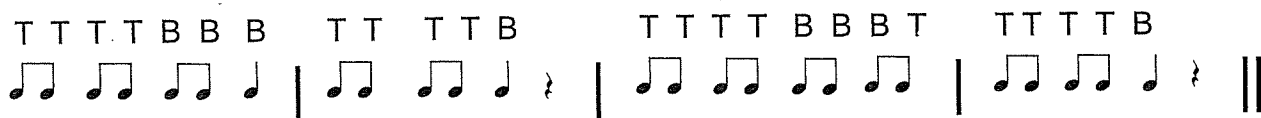
A few possibilities:

1. A few strong players play their parts together for four or eight measures; or
2. One player improvises for four or eight measures while cowbell, shakers and bass drum continue softly; or
3. Four players improvise question/answer for 2 measures each while cowbell, shakers and bass drum continue softly.

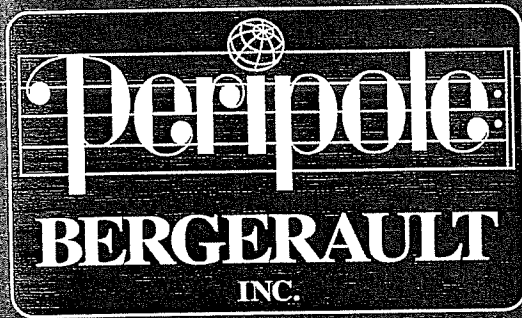
TEACHING SUGGESTIONS: _____

1. Use teaching process of **Speech to Body Percussion to Instruments**
2. If your group is inexperienced, try the following easier tonal alternation with the bass drum pattern on the strong beats, i.e. 

T T T T B B B T T T T B T T T T B B B T T T T T B



3. If you feel that the words are "too young" for your group, first play the rhythm on a drum, then explain that the rhythm comes from a simple rhyme they can quickly learn. Teach the words to the rhyme then in a low-key, matter-of-fact manner. Mention that, "People all over the world learn rhythms this way."
4. For extra spice, add a vocal sound effect on the first rest.



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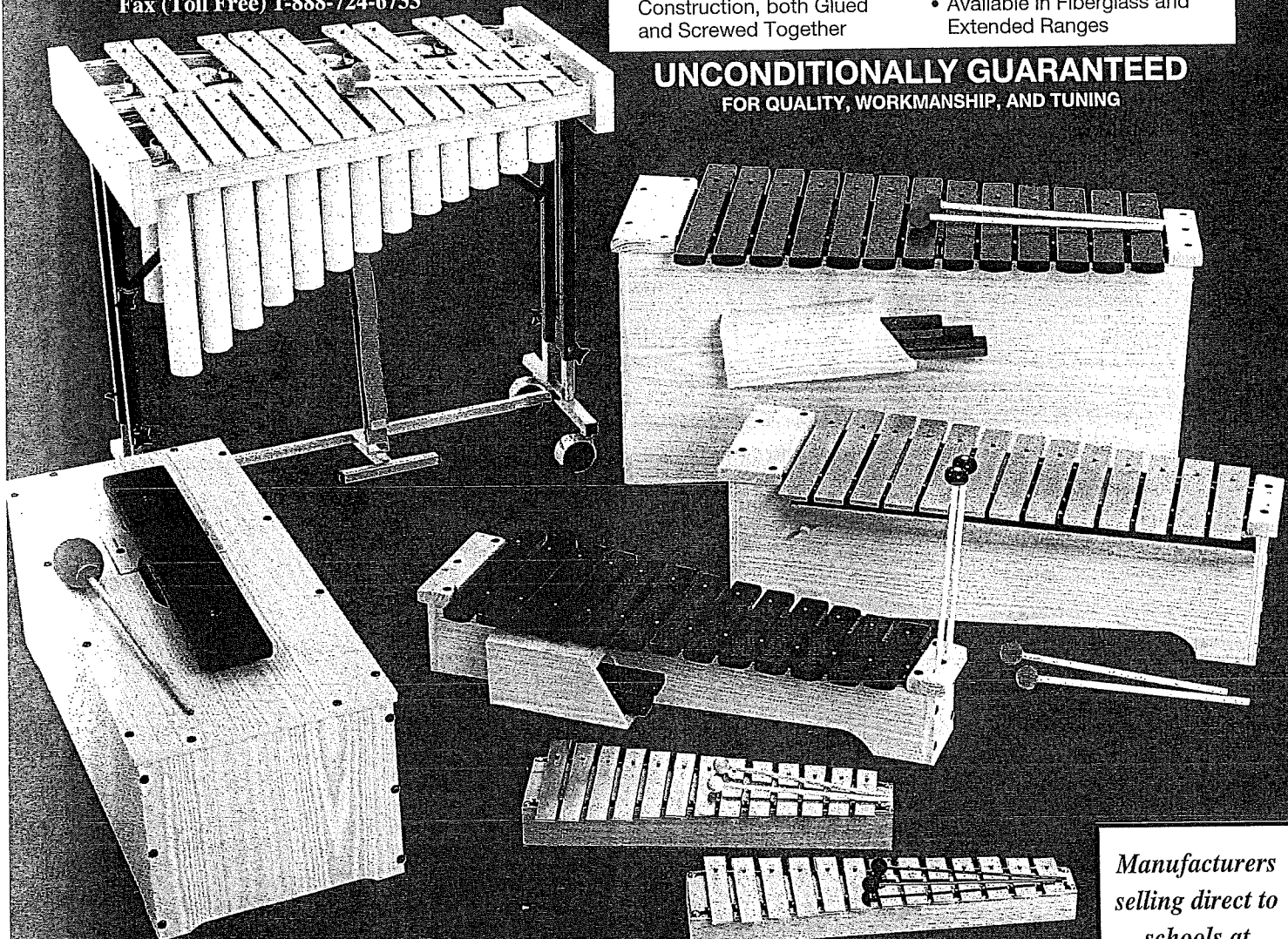
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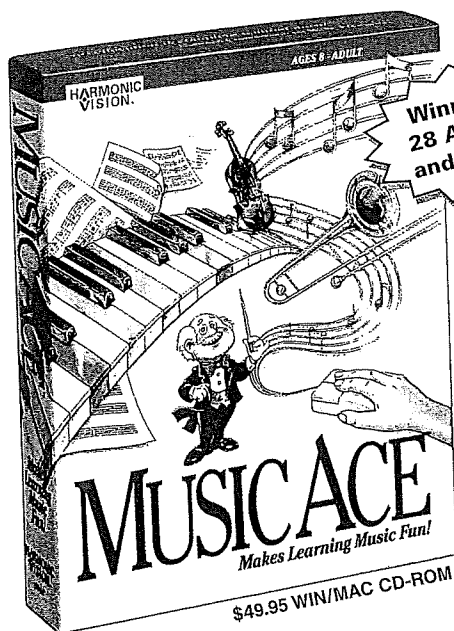
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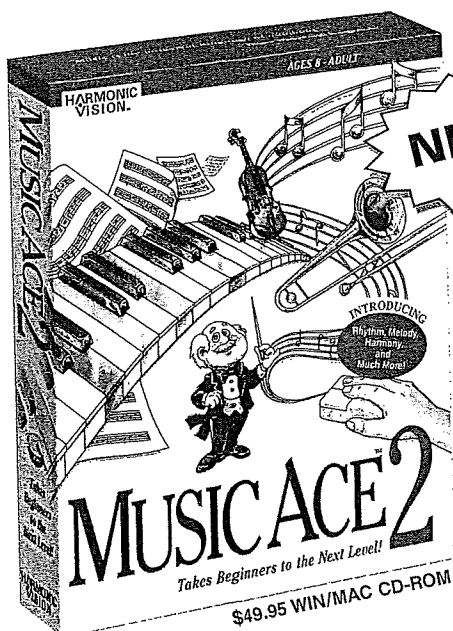
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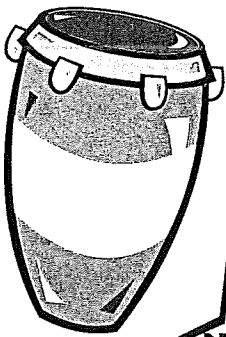
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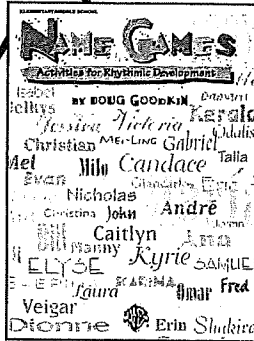
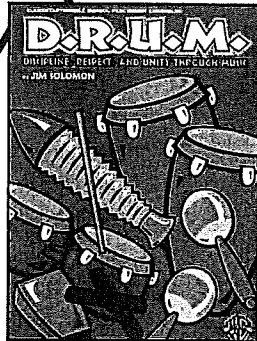
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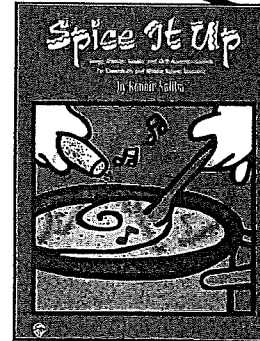
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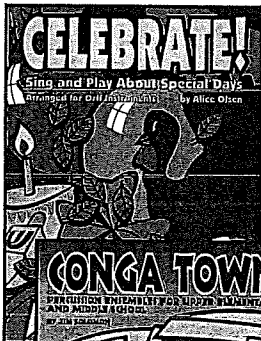
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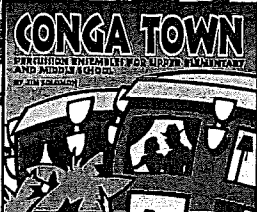
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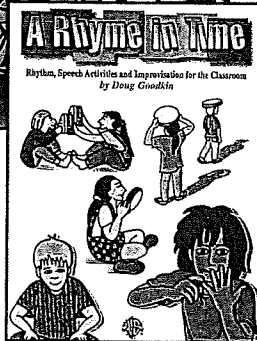
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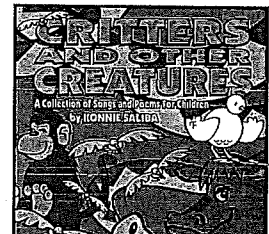
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SAY

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DANCE

PLAY

(non-pitched percussion, Orff instruments, recorders, etc.)

CREATE

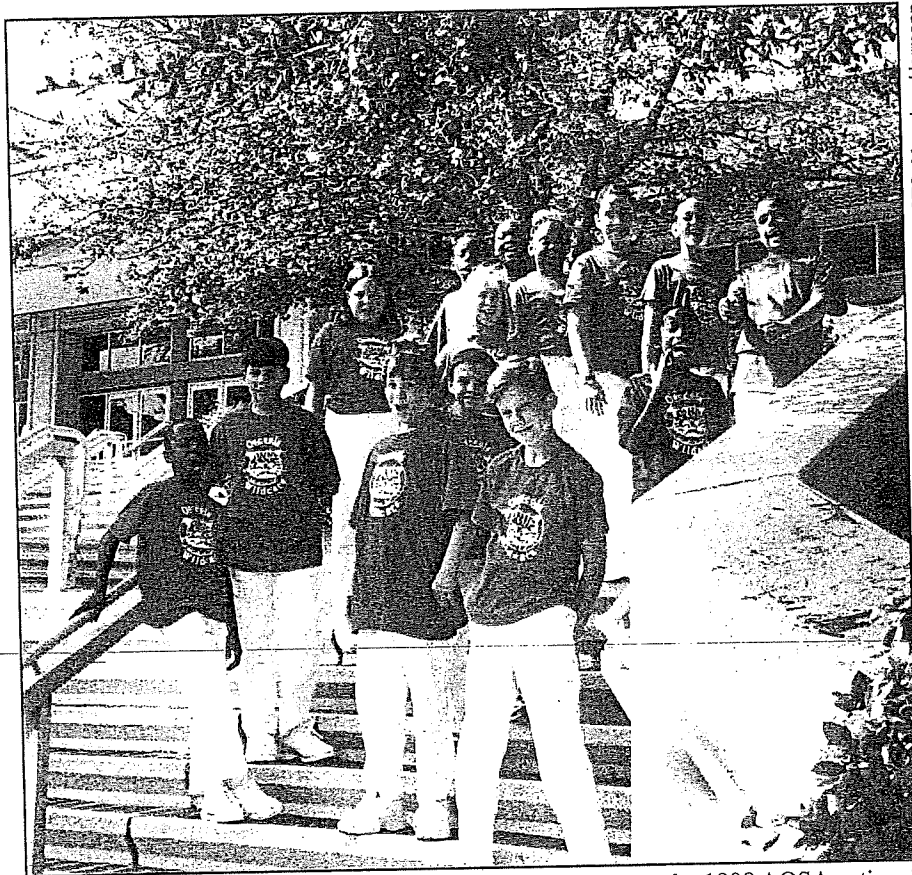


PHOTO: Mary Lou Hormann

D.R.U.M. ensemble outside the Tampa Convention Center at the 1998 AOSA national conference on the day of their demonstration session and performance

performance. All members of the group say the last line together before the tempo is counted off for our first piece.

The name of our group is D.R.U.M.

- D** stands for Discipline. People with self-discipline are stronger.
- R** stands for Respect. People with self-respect make good decisions. People who respect others make the world a better place.
- U** stands for Unity. We work together. Say, "we" not "I."
- M** stands for Music.

D.R.U.M. stands for Discipline, Respect and Unity through Music!

We make this recitation a part of our announcements in the hope that the students will further internalize and model these principles.

The Orff Echo – Summer 1999

Using Drums in the Classroom

A special group does not have to be formed to realize the benefits of drums in school. General music class percussion ensembles require the same discipline and teamwork to achieve success. If a part is being played in a sloppy manner, we stop playing and clean it up. "Focus" is a key word in prompting the students. The payoff is huge. When a class hits a groove, you can feel the unity, the concentration, the excitement and the momentum in the room.

Fostering the Creative

Improvisation, a creative endeavor, is a key element in music education. Drum ensemble provides a golden opportunity to promote improvisational skills. Having students develop their own rhythms to use as the basis for ensemble is another way to foster their creative abilities.

Blend together the development of conceptual understanding and the ability to read notation appropriate for each grade level. Activate the students with music-making! Involve auditory, visual, tactile and kinesthetic senses, and students will blossom.

Drum ensembles can play a critical role in this varied approach to music education, as well as promote Discipline, Respect and Unity through Music.

Author and clinician Jim Solomon teaches music K-5 at Osceola Elementary School in St. Augustine, Florida. In the summers he teaches Level I at the Eastman School of Music and music at the Jacksonville University DolphinArts Camp.

Editor's note: With the exception of "Phoebe," the article above is taken from Jim Solomon's book "D.R.U.M. - Discipline, Respect and Unity Through Music," a collection of elementary and upper elementary percussion ensembles published by Warner Bros. Publications. It is reprinted here with permission.



Wandering for Our Roots: Wildflowers!

Veronica Schultz

*Within the mind of a quiet man
live visions too fragile to touch...
To sunsets of rust
The crunch of trail dust
The fragrance of sagebrush in rain
Bathed in long brilliant rays
we pass through the days
Where landscape reveals matchless grace...
Way back here
where the air is crystal clear
is the answer humanity yearns.¹*

A thought: if all your notes from all the Orff workshops you have attended were destroyed, how would you rediscover the Orff process? Our answers would most likely be as unique and as individual as each of us; our life experiences and training differ. Here is my recent journey, a brief and refreshing walk through the alpine meadows of Wyoming's Wind River Mountains.

"How one teaches and what one teaches are inseparable."² As Carl Orff recommended that we use one's own country's folklore in our music and movement process, one needs to seek out and "see" familiar environs with an open, lively spirit. Today it is time to search for tomorrow's lessons. I have chosen to go to the mountains, where fields of melting snow allow new alpine flowers to appear, seven to ten thousand feet above my valley home.

What glory in miniature, these low patches of color, scattered beneath the sagebrush-dotted terrain! They come into their own amid drifts of snowmelt and spring rains, warmed by the brilliant sun. In a harsh and changeable climate, they thrive vigorously.

A recollection from Mr. Orff:
"...Looking back, I am tempted to call it (the Schulwerk) a wild flower... Just as wild flowers grow wherever they find suitable conditions, so the Schulwerk grew and developed... Wildflowers thrive

in abundance while carefully tended garden flowers disappoint us sometimes; they lack the strength of natural growth."³ (emphasis mine)

The air is thin and invigorating. Clouds swirl by, pushed by the Chinook wind off the majestic, snow-capped peaks. A saying learned on a hike in Austria over two decades ago is recalled: *Tief Atmen; nichts daruber denken* (Breathe deeply; don't think of anything). This is sage advice when exploring the high country.

A Little Hiking Tune (invent a tune on sol-mi-la)

"Yellow, white, purple pink;
time to dream, don't think!
Red, blue, orange bright;
wind so cool, sun so light."



Today I have my field guide, *Rocky Mountain Wildflowers*.⁴ It is time now to identify some common flowers and enjoy them. Ah, so many varieties and names to learn. Here is a sampling of some wildflower rhythms and sounds to play with:

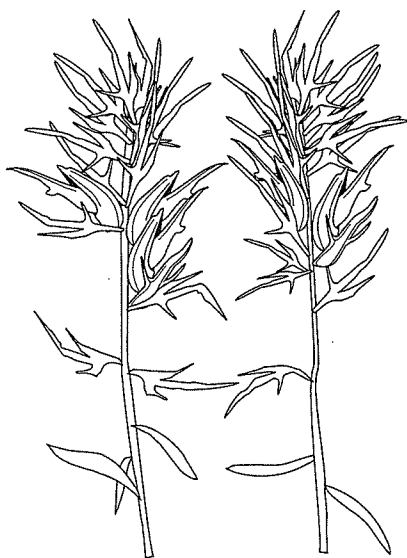
Sagebrush buttercup	Kinnikinnick
Bitterroot	
	Indian paintbrush
	Arrowleaf balsamroot
	Bush penstemon
Plains cactus	Milkvetch
	Alpine aster
Shootingstar	Sego lily

Later, in the classroom, these rhythms can be used for echo work, building a phrase (perhaps adding a body percussion ostinato), speech with different voice inflections, creating a melody in a pentatonic setting... there are so many routes to take.

For another day: to recreate the drama of the mountains, an original story could portray the constant wind in its different moods, the warm sun, the cracking and melting of winter's ice and snow, rains, spring run-off, mud sounds, animal life, and the growth of grasses and flowers. Add movement, then add timbres to accompany the movement. And so forth...

"'Messing about' evolved with the child... it always remains childlike, the kind of self-disciplined probing and exploring that is the essence of creativity... they make their own paths into the unknown, paths we would never think of making for them."⁵

And so it is with each child. A quiet time to focus and listen, the joy of awakening senses, active learning always, stamping feet, bodies whirling, a snippet of speech or song accompanied by light percussion, the calm of a metallophone in another class... the Schulwerk is a total energizing experience that will meet all learning styles and



will delight their hearts as well. Wildflowers are everywhere, within our children and within our own imaginations as well.

Time stands still in the mountains. I forget about the watch I am wearing. My thoughts slow down. I observe every little event — an anthill eighteen inches high, a lizard slithering between large rocks, a golden eagle swooping across the expanse of sky, sandstone that breaks and crumbles. I relax and am silent. There is so much to take in.

From this lookout point in central Wyoming, where I can see over a hundred miles on a clear day, I dream of possible “seeds” for my classroom in town:

... the Great Basin along the Continental Divide to my south was once the playground of the dinosaurs. They once roamed freely in this mineral-rich state... a dinosaur unit!

... perhaps a re-enactment of the 1838 rendezvous between mountain men and Indian tribes at the confluence of the Big and Little Wind Rivers?

... songs and folklore of the Oregon Trail, the Pony Express, and the ghost mining town, South Pass City, abound.

... movement forms from local Native American powwows: the grass dance, the jingle dance, traditional and fancy dance are alive and thriving in Shoshone and Northern Arapaho children.

Day’s end. Sunset. Instant coolness, purple tinge everywhere. Time to savor the grandeur of the peaks and absorb the ground squirrels’ symphony for a few moments more. The magical and the mystical converge as the darkness of night washes overhead.

So many images, unified by a steady, sonorous tribal drumbeat! In parting, here is a poem by the late Northern Arapaho artist Bob Spoonhunter, offered as a possible “wildflower” for a future music-and-movement setting:

I dance among the rainbows
singing about my world.

I sing of stars, and moons,
and suns that rise.

I sing of moon-glow
That shine on into days.

I go among the dreams
hearing a lesson sung by wolves,
and I come dancing into rainbows
counting my feathers.⁶

Such is our challenge, our dilemma and our joy. If Carl Orff encouraged us to use our regional folklore in our teaching, then each of us has unique resources to draw from. Let the dance... and the chance... continue.

Veronika Schultz teaches music K-5 in Riverton, Wyoming. She has been a teacher for twenty-five years.

Notes

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² Eisner, Elliot. (1990). *Apple Blossoms*. Mary Hollingsworth, ed. Norwalk, Conn.: C. R. Gibson Co.

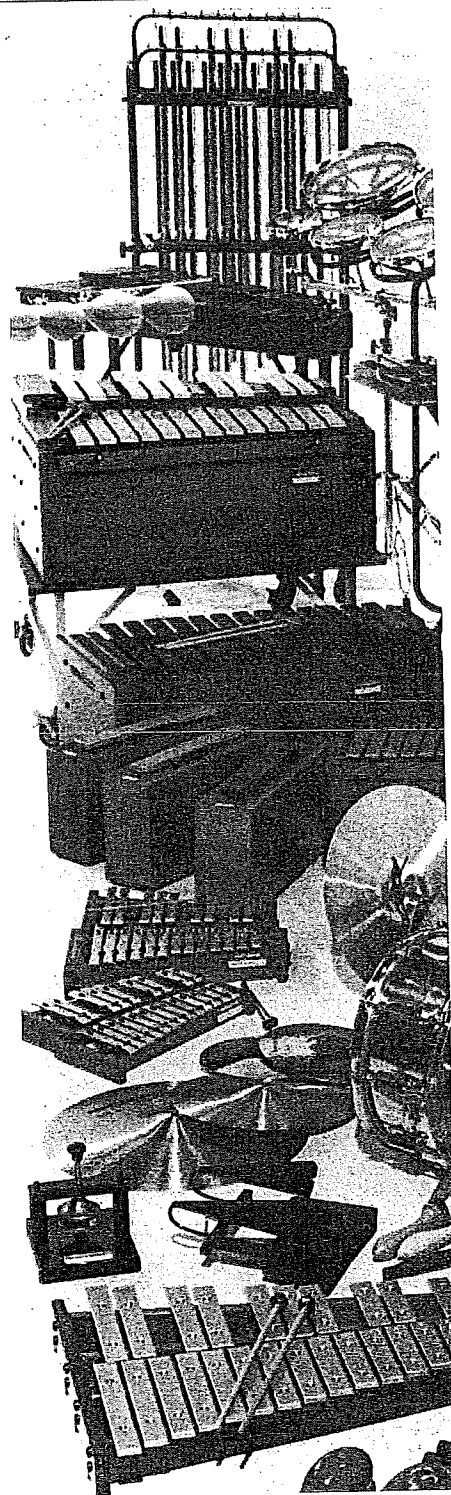
³ Orff, Carl. (1962). “The Schulwerk: Its Origins and Aims,” lecture given in Toronto, as quoted in *The Eclectic Curriculum* by Landis and Carter (p. 60). Washington, D. C.: MENC (1972).

⁴ Craighead, John, et al. (1963). *Rocky Mountain Wildflowers*. Boston: Houghton-Mifflin Co.

⁵ Holt, John. (1967). *How Children Learn* (pp. 132, 139). New York: Dell.

⁶ Permission granted by his family.

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Teacher to Teacher

Liz Gilpatrick, Editor

Shortly after returning from presenting a workshop not long ago, I received an e-mail message from a young teacher seeking some advice. A small group of boys in one of his sixth grade general music classes, whose behavior and attitudes could best be described as negative, were presenting him with a big problem he felt incapable of solving on his own. No amount of cajoling or threatening brought them into the mainstream of class activities, and the teacher was feeling as frustrated as the students. They would do little of what he asked of them and then participated only grudgingly. He was, he claimed, getting no where with them in a hurry. Could I advise him at all?

Here is the answer I sent:

Dear _____:

Though I have had short experience with middle school students, here are my best thoughts.

A clue to solving this problem presented itself in the way you worded it. You wrote: "I can't get them to do anything I ask them to do." A key to unlocking the willingness for recalcitrant students of any age is often found in providing choices. Review your expectations for the classes and look at how much choice the students have in what they do and how they do it. Are they being invited to put some of themselves into their work? When appropriate, is a choice of activities provided? Can students choose how an assignment is completed? What other ways could you re-design lessons to ensure students will have choices to express themselves in some way? Invite students to create some of the choices, and you'll begin to understand what they think is important by the alternatives they suggest.

One of the great joys of a Schulwerk classroom is that the Orff approach allows students to make choices. Those choices help them discover ways they can make their best contributions to the ensemble. I applaud your efforts to seek help and hope these thoughts will set you on a pathway to success with those boys and with all of your students. As your experience with Orff Schulwerk deepens, you will discover how exciting it is to give more and more of the classroom decision-making to students. Good luck and let me know how it all turns out!

Sincerely,
Liz Gilpatrick

Like this young teacher, all of us need help from others during our careers in a demanding occupation. For all the fun and musical reward of working with the Schulwerk, problems can occur from time to time that we find difficult to solve on our own. Orff practitioners know that, though separated by miles of geography or years of experience, one of our greatest resources is the insightful, caring group of colleagues in AOSA whose experiences so closely match our own and whose ingenuity and wisdom are beyond measure.

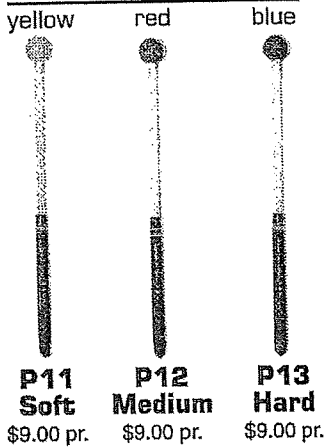
Need help solving a problem? I'll forward your questions to colleagues around the country, compile their answers, and post them in a succeeding issue of *The Orff Echo*. Send your question to:

Liz Gilpatrick, 305 Grouse Court,
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9338. **Only questions received in writing will be considered.**

By the way, I did hear back from that teacher. He re-structured some of his lessons to include more student choice and was happy to report that the small knot of reluctant boys was rapidly becoming a group of enthusiastic musicians.

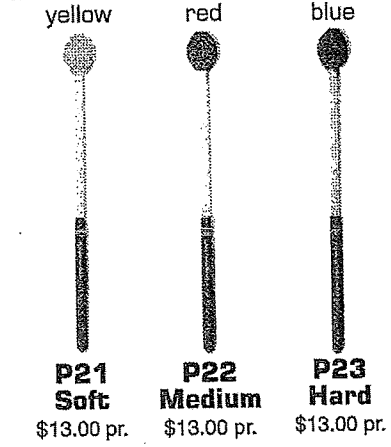
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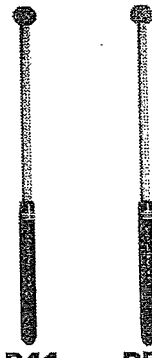
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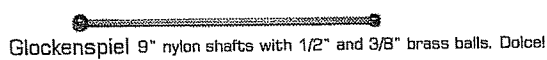
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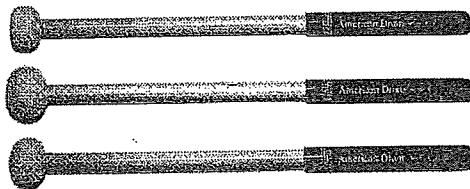
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Beethoven, Percussion and Composition

Rebecca R. Gundlach

Children in the upper elementary grades are capable of so much physically and cognitively. Yet they can also be very hard to motivate and are much more set in their likes and dislikes than younger children. Such is the challenge for anyone who would like to tap the vast talents of this age group, or for any teacher who would like to see what skills and knowledge their “graduating” sixth-grade class has before passing them on to the next level.

Our curriculum encourages us to introduce sixth graders to the first movement of Beethoven’s Fifth Symphony. We talk about the moods in the music, as well as speculate about Beethoven’s own moods. We notice where the music changes dynamics and where different sections of the orchestra predominate. All through this the students are active, engaged and interested. However, this changes as we start to talk about the way Beethoven put together his symphony. Eyes start to glaze over as we talk about how composers take little four-beat patterns and change them, transforming them into expositions, developments and recapitulations. It occurs to me that the best way to teach these concepts is to have the students manipulate motives themselves and put the variations into their own symphonies. So, I let the composing begin!

I start by having each class divide into groups of three or four students. Each group chooses their own motive and writes it down. (We find that four-beat motives work well.) Next, each group decides how they might change their motive. They come up with backwards (retrograde), upside down (inversion), stretched out (augmenta-

tion), squished up (diminution) versions, as well as many other possibilities that draw from or expand on the original. They notate each of these ideas. Not only do I get to see what the children have learned during the six years they were in my classroom, but I am rewarded by watching the glazed-over looks disappear from their eyes. In fact, it’s all we can do to stop and clean up before they have to leave for their next class!

Because I do not want my budding composers to get bogged down with writing pitches and sonorous harmonies, I limit them to non-melodic percussion instruments in their symphonies. I also want to present them with enough structure so that the momentum they have from writing

the children are very focused on what they are writing rather than being distracted by excess noise and activity.

The students can decide how many times they will play each motive or its variation in each block, 1 through 8. Most groups decide on one or two times through a motive in each box. Some very shrewd groups realize that once they write out boxes 1, 2 and 3, they can simply repeat their music for boxes 6, 7 and 8. Others, following Beethoven’s example, hide some surprises in their recapitulation. All find out that a composer’s work is harder than may appear at first. How does one show which temple block should be played? Or, how can one write out the difference between strokes on the guiro? I find it fascinating to stand back and watch each

Figure 1

	Exposition			Development		Recapitulation		
	1	2	3	4	5	6	7	8
Inst. 1								
Inst. 2								
Inst. 3								
Inst. 4								

motives can carry over into writing a longer piece. I give each group a blank copy of a worksheet to help them write a simplified score (See figure 1).

Each group can pick four non-pitched percussion instruments to use in their symphony. Like most composers, they are not able to use the real instruments while they are writing but have to make some guesses as to how the instruments will sound together. By waiting until the last class of the project to use instruments, I find that

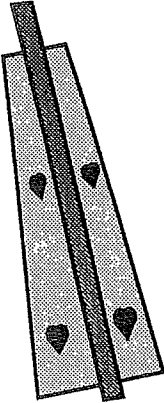
group discover ways to make their notation clearer. Most groups add dynamic and articulation markings to balance the louder, more prominent instruments with the softer instruments.

When the day comes for each group to use the real instruments and share their compositions with their peers, energy is high. After half a class of practice, frantic negotiation and lots of noise, each group performs their piece in front of the video camera. We spend the rest of that class and some of the next talking and writing

about what went well, what did not go as planned, and what they might have done differently.

I know that all our efforts are worth it when I hear the level at which the children are able to evaluate their own work and the work of their peers. They evaluate both the written and performed products. Some lament that they would use more variety the next time, particularly in the development. Other wish that they had chosen different combinations of instruments or that they would have spent more time polishing their notation to make it less ambiguous.

The comments about their performances are typical of musicians at all professional levels. Some pride themselves on staying together despite limited rehearsal time and several mental lapses along the way. Others point out the failings of themselves or other members of their group. Overall, I am pleased with the level of constructive criticism they are able to offer on both their compositions and



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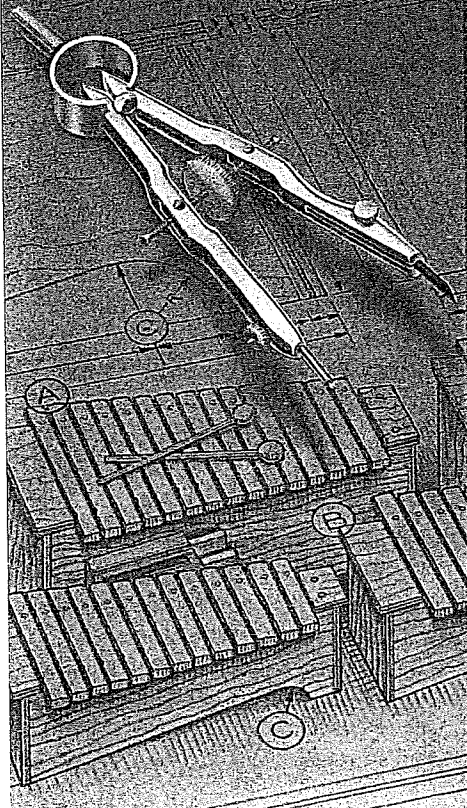
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their success in performing them.

Most importantly, I am able to see that years of playing ostinati and layered percussion pieces have given the students the building blocks they need to be successful in such a project. I am motivated to find other composition projects to help my students put their Orff lessons into practice.

Rebecca Gundlach has taught general Music at Plank North Elementary School in Webster, New York. She is currently on maternity leave and enjoys living and breathing Orff Schulwerk at home with her year-and-a-half-old son. She also teaches Saturday afternoon Orff classes at Musical Progressions Conservatory in Geneva, Illinois.

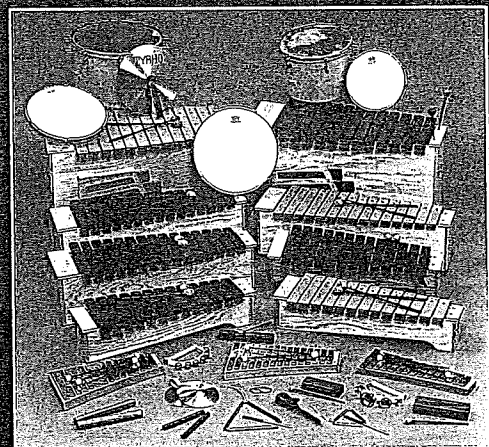
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Mozart, the Muse and the Mind: What Current Research Tells Us

Lori Custodero

From the model to the mall

Eight years ago, physicists Gordon Shaw and Xiaodan Leng (1991) published an article describing a neuronal model of the brain. This model, based on a structured mathematical principle, proposes that spatial-temporal firing patterns in the brain can be excited and strengthened by experiences. They hypothesized that musical experience in particular may exercise these patterns and lead to neural connections which would also support other higher brain functions, like mathematics and science. The researchers believed this effect would be especially powerful in the developing brain of young children; they also knew investigations to test such a theory would take an exceptional amount of time and money. In order to test more expeditiously the relationship between music and spatial-temporal reasoning, a study was undertaken involving college students' listening to Mozart's Sonata for Two Pianos, K. 448 (Rauscher, Shaw & Ky, 1993).

The rest, as they say, is history. A recent trip to a music store tells the tale: "Music for the Mozart Effect: Strengthen the Mind" and "Beethoven for Babies — Brain Training for Little Ones" are but a few of the titles to be found in CD stacks. How did we get from the neuronal model to this explosion of inferences for sale at the mall? The following is an attempt to clarify the present state of this important research and its implications for music education research, music teaching and the Schulwerk.

Passive listening versus active performing

As stated above, the first study designed to investigate the relationship between spatial-temporal reasoning and music used college students as subjects

and involved passive listening in three conditions: the Mozart sonata, taped relaxation instructions, and silence. Results showed a significant, although temporary, elevation in spatial IQ scores for the Mozart group. A replication (Rauscher, Shaw & Ky, 1995) showed similar results when listening to the structured Mozart piece was compared with listening to repetitive, less structured music by Philip Glass, an audio-taped story, and trance-like dance music.

This information fueled the theory of a relationship between the organizational structure of music and spatial intelligence. In order to test the idea of music "practice" as a way to create neural connections used for higher brain functioning, it was important to look at the effects of a longer term exposure to active music making. The examination also needed to focus on young children, whose brains were more plastic, that is, receptive to stimulation.

An initial pilot study revealed preschool students who were engaged in daily singing activities or who were taking keyboard lessons had significant increases in spatial reasoning abilities. Subsequent investigations (Rauscher et al., 1994, 1997) involving a more controlled treatment condition of individual keyboard lessons combined with singing have shown this effect to be quite salient. Comparisons with computer lessons resulted in no significant effects for the computer group, suggesting the musical quality of the special activity was a contributing factor, rather than the one-on-one interaction context or the focused attention on a visually cued tool manipulated by the hands. Additionally, the increase in spatial-temporal reasoning ability created by the active music making of preschoolers was determined by the researchers to be long-term rather than temporary, as was the case in the passive listening situation with adults.

Intelligence defined: what is measured?

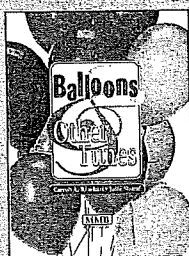
Rauscher and Shaw (1998) define spatial-temporal reasoning as "the ability to transform mental images in the absence of a physical model" (p. 836). This concept of internal representation is not new to music educators, who have used terms like "inner hearing" and "audiation" to describe the same phenomenon musically. In the adult studies addressed above, this skill was measured with a spatial IQ subtest of the Stanford-Binet Intelligence Scale and a specially designed paper-folding and cutting task derived from one of the subtests. With the children, the Weschler Preschool and Primary Scale of Intelligence-Revised was used: The Object Assembly Task portion, which requires students to assemble a puzzle-like formation "in the absence of a physical model," measured spatial-temporal skill.

Other researchers attempting to replicate and expand upon these studies have used additional measures of intelligence. One such investigation by Costa-Giomi (1997) involved administration of the Developing Cognitive Abilities Test to two groups of fourth grade children. After two years of piano lessons, the cognitive abilities of the treatment group had developed significantly more than the control group, who received no lessons. Differences in spatial abilities were also reported.

The latest study released by the U. C. Irvine team (Graziano, Peterson & Shaw, 1999) utilized keyboard lessons in combination with a newly developed software program designed specifically to boost children's spatial-temporal reasoning. Second graders who were in this experimental group scored 27 % higher on proportional math and fractions tests than other children, including those who played with the software and received English

continued on page 36 . . .

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Music making defined: what is causing the effect?

Keyboard lessons were chosen as the basis for musical instruction because of the instrument's linear format, making the inherent structure of music visually and kinesthetically accessible to the learner. The fixed pitch of the keyboard creates immediate aural feedback, allowing the performer to evaluate the match between his/her inner hearing and the actual sound. The question as to whether or not other types of music instruction are effective in eliciting the spatial-temporal cortical firing patterns in the brain is especially intriguing. Frances Rauscher is currently in the midst of a study with preschoolers in Wisconsin that may tease out specific musical components which contribute significantly to the effect.

Music education researchers have been replicating the original spatial reasoning studies in a variety of music education contexts. Gromko and Poonman (1997) used songbells in their study; preschool children sang, moved to, and notated the pieces they played on the instrument. Although results using the Weschler tests were not clearly convincing, there was evidence that music training has a positive effect on spatial intelligence.

A study of kindergartners by Taetle (1999) used Orff xylophones to provide

the linear representation of pitch and kinesthetic experience with rhythm. Children in this treatment group were compared with a singing group and a passive listening group. Results were similar to those found in Gromko and Poorman's study: Using raw scores from the Weschler tests, there were marginally significantly higher spatial-temporal increases in the xylophone group.

Persellin (1998) also conducted a study with kindergarten children that involved playing the Orff instrumentarium. Lessons included singing and full body movement in addition to the instrument playing, and were given three times per week for six weeks. Again using the Weschler scale, children were tested before instruction, after the instructional period, and again after an additional six-week period during which no lessons took place. Results showed a significant increase in spatial-temporal skill at the second testing phase, but that effect was absent in the final testing phase, indicating a short-term gain. The researcher cites possible reasons for this finding, which include the content, length and frequency of the instruction and the low test-retest reliability of the Weschler Object Assembly Task. A related finding was reported by Costa-Giomi (1998). In her longitudinal study of the effect of piano lessons discussed above, she found that there were no significant differences between groups upon testing after the third-year lessons.

Relevance for music educators and researchers

It is clear that the relationship between music education and spatial-temporal reasoning skills is complex. Further investigations are needed to provide evidence for the best approaches to research design, including the definition of music education practices, which will help provide both scientific truth and fulfilling experiences for our students. Based on what we know so far, Orff practitioners might consider the following: Active music making which involves instrument playing seems to have benefits for the child's overall brain development. A focus on visual, kinesthetic and creative interpretations of musical form as exemplified in the Schulwerk approach may also be a key ingredient in nurturing this increased intellectual ability.

Further exploration of the relationship between spatial-temporal reasoning and musical experience may tell us more about musical intelligence as well. Internal representation, which defines spatial-temporal reasoning, is also a defining element of music — as stated earlier, we call it inner hearing or audiation. Children's innate drive to learn may very well be tied to their innate love of and response to music; exploring this theory of early brain stimulation via musical experiences will most likely provide information on how young children learn music.

The intellectual developmental effects of an active, hands-on music education program have been shown to be in place in the early elementary years as well as in the preschool years. This information can only help us in our advocacy efforts to insure music education for every child. Rauscher, Shaw and colleagues have been tireless in their efforts to assist in this cause. They state, "We believe that these studies, and future work inspired by them, have the potential to revitalize the role of music in public education" (1994, p. 21).

Collaborative projects between neuroscientists, music education researchers, and music educators provide important forums for finding answers to some of the questions raised in this

continued on page 38 ...

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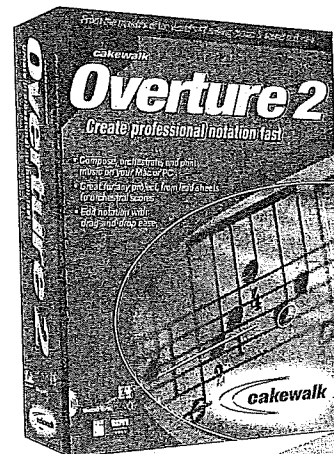
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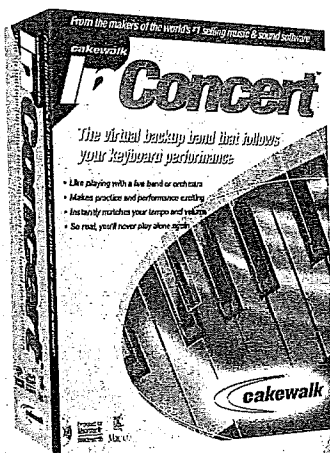
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article. Such a project was carried out in Wisconsin's Kettle Moraine school district, where music teachers worked with a music education researcher to design the lessons, and Dr. Rauscher oversaw the testing component. If you are curious about this topic, seek out partners for research in your own teaching settings at local universities or in the network of Orff Schulwerk researchers headed by Curtis Funk, chairman of AOSA's Research Interest Group (RIG).

Scientific inquiry regarding how music influences the brain is of international interest, and is at the forefront of public attention. The advances in research are exciting to follow — those wishing more information may want to visit the University of California at Irvine's website at [HYPERLINK <http://www.musica.uci.edu>](http://www.musica.uci.edu) You'll find access to an informative, easy-to-read newsletter written by Dr. Norman Weinberger, as well as an extraordinary database of literature on music research. Also, at the AOSA 2000 conference in Phoenix, research sessions will feature Dr. Rauscher, as well as several music education investigators who have replicated her work in a variety of Orff-like settings. We hope to see you there!

Lori Custodero is Assistant Professor of Music and Music Education at Teachers College, Columbia University. She is currently serving on AOSA's Research Advisory Review Panel and is

Co-Chair of MENC's Early Childhood Special Research Interest Group. Her own research focuses on issues of context and agency in young children's music learning.

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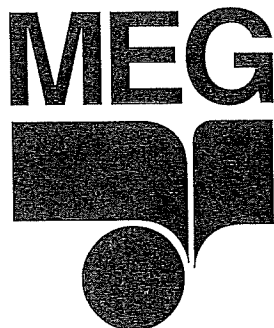
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Sevilla B. Morse: "The Uncertain Singer"

Beth Iafigliola

The music class is about to begin, and Mrs. Morse checks to see that the Silver Singer medal is ready for a student in her third grade class. Today may be the day that one of the "uncertain" singers volunteers to lead the class in a fun-filled warm-up that will help prepare the other students' voices for singing. The vocal exploration exercise only takes a few minutes in each class period, but Sevilla Morse accepts the challenge issued to all general music teachers who are committed to eliminating "shout singing" in children's voices. Each child needs to find the well-placed, "singing" voice.

Mrs. Morse helps us focus on this crucial aspect of the lesson by demonstrating over fifty imaginative ideas for vocal exploration and creative listening. The concept of a "good singing voice" is too abstract for most children to grasp by verbal explanation, so Mrs. Morse has devised playful examples that allow the child to experience it instead. The teacher needs to exercise patience, persistence and praise in order to make the goal attainable for each child. The child values the homemade medal, knowing that this well-earned prize is just the beginning of a lifetime of learning to use the natural gift we each have — the expressive voice.

Choral research, states Mrs. Morse, describes vocal registers as a heavy or light mechanism; the chest or head voice, modal or loft mechanism, and lower and upper adjustment. Natural ability to use the voice and cultural values may determine the sound a child produces in the classroom. Mrs. Morse begins this session, taped at the 1998 AOSA conference in Tampa, with a recorded example of a child singing an Arabic song in the lower adjustment, followed by the same child beginning to sing "America" in the upper adjustment. The lower and upper adjustments are both acceptable ways to use the voice. The purpose of the lesson, though, is for the

child to recognize the difference and to control the results.

The first step in helping the child to control the voice is to assess vocal production. In a classroom setting, a quick checklist is an efficient and effective way to establish a baseline for each student. Mrs. Morse describes how she asks the students to sing a familiar song, like "America," while she listens to each voice as she walks down the row. The teacher marks on the seating chart using a ten-point system, with comment marks describing vocal quality.

The next step is to identify the difference between talking and singing voices. Mrs. Morse faces the challenge of teaching in a situation where the school only has students in grades three and four. She has found that her students respond to concrete examples that use props or familiar experiences. The demonstration of vocal exploration begins with familiar teaching devices, such as the slide whistle, sirens and silly sounds. Pictures of a howling wolf, owls,

and puppy dogs and kittens help the child focus on the goal. Popular images, such as a baseball or basketball throw, a roller coaster ride, or a rodeo lasso rope help engage the students. Mrs. Morse's persistent search for new examples has led her to include holiday toys, "clucking" chickens made from plastic cups and string, beanbags, balls and scarves.

Accurate vocal production begins with good listening skills. Funnels, dryer vents and a rubber hose are just some of the tools Mrs. Morse uses with individual students so they can listen to their own voices. The teacher reinforces vocal concepts through kinesthetic experiences by using hand signals and tiptoe movements. Bulletin boards that creatively display the names of devices and games introduced throughout the year are included in the notes. Certificates of achievement and a silver medal made from a juice can lid demonstrate to the child the achievement of a goal.

Mrs. Morse ends the session with a list of authors and materials that can

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provide additional information on vocal production for the elementary child. This is a welcome new addition to the AOSA A/V Library (AOSA 99US).

Other AOSA A/V Library videotapes available on vocal production are:

12SR Helen Kemp: "Sing and Rejoice - Guiding Young Singers"

12BM Helen Kemp: "Body, Mind, Spirit, Voice - Developing the Young Singer"

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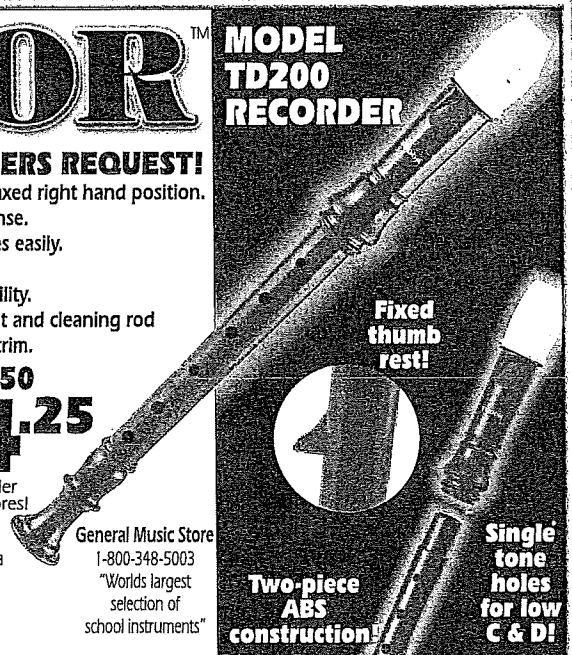
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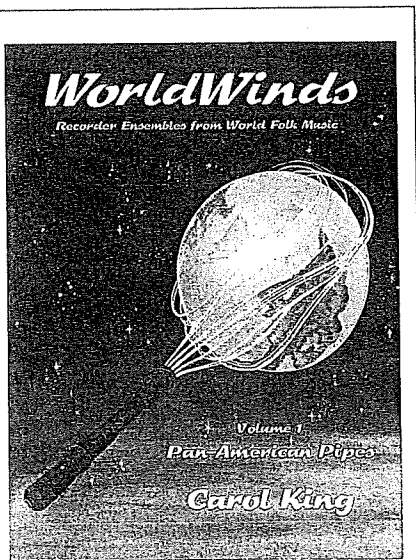
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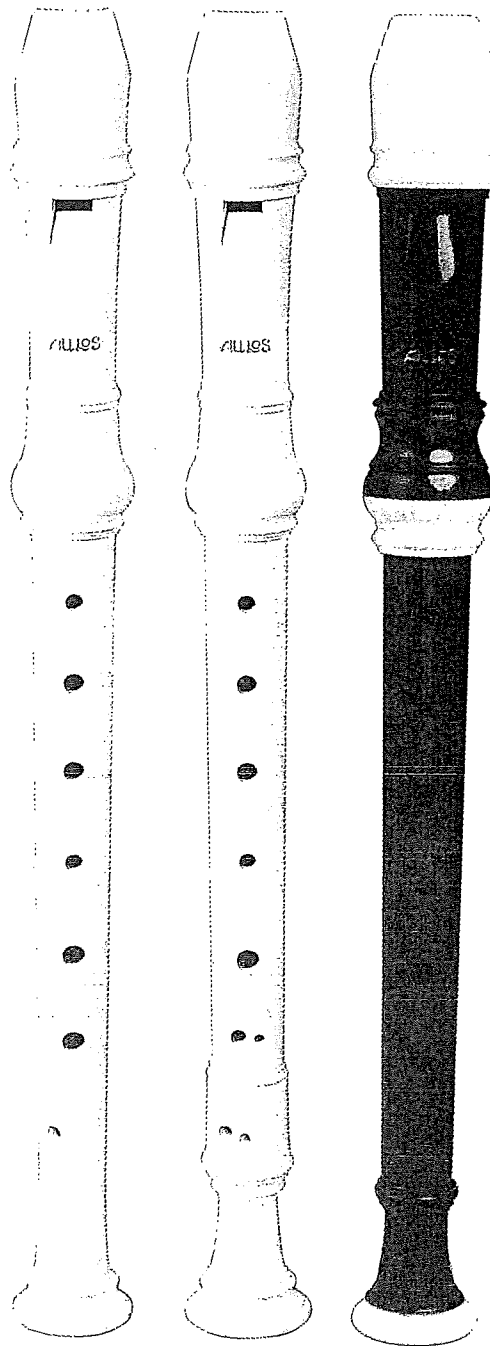


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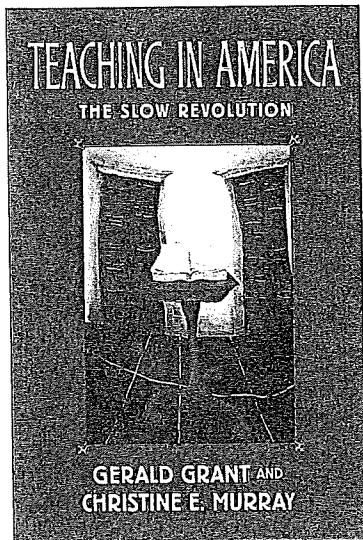
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Reviews

Ruth Hamm and Marina Gorny, Editors

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TEACHING IN AMERICA **The Slow Revolution** by Gerald Grant and Christine E. Murray Harvard University Press. \$26.

Gathering information by interviews and observations in our national school populations as well as in Britain, Japan and the former Soviet Union, the authors provide a background for understanding the complexities of contemporary problems and offer positive suggestions for improving the quality of education. In reviewing the state of education in the twentieth century, the book considers primarily the last three decades, in public schools, grades five through twelve.

Among the criticisms aimed toward American education today, the authors note that "too many students still suffer from teachers who lack a deep grasp of their subjects and fail to extend their knowledge during their career." Additionally, they are concerned about the drop in test scores as students progress to

higher grades. For example, in 1995, test scores of fourth graders nationwide showed performance significantly above average internationally. But by twelfth grade, both math and science scores were the lowest of twenty-one nations, despite the fact that American teachers lead the world in hours of instruction per year. (All Japanese eighth graders take algebra; in the United States the enrollment is 20%.) Also, school faculties, they charge, have failed to take responsibility for a healthy moral atmosphere within the school community. As a Michigan State University study reported, "Our curricula, textbooks and teaching are a mile wide and an inch deep."

Generally, teachers have lacked empowerment in making pertinent decisions to improve learning, albeit some small victories have been won recently. The cause has been that school policies and regulations have come chiefly from administrators, with a subjugation of any teachers' influence for effective change; thus, the subtitle, "The Slow Revolution."

This struggle is often told through experiences of well-educated, professionally dedicated individual classroom teachers. (Sometimes the character is a composite figure.) They strive for innovation and effective means to improve learning, and to cope with difficulties of miscommunication and differences of opinions involving cohorts, administrators and parents.

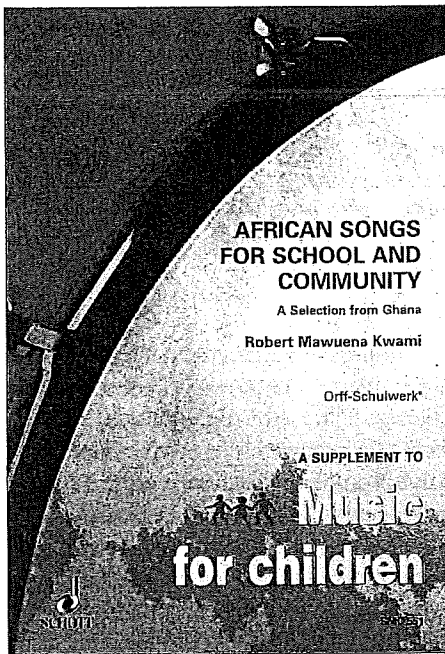
The details of individual teachers' experiences in specific situations have the effect of a good mystery. After a long stint of committee meetings mapping new strategies, and teachers trying desperately to develop collegiality among associates, will a certain clash of differences ever be solved? Administrators appear to cooperate, yet often ignore a new change because it means relinquishing power.

During the social crisis of the 1960s, the problems in schools in Rochester and Syracuse, N.Y., mirrored those of many across the country. The story of Hamilton High School in Syracuse is typical. The authors report the supreme effort put forth by a handful of teachers possessed of great professionalism, both black and white, to keep the "ship" from foundering to the point of destruction. Is the resolution of this conflict to be realized? It is one of the most intense chapters in this book.

Another story took place in Rochester, where teachers wished to gain more power in decision making. It began in 1987 with enthusiasm and high hopes. For ten years there were continual power struggles within the teaching ranks, and also between teachers, administrators, superintendents, (during this ten-year period there were four different men in that position), school board, mayor, Urban League, union and parents. By 1997 there was still discord, but some revisions were in place. A few teachers have faith that more obstacles will be overcome. We should be aware of the same pitfalls, and affirmative resolutions, as well as the recasting of government laws affecting public schools. More teachers are "no longer willing to let a patriarchy write the rules and control the checkbook." But, "the courts have ruled that autonomy and academic freedom is justifiably limited in compulsory public schools."

By 2020 the authors see three scenarios: "A teacher's career will not look much different," or, "There will be a re-assertion of a 'top-down' policy." Thirdly, there might be a resurgence of "The Slow Revolution."

-Ruth Hamm, Ohio



AFRICAN SONGS FOR SCHOOL AND COMMUNITY
A Selection from Ghana
 by Robert Mawuena Kwami
 Schott. \$9.95.

Robert Kwami's *African Songs For School and Community* provides a welcome addition to material available about the music of the Northern Ewe of Ghana. A music educator originally from Northern Ewe and currently teaching in England, Kwami presents twelve Ewe songs with information for teachers. Most of the material has been drawn from his childhood repertoire or from fieldwork; two are original compositions.

Ewe music and language were originally an oral tradition; Kwami chooses to represent the song material using Western notation and the percussion accompaniment using mnemonics. Before presenting the material, he gives a brief description of the percussion ensemble and the use of mnemonics, and provides a chart which lists the sounds representing high or low pitches on the instruments. He makes brief suggestions about dance steps and about integrating music, dance and drama.

The material is presented generally with one song per page, and includes the song in the Ewe language with English pronunciation as well as a translation and explanation of the text. Many of the

songs are given a simple percussion accompaniment. When the song is used to accompany a game, such as the *kadada* (rope skipping) song, he explains the game and in some cases provides a photograph of Ghanaian children playing the game.

If your class has been learning traditional English nursery rhymes, they will enjoy learning the Ewe version of "Jack and Jill," "Kofi and Ama" (...Kofi fell down and broke his crown, Ama threw herself on the ground"). "The Birthday Song" is a fun way to learn the Ewe names for the days of the week and the corresponding names given to children for the day on which they are born.

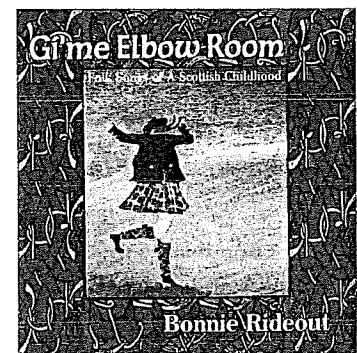
Although the Akan make up the largest population group in Ghana, a country with over forty-four different languages spoken, it is of note that we have so many books available about Ewe music. Three authors are from the same part of Ewe land: Kwami, Agawu and Amoaku. Many are familiar with Komla Amoaku's *African Songs and Rhythms* (Schott) which contains Ewe as well as Akan and Ga material. Kofi Agawu's scholarly book, *African Rhythm, a Northern Ewe Perspective* (Cambridge University Press) is exclusively about Northern Ewe music. Agawu states that there is no word that adequately translates to "music." Perhaps the closest is the Ewe word *vu*, meaning dance, music and drumming. To simply sing an Ewe song, in most cases, would not be complete. Dancing and some type of percussion accompaniment are organic compounds of the Ewe conception of "music."

Ideally, then, what is really needed to make a book such as Kwami's complete is a CD-ROM, or at the very least a CD. A CD-ROM would enable us to learn the dance movements instead of simply choreographing our own as Kwami suggests. We would also be able to learn the game *ampe*, which we are shown in two photos with the caption "a girls' game," but no further information. Similarly, a CD would aid our understanding of the subtleties not only in rhythm and pitch, but the proper vocal sound appropriate to this music. It would also make the use of mnemonics much clearer. Kwami notes that in the case of drumming, mnemonics indicates how the

drum is to be played — the center of the skin, the edge, with a stick, etc. It is then frustrating when he doesn't follow through by identifying the specific drum stroke for each mnemonic. Sometimes we are given mnemonics (e.g. *ga, ge*) that he has not identified in his chart. We are tantalized with other information, for example "Zibo music" that is never explained.

Nonetheless, *African Songs for School and Community* is a valuable supplement to the expanding body of information about Northern Ewe music. It provides material that can be used by teachers on different levels, and makes us eager to learn more about this music.

-Pam Hetrick, Vancouver, Canada



GI'ME ELBOW ROOM
Folk Songs of a Scottish Childhood
 Bonnie Rideout. Maggie's Music, Inc. CD. \$15.

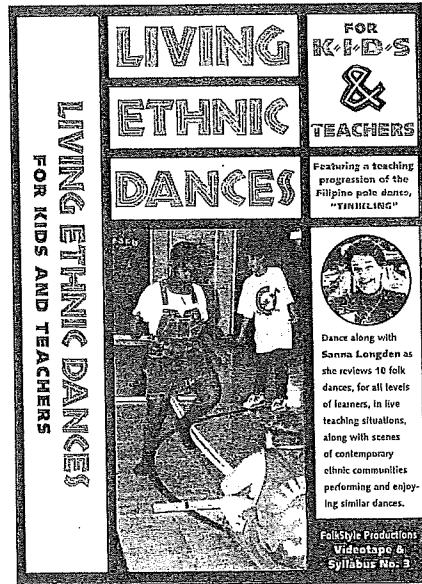
Three-time U. S. Scottish Fiddle Champion Bonnie Rideout has given us an interesting, personal and educational aural scrapbook — a tiny but important snap-shot of her childhood. And, like the best children's books and educational materials, this CD will appeal to adults as well as children, and enhance the classroom as well as the living room.

Fiddle tunes, songs, and poems are all included in this "snap-shot." The music is impeccably performed. Some tunes are presented in a traditional manner, such as "Scotland the Brave," and others, though traditional, have been given a 20th century twist, such as, "Morrison's Jig," a 6/8 tune which is accompanied by a simple duple, African-type rhythm on its last statement. There are common tunes and songs here, such as the ones just mentioned, and uncommon tunes, such as the 300-year-old "Hen's March" and "Tail Toddle" in which fiddlers imitate birds. Some of the most commonly used instruments in Scottish music — the harp, bodhran, guitar, tin whistle and bagpipes — are introduced in such a way that listeners get to hear them unaccompanied and then altogether in the title piece, "Gi' me Elbow Room." And finally, some of Robert Louis Stevenson's (a Scot) poetry is recited by Rod Cameron and accompanied by a variety of music.

This CD is primarily targeted toward primary-aged children, though it has something for students of all ages. The youngest students will especially enjoy the children's choir, the songs, the poems and rhymes, and the "Scottish" version of "Hickory Dickory Dock" in which it is explained that in Scotland, "mouse" is pronounced "moose." (You can probably imagine what happens to the clock.) Older students, even those "too cool" for anything non-electric, will appreciate the instrumental music's rhythmic drive and the creative arrangements.

Bonnie Rideout sings and plays fiddle and viola. She is accompanied by other fine musicians who play Celtic harp, whistles, bagpipe, guitar, ocarina, hammered dulcimer, recorder and bodhran. This CD will delight both those familiar with this music and those coming to it for the first time.

-Dave Parish, Washington



LIVING ETHNIC DANCES For Kids and Teachers Videotape by Sanna Longden Folkstyle Productions. \$35.95.

The new videotape by Sanna Longden, "Living Ethnic Dances for Kids and Teachers," is the third in her series of instructional videos. This collection of folk dances from different parts of the world has a new focus: content and styling. Not only does Sanna teach steps and hand patterns, but she provides excerpts from authentic performances done by native people, in traditional clothing and traditional social situations, for almost all the dances. In this context, they become a representation of live traditions and celebrations of real people.

Included are the following ten dances: Aloha Kakahiaka (Hawai'i), Highlife/Pagoda (Ghana), Tokyo Dontaku (Japan), Tinikling (Philippines), Tzlil Zugim (Israel - Yemenite), Ya'abud (Israel - Arabic), Bulgar (Eastern European Jewish), Niška Banja/Duj Duj (Serbia), Seljancica (Croatia and Serbia), and Servihasapikos (Greece). You'll also find on the video a nice unannounced bonus — a humorous Jewish dance called "Oy Matzorena" choreographed by Sanna. The dances on the video are divided into four categories: dances with hand motions; special teaching progression; dances of the multinational Jewish people; and dances from the Balkans and Greece.

The videotape is accompanied by the printed notes, "Syllabus No.3," with well-thought-out dance descriptions. Sanna mentions where each dance comes from, what its name means in English and how to pronounce it, what source the choreography is based on, and where the music can be found.

The last point, though, needs to be clarified: strictly speaking, there is no accompanying CD or audiocassette for this particular videotape. However, music for six out of ten dances can be found on Sanna's CD or audiocassette called "Folk Dance Music for Kids and Teachers" No.1 (commercially, this music is no longer available). Sources of music for the other four dances (commercially available) are mentioned by Sanna in the Syllabus.

What I found particularly helpful while working on the dances from this collection with my students was the historical and geographical background for each dance, as well as culturally oriented styling remarks, easily understood through the authentic performances. Also important was seeing people from the culture wearing traditional costumes for their festivities.

I'd like to mention also a certain psychological hook for boys: many authentic performances on the video are done by male dancers. Either it is Greek Servihasapikos, solemnly performed by men dressed in the Honor Guard costumes, or Seljancica, happily danced by sixth grade boys — in any case your students get the message: it's okay to dance; it doesn't take away your gender identity.

All the dances have a contagious, enjoyable communal quality. Their basic formations — line or circle — are easy and familiar. The appropriate age, ranging from Pre-K to adult, is specified for each dance on the video cover (though I'd rather have it in the syllabus). Some of the dances are recommended for younger students, others, for the middle school.

Whatever age you're working with, you and your students will enjoy these dances and benefit from a deeper understanding of the cultural souls of the people. My students and I experienced it first hand. Have fun!

-Marina Gorny, Massachusetts

The Orff Echo Editorial Calendar

Issue	Focus	Submission Deadline
Winter 2000	Early Music and Dance	September 1, 1999
Spring 2000	Modern Art Forms	December 1, 1999
Summer 2000	Improvisation	March 1, 2000
Fall 2000	The Performance	June 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' guidelines are available.

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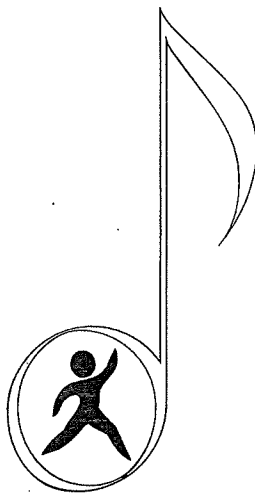
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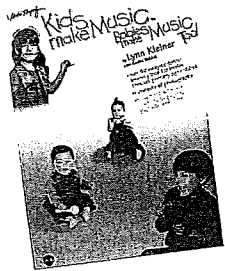
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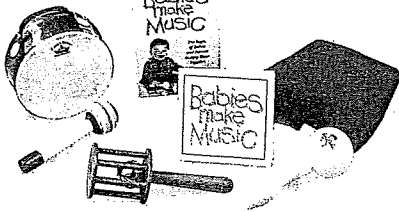


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